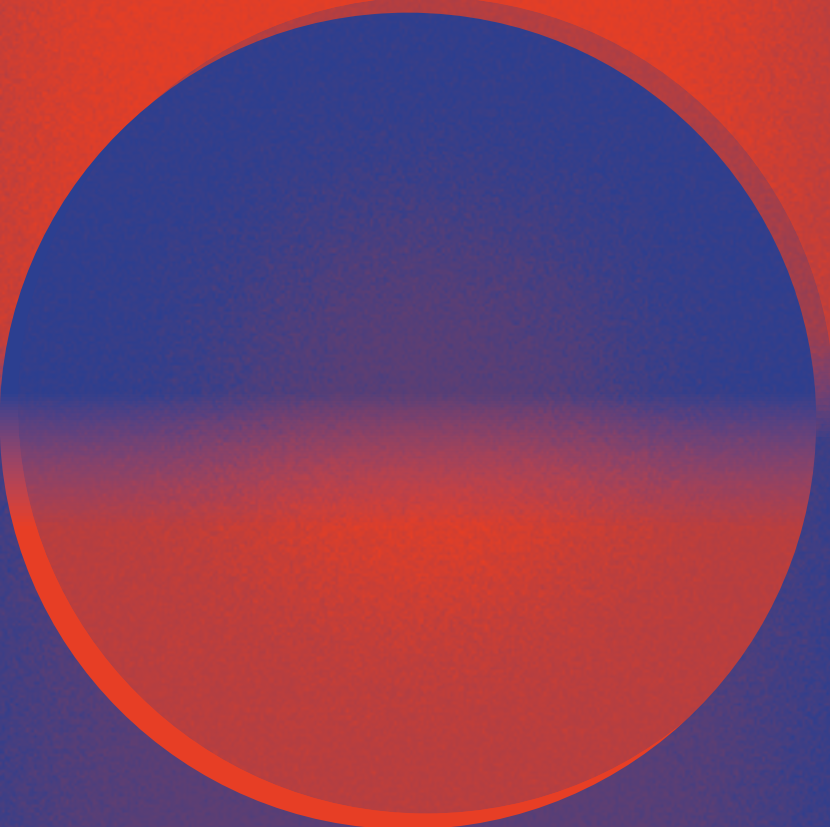


RE-PLAY RE-MOVE

Creative Movement Exploration



RE-PLAY/RE-MOVE is a series of workshops that consists of the re-enacting and re-playing of existing dance and art works.

The goal is not to copy or imitate the dance or art work, but to use it as a creative source for movement exploration.

RE-PLAY/RE-MOVE can be done at home, in school, before you go to bed, or when you have just woken up. It can be done with friends, parents, classmates and even with friendly animals such as rabbits, dogs, cows or goats. You can also invite objects, stuffed animals and furniture to play along. We, however, believe it is not wise to invite wild animals such as elephants, lions or snakes and also wasps and mosquitos are not welcome. It is the best to find a place where you can move around, and also a place where you can get dirty: a gym, playground, or studio are perfect. Not so good places are: toilet, shower or closet.

Put comfortable clothes on (no high heels or flipflops). If you are in a dance studio or gym, please put off your shoes.

It is important to start with the right mood. That is: cheerful, yet serious. An adventurous mind is of course also very welcome. And yes, it is okay to have fun! In fact: we appreciate a sense of humour and we like some strangeness and absurdness as well.

For the teachers:

Well, to start with, in the workshops you are not a teacher and you are also not teaching. You are a collaborator, a helper, a participant, a co-worker, a teammate, an assistant. There is no hierarchy: every-one has an equal voice (and this is also true for all the objects in space). We advocate a pedagogy of listening and radical dialogue.

Remember: every idea can be a brilliant idea. It can of course also be a lousy idea. Most of the times you don't know in front if something is lousy or brilliant - so just do it, and find out for yourselves.

In this workshop we re-visit existing dance and artworks that take CREATIVE MOVEMENT EXPLORATION as the central starting point. The dance and art works are used as an entrance, a way in. The goal of the workshop is to explore different ways of moving in an experiential and creative way. In this workshop the children will explore basic movements such as walking, running, falling, jumping, climbing, leaning and balancing.

