Here are some links, ideas and poems suggested by Mary Price O’Connor [themovingtheatrelab@gmail.com](mailto:themovingtheatrelab@gmail.com)

1. The critical response process

<https://lizlerman.com/critical-response-process/>

1. Here is a piece Mary has used for form (you have to sign up to Spotify)

<https://open.spotify.com/track/0LEV7xFTESM4JdHLBr2FQ5?si=i4ZhRikHSPOg-8g2YGny_A>

1. How I approach the Group composition

Using movement words, creating movements to express anacrusis-crusis-metacrusis exploration of form,  work on inner hearing would have already have been experienced, in fact I have done work with anacrusis going through the word list to choose those words which might be anacrusic/crusic/metacrusic and this made a great difference to the movement quality.

I introduce the photo/text/picture. (one year it was photos of Barbican Estate and Olympics another Tom Hughes Poems)  they come to a consensus.

With the material they choose words that stick out to describe if there is anything in the image or text that suggests music or movement?  They could also draw something in response.

Free improvisation exploration in movement (teacher can use recorded music as support but find something with little or no “information” ) Silent exploration fine too.

Move according to a list of movement words (supported by piano improv)

Explore three movement words (they choose them) that they feel relates to the source. Show. I accompany on piano.  What is successful?

Put movement words into metre (can work alone or in pairs or groups ) They could use bruitage as well .

Then explore travelling across the room with given restrictions i.e. back touching the floor, using the space in front/behind you encourage different planes/directions/changing directions. Use of legs not arms/use of   Noticing speeds/ what’s slow what’s fast. Can you speed up slowdown that movement? You could add an “As if” to it as well. Move As if twisting/stretching / etc.

Then explore movement words statically (like statues) and travel between those statues (bearing in mind the source if it is a poem picture etc. )

Then return directly to the source as influence.

Suggest that the following be considered … canon/ rhythm patterns/ crescendo /decrescendo /unison/ allow them to be as descriptive as possible.

Have a session using Lycra squares (or use them as part of warm up) balls /scarves/hoops to encourage movement outside the body. Take them away but remember the feeling.

Show and appraise. Let children sit out and watch. Can they hear a piece of music that would describe what they are doing?  Clap it? Sing it?

I support using open questions What if? Does it work? What could work better? How could it be improved? What doesn’t work as well and why?

I create frameworks asking them to suggest how something might help them plan chart below (this came also from a Liz Lerman Workshop I did).

I get them to transfer onto instruments or consider at least how it might be played on instruments once the piece is composed.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | Strong | Soft | Legato | Staccato | Canon | Rhythmic pattern | Movement words |
| Beginning |  |  |  |  |  |  |  |
| What happens next |  |  |  |  |  |  |  |
| Ending |  |  |  |  |  |  |  |

1. Poems by Ted Hughes

Jellyfish

When my Chandelier

Waltzes pulsing near

Let the swimmer fear

Beached and bare

I’m less of a scare

But I don’t care

Though I look like a slob

It’s a delicate job

Being just a blob

Starfish

A Starfish stares

At stars that pour Through depths of space

Without a shore

She crimps her fingertips and cries:

“If I could weep enough

Maybe

To rinse the salt

Out of my eyes

One of those dazzlers would be me”

Whale

O hear the Whale’s colossal song

Suppler than any soprano’s tongue

As wild as a hand amongst harp strings

Plunging through all the seas she sings

Crab

In low tide pools I pack myself

Like a handy pocked chest of tools

But as the tide fills dancing I go

Under lifted veils

Tiptoe tiptoe

And with Pliers and Pincers

Repair and remake

The daintier dancers

The breakers break.

**Year 4 Dalcroze**

Dear Year 4 students, here are the poems we have been working on.

Create your own solo movement piece to the poem of your choice, using these ideas…

Choose words that stick out to describe or suggest music or movement.

Warm up by exploring travelling across the room wherever you are with given restrictions i.e. back touching the floor, using the space in front/behind you encourage different planes/directions/changing directions. Use of legs not arms/use of   Noticing speeds/ what’s slow what’s fast. Can you speed up slowdown that movement? You could add an As if to it as well. Move As if twisting/stretching / etc.

Then explore the movement/musical words from your chosen poem statically (like statues)

Suggest that the following be considered to be used in your piece … rhythm patterns/ crescendo /decrescendo /rallentando /accelerando allow them to be as descriptive as possible.

Can they hear a piece of music that would describe what you are doing? Could you have a go at playing the creature of your poem on your instrument? What could a Whale sound like? Try the other poems… how different is your Crab music to your Jellyfish music? Always come back to the poem to help you.  Clap it? Sing it?

What works well and why?