

Differentiate Instruction Using Movement

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Illinois Music Education Conference
January 29, 2015

Differentiating the Movement You Already Use

You can use movement in a way that students can participate at different levels to meet their needs!

Movement Core*

(Information for teachers; students can learn the terms, too)

Definition: Developmental sequence of simpler-to-more-complex movement for the two basic ways people move:

Locomotor (traveling and stationary) and Nonlocomotor (anchored).

Easier

Single (one word, e.g., step)
Static (move and hold/freeze)
Nonlocomotor
Endpoint on the body
Gross motor
Steady Beat

Harder

Sequence (more than one word, e.g., kick-step, up-down)
Dynamic (continuously move, e.g., move steady beat)
Locomotor
Endpoint off the body
Fine motor
Rhythm

Locomotor Movement (Movements that can get us from here to there, but can be done in place, too.)

Simplest = alternating, microbeat (walking speed)

Medium = one side repeated.....then other side repeated (i.e., hop on one foot....then hop on other foot)

Hardest = two-sides together (i.e., jump, or land on two feet)

Nonlocomotor Movement (Movements that cannot get us from here to there and must be done in place.)

Simplest = two-sides, symmetrical, macrobeat (swaying speed)

Middle = one side repeated...then other side repeated (i.e., tap with one hand for awhile...then the other)

Hardest = alternating, microbeat (e.g., left hand, right hand, left hand, right hand...)

Examples of Ways to Differentiate Movement Tasks

- Let students do the movement with their dominant side first, then--if necessary--with the "correct" side.
- Let students work out how to do the movement for themselves--in their own timing--before doing it as a group.
- Have students make a plan of how they can participate in the group if they cannot do everything yet (i.e., they decide what to leave out at first.)
- Let students vary the movement spontaneously--as long as it still accomplishes the task or keeps the focus on the planned objective (i.e., include their ideas instead of assuming they are misbehaving).
- Offer students several ways to participate at different levels and let them choose which movement to do.
- Define parameters for movement that allow for choice. E.g., level (high-middle-low),
- Break down complex movements into parts that are more easily accomplished, teach the parts individually, then layer them back together. (Phyllis Weikart calls this "simplify.")

Using Movement in Ways You May Not Have Thought Of

There is always a way to use movement to help students experience, explore, and understand music!

Strategies (have students do these):

- Explore an idea or skill through movement.
- Label and describe what they are doing, or the choices they are making and why.
- Make a plan for action or participation in an activity (purposeful).

Examples of Ways to Use Movement to Explore Concepts

- Articulation - legato, staccato, marcato, etc.
- Crescendo/decrescendo (and other dynamics)
- Fast tempo/slow tempo (executive skills, e.g., fingering or moving mallets)
- Ensemble skills (starting/stopping together, watching the conductor, rubato)
- Matching Pitch
- Fermata (steady beat/paused beat)
- Changing meter

Make the Connection Between the Movement and the Concept for Students

- Have students reflect on action & learning by remembering and evaluating for themselves, and by applying what they did and learned to other repertoire (i.e., transfer).
- Ask open-ended questions that guide students to the connection or help them think critically about the connection.
- Alternately, state the connection for them, and have students elaborate on it.

Resources from Phyllis Weikart:

*Teaching Movement and Dance, 6th Edition (2006)**

85 Engaging Movement Activities

75 Ensemble Warm-Ups

Making Connections: Movement, Music, & Literacy

About the Presenter: Heather Russell is the Coordinator of Music Education at Cleveland State University (OH). She is an endorsed teacher trainer in Phyllis Weikart's *Education Through Movement* teaching approach, and has taken levels in Orff-Schulwerk and Music Learning Theory. She is a 24-year veteran music teacher who has taught primarily elementary and middle school general music and choir, but also middle school band, early childhood music, and adults. She is also a co-author of a chapter in the new book from GIA: *Musicianship-Focused Curriculum and Assessment*, edited by Colleen Conway. You can contact Dr. Russell via e-mail at:

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