Artists and artworks referenced in this workshop book:

- Monty Python: Ministry of Silly Walks, 1970
- Richard Long: A Line made by Walking, 1967
- De Kopergieterij: Rennen, 2009
- Deniz Darzacq: La Chute, 2005-2006
- Deborah Hay: Impossible Actions
- Willi Dorner: Bodies in urban spaces, 2007-
- Simone Forti: Huddle, 1961
- Trisha Brown: Leaning Duet I and II, 1970/1971

The purpose of this booklet is to provide tools to teachers and artists to stimulate creative movement exploration in children between 4-10 years old. Physical play and dance improvisation can both be understood as forms of creative movement exploration. Already Huizinga (1955) argued that play and dance are in many aspects identical, and when we talk of play, we inherently talk about dance too. Also Caillois (2001), points to the relation between dance and play. According to him, dance directly links to vertigo, the temporary disruption of perception that leads to disorientation, dizziness and the temporary destruction of stability. Dance is a form of disorderly movement that causes pleasure. Bodily play and dance can both be seen as kinetic happenings “in which the sheer exuberance of movement dominates and in which a certain freedom of movement obtains” (Sheets-Johnstone, 2005, par. 29).

Children learn to know their bodies, and the bodies of others in an experiential way. Children learn a common kinetic language, “becoming as kinetically attuned to the movements of others as we are kinesthetically attuned to our own” (Sheets-Johnstone, 2003, p.414).

Seen from this light, meaning is first and foremost a corporeal-kinetic meaning. Meaning arises through the sharing of corporeal-kinetic experiences.

Not only physical play but also dance takes movement as the central starting point for the creation of (embodied) meaning. Even more, communication in both physical play and dance takes place on an embodied, kinetic level. Some verbalization may occur, but the primary instrument for sense-making remains movement.

Embodied creativity is here understood as the ability of children to express themselves in a kinetic/kinaesthetic way. In this booklet tools are provided in order to motivate, trigger, inspire and challenge children. Goal is to actively engage children and to trigger their natural curiosity. Even more, through kinetic/kinaesthetic exploration, children come to an (embodied) understanding of self, other and environment. Creative movement exploration is a vehicle for communication, expression and acceptance.

In creative movement exploration, the focus lies not so much on how children move, but what moves them (Laban, 1975). Children are invited to create movements that are guided by imagination and fantasy. Most of the times simple, daily movements are used (such as walking, running, falling, balancing, climbing etc.) – giving emphasis to the expressive quality of a movement instead of virtuosity. Creative movement is not based on rules. There are no wrong choices. Children are stimulated to explore their own personal and unique movement style (Tsompansky, 2019).

Improvisation is a fundamental element of the movement tasks that are offered here. Improvisation allows children to connect movement with expressivity. Children are stimulated to explore space, rhythm, the body, the qualitative dynamics of movements and the interaction with others. Through movements, children explore and discover the world.

MINISTRY OF SILLY WALKS

MONTY PYTHON

1970

This is one of the best known sketches of Monty Python 's Flying Circus, that was first aired on September 15, 1970. We see John Cleese, a bowler-hatted civil that buys a newspaper while he is on his way to work – which takes quite long because his walk “has become rather sillier recently”. He works at the ministry of Silly Walks. Waiting for him in his office is a gentleman named Mr. Putey (Michael Palin) seeking a grant from the Ministry to develop his own silly walks. Mr. Putey demonstrates his silly walk-in-progress, but the Minister isn't immediately impressed. “It's not particularly silly, is it?” he says. “I mean, the right leg isn't silly at all and the left leg merely does a forward aerial half turn every alternate step.”

The sketch became very popular, not because of the dialogues but because of the fantastic silly walks.

INSTRUCTIONS:

You are all (individually) going to invent your own silly walk. Then you form groups of six, and you put the silly walks together in order to make a silly walk choreography. Finally, you perform your silly walk choreography to the other children.

