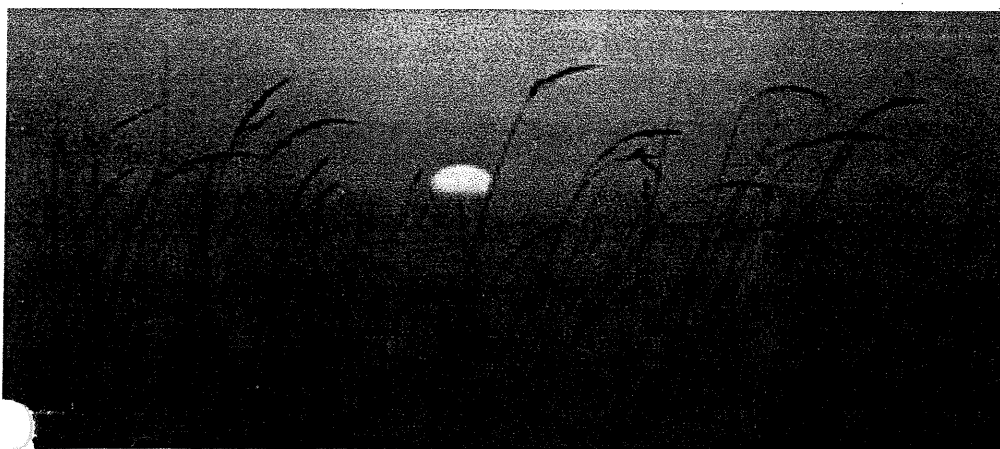
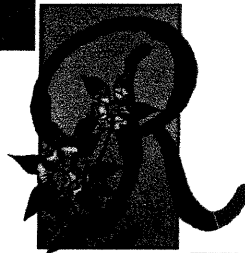
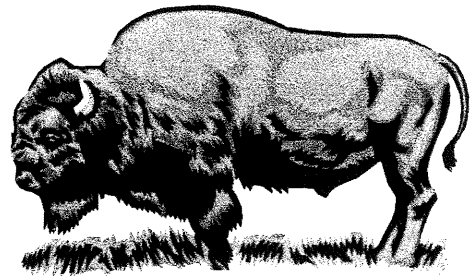
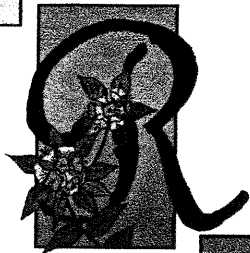


THE



Children's Day Schedule May 4th, 2001

8:30 - 9:00

Registration & grouping by name tag symbols

9:00 - 9:15 Opening Session



Time	PRAIRIE BISON	PRAIRIE CHICKEN	PRAIRIE DEER	PRAIRIE DOG	PRAIRIE FOX
9:20 - 10:05	Casselman	Ilavsky	Monson	Morin	Sutton
10:10 - 11:05	Sutton	Casselman	Ilavsky	Monson	Morin
11:05 - 11:20	Recess & Snack	Recess & Snack	Recess & Snack	Recess & Snack	Recess & Snack
11:25 - 12:10	Morin	Sutton	Casselman	Ilavsky	Monson
12:10 - 12:45	L	U	N	C	H
12:45 - 1:30	Monson	Morin	Sutton	Casselman	Ilavsky
1:35 - 2:15	Ilavsky	Monson	Morin	Sutton	Casselman
2:15 - 2:30	Sutton	Casselman	Ilavsky	Monson	Morin
2:30 - 2:45	SET - UP	SET - UP	SET - UP	SET - UP	SET - UP
2:50 - 3:30	Sharing Session	Sharing Session	Sharing Session	Sharing Session	Sharing Session
3:30	Prairie Parting	Prairie Parting	Prairie Parting	Prairie Parting	Prairie Parting

Meet the Clinicians:

Maureen Monson (Basic Orff)

Maureen is a recently retired public school teacher. Previously, she taught elementary music in French Immersion schools and was also a guidance counsellor at the middle school level. She received her Bachelor and Masters of Education from the University of Manitoba and has a Level III Orff Certificate. Maureen has presented at several provincial workshops, and has taught in both the Faculty of Education and the School of Music, including the Orff Certification Program, at the University of Manitoba.

Judy Sutton (Basic Orff)

Hi! My name is Judy Sutton. I am really looking forward to meeting you today. Although I love to paint, sew and quilt, cook, garden and travel, music making has always been one of my favourite things to do with friends. For many years my musical friends were students in Seven Oaks and Transcona elementary schools. These days I am sharing music with adult choirs and find that lots of fun too. The other day a lady wrote me a note to say how full her life had become because she had started singing again and it was bringing her so much joy. Wasn't she kind to share that with me? I know that you enjoy music because you have come here today. I hope we will have fun together and will become friends in music too.

Dr. Francine Morin (Movement)

Dr. Francine Morin is an Associate Professor at the Faculty of Education, University of Manitoba and teaches in the areas of music and movement education. She is the Co-Coordinator of the Early Years B. Ed and Integrated B. Mus/B. Ed Programs. Francine is very active teaching courses at the undergraduate and graduate levels, working with teacher candidates, children, and teachers in schools, presenting at workshops and conferences, writing and conducting research in arts education.

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THE



PRAIRIE DOG DANCE

Introduction, Interlude, Coda:

Stomp your feet, Clap your Hands, Everybody's ready for a Prairie Dog Dance.

(LRL Stamp)

(Clap)

(Patsch)

(Clap, Clap, Snap)

A. Section:

V

Gl

AX

BX/BM

Bow to the bu-fla-lo. bow to the cow. twirl with the squirrel if

you know how. Bounce with the jack rab-bit. strut with the duck,

spin with the prair-ie chick-en cluck, chuck, chuck. With a honk and a hol-ler and a

tweet and a coo. ev-ry bo-dy prom-en-ade two by two.

Claves

HD (8more beats, BX and AX repeating last 4 measures)

2. Prance with the pronghorn
Skitter with the mice,
Swing with your partner, once or twice.
Trot with the turkey,
Leap with the frog,
Take another spin with a prairie dog.
With a honk and a holler and a quack, quack, quack,
This dance is done but we'll be back!

B. Section: (and/or C) - Word Wall:

1. Sunshine, Blue Skies, Fluffy White Clouds, Thunderstorms, Daisies, Black-eyed Susans, Coneflowers, Sunflowers, Asters, Sweetgrass, Clover, Crocus,

2. Buffalo, (Bison), Bobcat, Bear, Coyote, Wolf, Fox, White-tailed Deer, Elk, Antelope, Skunk, Badger, Weasel, Rabbit, Squirrel, Chipmunk, Mouse, Vole, Prairie Dog, Hawk, Eagle, Owl, Meadowlark, Red-Winged Blackbird, Canada Geese, Grasshopper, Monarch Butterfly, Toad, Garter Snake, Turtle,

Non Pitched Percussion Accompaniment:

Suggested Instruments: Finger Cymbals, Guiro, Maracas, Hand Drums, Wind Chimes

Randomly play, starting with finger cymbals, light scratching on drums, adding maracas, guiro and then wind chimes, building slightly in intensity.

Students may want to “match” the instruments more closely to the text, and choose a sound to imitate an animal, for example.

Formation: Students form 2 rows facing forwards. Partners are beside each other.

Actions: (You really just do what the words say!)

A. Partner #1 bows; Partner # 2 bows. Link arms, swing and return to place.

Jump once, “Strut” on the spot. Link arms, swing and return to place.

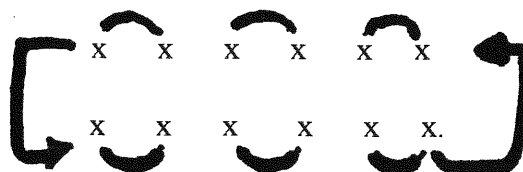
Join hands in “Skater’s waltz” position, turn left and promenade for 8 beats, so that the second comes to the front, and the first line moves to the back. Sit down.