TIPS:

- The individual silly walks should not be too long and it should have a repeatable structure.
- Keep in mind that when you make the 'silly walk choreography' you don't all have to do the same silly walks at the same time (you can think of a solo, duet or a group silly walk).

GOALS:

- to explore different ways of (silly) walking
- to have fun together
- to make a choreography that has a repeatable structure
- to perform your choreography for a group

QUESTIONS:

- What do you think of the 'silly walks'? What if people in daily life would walk like this? Is it very practical?
- Why are we the only 'animals' that walk on two legs instead of four?
- Make a word cloud with different ways of walking: to stroll, to tiptoe, to lurch, to stagger, to stumble, to limp, to hobble, to ramble, to wander, to strut, to swagger, to shuffle, to stomp, to swagger, to march, to stride, to sashay, to plod, to pace, to sneak, to pad, to slip, to dash, to dart. Try out (together or individually) these different ways of walking.



A LINE MADE BY WALKING

RICHARD LONG

1967

Richard Julian Long, (born 2 June 1945) is an “English sculptor and one of the best-known British land artists. Long’s work has broadened the idea of sculpture to be a part of performance art and conceptual art. His work typically is made of earth, rock, mud, stone and other nature based materials. In exhibitions his work is displayed with the materials or through documentary photographs of his performances and experiences.” (Tate, n.d.)

A Line Made of Walking is Richard Long’s first art work. He made this performance piece while he was still a student at St Martin’s School of Art in London.

“My first work was made by walking, in 1967, was a stright line in a grass field, which was also my own path, going ‘nowhere’. In the subsequent early map works, recording very simple but precise walks on Exmoor and Dartmoor, my intention was to make a new art which was also a new way of walking: walking as art.” (Tufnell, 2007, p.39)

INSTRUCTIONS:

- Go outside with a group of children.
- Find a place where children can experiment with leaving traces with their body (a field of grass, a sand hill etc.).
- The children can leave traces by making different kind of movements: walking, dragging, turning, jumping etc. First they start with whole body movements, but after a while they can also use other body parts (such as hands, elbows, knees).

GOALS:

- to draw lines and curves in the landscape with the use of the body
- to physically engage with natural surfaces , to draw embodied connections between the body and the natural landscape
- to create awareness of how we leave traces and trails in the landscape
- to create environmental awareness through bodily engagement

REFLECTION:

- Make photographs of the different traces and trails.
- Take a look at how animals, such as snails, rabbits, dogs etc, leave traces in the landscape.
- Discuss with the children these different types of traces and trails.
- Discuss how humans leave traces and trails, how we leave our footprint on earth and how this also has environmental consequences.



A Line Made by Walking
Richard Long, 1967

RUNNING

KOPERGIETERY

2009

KOPERGIETERY is a creative venue for young people, focusing on drama, dance and music. In 2009 they made the performance 'Rennen' directed by Gregory Caers en Ives Thuwis. Twenty men (with no professional background) between 8 and 40 years, appear on stage. With their gaze on infinity, they walk in a cadence towards the audience and back again, again and again. Eventually, the walking turns into a running and out of this running, all kind of other movements (climbing, throwing, diving, rolling, jumping) evolve. 'Running' is a super energetic performance, powerful, alive and ominous (Twaalfhoven, 2009).

This exercise is also partly based on the 'Running Notes for a Choreography', developed by the Robinson Preschool, in 2008 (see Antilla & Sansom, 2012; Aleotti et al., 2008).

INSTRUCTIONS:

The children make a choreography, or in fact a movement score, on the basis of different types of running. First, the children freely improvise with different types of running. Then some materials are introduced, such as streamers, long pieces of plastic, different fabrics that enlarge and amplify the dynamics of running. The materials graphically track the movements by creating aerial pathways: such as spiral, waves, curls, dots, loops and accompanying verbs such as meandering, curling, zig-zagging, twisting, bending and turning. The children together develop a movement score that has a repeatable structure.

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TIPS:

- In addition, you can use chalk and tape, so you can write down running instructions on the floor ('from here you sprint to the tree') and you can give spatial directions by using tape (arrows).
- Use different spaces (for example, from the gym to the hallway to the classroom), you can also do this exercise outside.
- You can put obstacles in space (chairs, mats, benches etc.).
- The running sequence should have a repeatable structure.

GOALS:

- to creatively explore different ways of running
- to uncover the sheer joy of running in spaces and navigating your way through different spaces
- to explore motor competence and ability
- to sense the energy and force of running (in a physical but also affective way)

QUESTIONS:

- Who is the world champion in running? Why is he so fast? Who is the fastest animal (the cheetah) and why can a cheetah run so fast? Why do you get tired of running?
- Make a word cloud with different ways of running: to dash, to dart, to scamper, to sprint, to jog, to trip over, to scurry, to skip, to lope, to llop, to tear, to rush, to hop etc.
- After the running, it is nice to do a cooling down together (yoga, mindfulness, breathing exercise etc.).

LA CHUTE

DENIZ DARZACQ

2005-2006

Deniz Darzacq is a French photographer who explores the interaction between man and urban space. The series "La chute" features the bodies of youngsters in the act of falling. In urban environments he creates images of bodies that are caught in-between sky and earth. The juxtaposition of the bodies in mid-air, shot against a background of urban, concrete buildings, underscores the marginalized and vulnerable position of urban youth. Darzacq freezes the movement of the young dancers in order to expose their subjectivity.

INSTRUCTIONS:

- Of course we are not going to perform this kind of spectacular fallings, but we are going to engage with the act of falling. The best is to invite an expert in falling: for example, an aikido teacher, a professional modern dancer or a keeper (football).
- Children receive a workshop in falling and landing techniques. The workshop is best given in a gym, with mats on the floor.

GOALS:

- To fully experience in a sensory and physical way the act of falling. The landing on the floor provides good feedback for the sensory systems and creates spatial awareness. Even more, it fosters a sense of balance, coordination, strength and it improves gross motor skills.
- Awareness of what it means to fall (in all kind of ways): the metaphor of falling. Is falling a failure? A loss of control? Falling helps children learn that it is okay to fall, as long as it is done in a safe way.
- The landing is just as important as the falling. The landing helps children to channel their energy and the forces that act upon the body. Children learn to channel the vertical momentum of the fall into the horizontal expression of a roll (Albright, 2013).

REFLECTION:

- Discuss with children the fear of falling. What is the most scary part? How can you provide safety?
- Discuss with the children how 'falling' as a word is used in daily life: falling in love, falling asleep, falling from grace to fall as a season etc.
- Look at the work of Deniz Darzacq and discuss together: What do you see? Do you think it is spectacular? Which image do you like and why?



IMPOSSIBLE ACTIONS

DEBORAH HAY

Deborah Hay is a dancer and choreographer whose work has played a significant role in shaping international dance and performance since the 1960s. She was a member of the Judson Dance Theatre, one of the most radical and explosive 20th-century art movements.

Deborah Hay makes choreographies that are based on a set of instructions – designed to force people out of their habits. She creates sets of instructions categorized as, 1) impossible to realize, 2) embarrassing to 'do' or idiotic to contemplate, 3) maddeningly simple; and she asks questions that are 1) unanswerable, 2) impossible to truly comprehend, and, at the same time, 3) poignantly immediate.

We will only look at impossible actions.

INSTRUCTIONS:

Use the set of 'impossible movement tasks' or invent your own impossible movement instructions. The goal is not to perform the impossible movement task, but to explore the impossibility of it. Why is it impossible? What would be necessary to turn it into a possible movement task? Work in groups. help each other out.

GOALS:

- to open up, to explore and to find the area in-between the possible and impossible
- to free yourself from habits and to open up imagination
- to discuss and try out for yourself the 'impossibility' of a task
- to challenge others and yourself in a physical and mental way

QUESTIONS:

- What is the impossible? When is something impossible? What does the impossible say about the possible?
- Make a list of 'cans and cannots' (from tying your shoes to living under water...)
- Discuss with each other how it feels when you cannot do something, or if you are asked to do something that is impossible.

Examples of impossible actions:

- Take six steps without taking a step
- Walk inside and outside at the same time
- Count your hair
- Turn your head 369 degrees
- Look to the left and the right at the same time
- Move to the floor without bending your knees
- Touch the floor only with your head
- Move to the other side of the room without making contact with the floor
- Write a letter without using your hands
- Touch the ceiling while your feet remain in contact with the floor
- Sing two songs at the same time
- Sing with your feet
- Move your earlobes
- Walk backwards and forwards at the same time

BODIES IN URBAN SPACE

WILLI DORNER

2007 -

Willi Dorner creates urban artwork where the human form interacts with the urban surroundings in unexpected ways. The intention of 'bodies in urban spaces' is to point out the urban functional structure and to uncover the restricted movement possibilities and behaviour as well as rules and limitations. Willi Dorners work is a playful study in how human bodies can be squeezed into a phone booth, be spilled in a doorway, be crouched on rows or steps or sandwiched in between urban objects.

INSTRUCTIONS:

Go outside. Let the children wear colourful clothes and take your camera with you. Decide on forehand what your route will be. On the way, the children (together) with you invent poses ('physically frozen moments') that fit within the urban architecture. Use doorways, benches, steps, stairs, handrails etc. Explore how many bodies can fit in a very tiny space. And of course: make pictures.

GOALS:

- Collaboration, negotiation and working together increases social skills, attention and embodied sensitivity towards others.
- Children learn to share weight and force, to move collaboratively in confined, urban spaces. They learn how to give weight, how to support other bodies without getting hurt.
- Children learn to look at the urban environment in a different way. They use their bodies to find new embodied perspectives on the urban landscape.

REFLECTION:

- Look at the pictures of Willi Dorner's urban performances. What do you think it is about? How do the performers interact with the urban environment? What kind of forms and shapes do they make? Can you recognize a structure or pattern? Is it important to see the faces of the performers? Why (not)?
- Look at the pictures of your own urban performance. What do you see now? How do the bodies blend in with the urban environment?



HUDDLE

SIMONE FORTI

1961

Huddle consists of a group of anywhere from five to nine people who stand very close together in forming a solid little mountain. One person climbs over the top, comes down the other side, and then another one climbs over the top and comes down the other side etc.

This piece resonates with Willi Dorner's Bodies in Urban Spaces. However, the movement task is restricted to one idea: forming a mountain/hill together and taking turns climbing over the top.

INSTRUCTIONS:

Work in a group of five to nine children, and do the exercise as described above. You can use mats for safety.

GOALS:

- Collaboration, negotiation and working together in close contact: children are encouraged to give each other instructions (in a positive way)
- Children learn to share weight and force, to move. They learn how to give weight, how to support other bodies without getting hurt.

REFLECTION:

Discuss with children the huddle. Compare it with huddles that are made in rugby (watch a video of rugby on youtube). Discuss why they make a huddle, what are the rules, how do they collaborate with each other etc.

LEANING DUET I

TRISHA BROWN

1970/1971

In this duet, the dancers work in pairs: the feet are together, the side of the foot touches the foot of the partner while leaning out and maintaining a straight posture. The couple chooses a direction and together they start walking in that direction. With every step they touch the side of each other's foot. The weight of the partner acts as a counterweight. The partners lean away from each other: with the rope a greater angle is achieved. Keep the body straight when you lean. If you fall, your partner hauls you back up, while you keep foot contact.

INSTRUCTIONS:

- Start simple: let children lean against walls or solid objects, giving their full weight to the wall or the object.
- Use mats on the floor to provide safety. With each couple there are two children that guide the safety of the two children in action.
- Use a board and a rope, so that children can achieve a greater angle.
- Let them explore with different ways of balancing.

GOALS:

- to collaboration, to negotiate and to work together
- to increase embodied sensitivity towards others;
- to learn to give and receive weight;
- to stimulate internal awareness of your own weight state (in relation) to the weight state of another person.

FEEDBACK:

Talk about the exercise: What was the most difficult part? Were you able to balance together? How did you communicate with each other?

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