Second verse is basically the same, but adjust the actions on words “prance”, “skitter”, “trot” and “leap”.

B. Students stand individually and call out one of the descriptions/words from the Word Wall. When everyone has spoken and stood, say the chant again and then either repeat the verse, or sing the second verse.

After the last verse, students promenade and finish with the chant, but change words to:

Stomp your feet, clap your hands, everybody’s done the Prairie Dog Dance.



Teacher's Notes:

This song is based loosely on Sandra Boynton's book Barnyard Dance (Workman Publishing, N.Y. 1993). When working with your students, you will want to brainstorm as much vocabulary about prairie animals, flowers, vegetation etc. as possible, and include them on your Word Wall. You may want to use single words, or phrases, with descriptive adjectives. (LA connections) Of course your improvised Sections B and C will look quite different from ours. You may want to be much more specific about the NPP; you may even want to put that section in more poetic form, such as Haiku, or you may feel that is too great a contrast; you may want to formalize the metre, or choose an irregular metre. You may wish to develop the I-V chords more fully. The song could be entirely adapted to focus more on Pioneers (Social Studies connection), with vocabulary based on farm animals, crops and prairie implements. Enjoy.

Maureen Monson

Jump at the Sun

By: J. Kirkpatrick

Arranged by: J Casselman

This musical score is for the song "Jump at the Sun" by J. Kirkpatrick, arranged by J. Casselman. It is written for Soprano (S) and Tenor (T) voices, with a piano accompaniment (A) indicated by the (A) in parentheses next to the T part. The score is in 4/4 time and the key signature has two sharps (F# and C#). The music is organized into eight systems, each containing two staves (S and T) and a piano accompaniment staff (A). The Soprano part features a melodic line with various intervals, including eighth and sixteenth notes, and rests. The Tenor part provides a harmonic accompaniment, often using a similar rhythmic pattern to the Soprano. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. The score includes repeat signs and a final double bar line with repeat dots, indicating the end of the piece.

Summer Skies

Voice

1. Summer sky smil-ing on me. Far as the eye searching, can
 2. Summer clouds co-ver-ing me. Far as the eye searching, can
 3. Summer rains fall-ing on me. Wash-ing the dust co-ver

Recorder

alto & sop bars

Bx., Bm

see. An az-ure cap to cov-er the world. A silk-en scarf that billows un-
 see. Great puffs of white that float on the breeze. Touch-ing the land and then fly-ing
 way. It brings new life to flowers and trees. Refresh-ing drinks for both man and

furled. And warms the prai- rie space.
 free! Com-fort of clouds a- bove.
 beast. The bath of life re- newed.

Exploring the Prairies Through Movement

Manitoba Orff Chapter: Children's Day

Friday, May 4, 2001

Clinician: Dr. Francine Morin, Faculty of Education, University of Manitoba

1. *Recreating a Prairie Landscape Kinesthetically (Warm-Up Movement Game).* Invite children to imagine living in a natural prairie environment. Divide the group in half. Prepare cards of visual images which are based on prairie fauna and distribute them to about half the group. Ask those children to study and memorize the picture on the card, return it to the teacher, and then go find a personal space in which they can think about and work out how to take on the shape and movement qualities for that creature (i.e. prairie dog, rabbit, deer). The other half of the group can be challenged to recreate the plant and tree life of the prairies (tall grasses, trees, bushes, wild flowers). Picture books of the prairies might be helpful for stimulating ideas for this group. A recording of natural prairie sounds such as Thexton's (1997) *Sounds from field and woods* (CD is available from C. Thexton, 327-700 Centre Ave., Stonewall, MB R0C 2Z0) could serve as an effective sound accompaniment for this game. When the flora group is ready, the fauna group moves through the "prairie" in search of another creature akin to them. Encourage the children to take on the shape of their creature and move it through space. Ask them to walk the shape, skip, run, gallop, slide, turn, and so on. When the teacher gives a signal, children must find their match as quickly as possible and move together through space. On a second cue, they gesture goodbye to each other and move alone again until they are asked to freeze into a final shape. The group then trades roles and the game is played as often as desired.
2. *Aboriginal Friendship (Round) Dance Combined With Creative Movement.* Arrange children in circles of six. Each child is invited to create a four beat movement phrase which has to link logically to the movements of the previous child. The resulting 24 beat movement composition should be practiced carefully until it flows. If there are extra people, they can choose a style-appropriate non-pitched percussion instrument (i.e. drum, rattle, jingle) and improvise in 4/4 while groups rehearse. This collaborative movement piece will become the B section for a larger dance form. Teach children the friendship dance using a cross-step pattern (step L, R in front of L, step L, R in back of L). This pattern will be repeated 6 times to the A section of the music. Any pow-wow music in ABA form can be used for this, but teachers will find B. Burton's (1993) *Moving within the circle: Contemporary Native American music and dance* published by World Music Press a helpful resource. Further interest can be added if circles are combined two at a time concentrically.

3. *The Prairie Circle (Traditional Folk Dance).*

Formation: Partners side-by-side, facing CCW, inside hands joined.
Analysis of Music: 4/4 meter, ABBC form, 4 beat introduction, 5 repetitions.
Recording: Cavalier, D. (Ed.). *World dance series: Canadian folk dances*. Miami, FL: Warner Bros. Publications Inc.

Analysis of Movement

1. Basic locomotor skills/dance steps used are the walk, slide, and skip.
2. Basic nonlocomotor skills used are the clap and turn-in-place.
3. High body level is used throughout.
4. Floor patterns involved are forward, backward, and sideways directions, as well as circular pathways.
5. Group relationships are based on partner work including side-by-side, lead and follow, meet and part.

Directions for the Dance

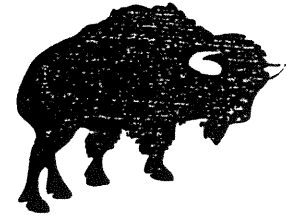
A Section: Walk forward CCW on beats 1-8 beginning on R. Face partner, join hands, slide CCW on beats 9-16. (WALK 2, 3, 4, 5, 6, 7, 8; SLIDE 2, 3, 4, 5, 6, 7, 8)

B Section: Partner A claps 4 times on beats 1-4 and turns once around in place with 4 small steps on beats 5-8. Partner B claps 4 times on beats 9-12 and turns in place on beats 13-16. Repeat. (CLAP 2, 3, 4; TURN 2, 3, 4)

C Section: Walk 4 steps backwards away from partner on beats 1-4. Walk 4 steps forward towards partner on beats 5-8. Join hands and skip in a small circle with your partner on beats 9-16. (BACK 2, 3, 4, FORWARD 2, 3, 4; SKIP 2, 3, 4, 5, 6, 7, 8)

Teaching Process

1. Using a scatter formation, begin with period of clapping and stepping on beat. Progress to clapping for 4 beats and turning in place for 4.
2. To a drum beat, move freely through space walking forward and backward, sliding sideways, and skipping in a small circle.
3. Combine the walk forward for 8 and slide sideways for 8, moving freely through space to the drum.
4. Get a partner and walk side-by-side in sync to a drum beat. Face your partner and slide together in sync to the drum. Join inside hands and walk for 8, face your partner and slide with both hands joined.
5. Skip in a small circle with your partner for 8 beats. Drop hands. Walk backwards away from your partner for 4, and then forwards to meet your partner again for 4. Combine the walking and skipping sequence.
6. Stop and listen to the dance music. Identify the ABBC form and the number of beats in each section. Use a visual to outline the movement sequences for each section of the dance.
7. Review the entire dance with a partner in free formation, accompanied by the drum. Progress to trying the dance with the music.
8. Move into the large group formation and review the entire dance once with the drum. Finish with performing the dance in a double circle with the dance music.



2001 Orff Children's Day Evaluation

Three things I enjoyed the most:

1. _____

2. _____

3. _____

If I could change something in this day, it would be:

If I could add something to this day, I would add:

Additional comments:
