

***MOVED* to learn :**

Kinesthetic learning in the music classroom and the multidisciplinary impact of Dalcroze Eurhythmics

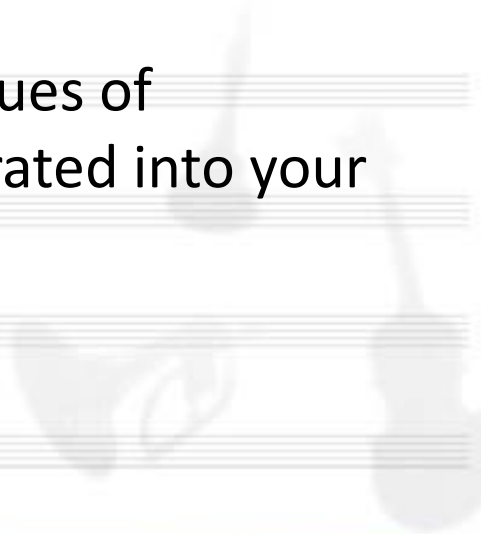
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Objectives for today...

- ♪ To explore how the inclusion of kinesthetic teaching/learning uniquely supports boys' development.
 - ♪ To discover the Dalcroze Eurhythmics approach as a model for kinesthetic teaching/learning.
 - ♪ To investigate how the principles and techniques of kinesthetic teaching/learning can be incorporated into your classroom.
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St. Michael's Choir School

- 270 boys Gr. 3-12
- M-F choral, vocal, music theory, and piano instruction
- Sunday choral mass
- Boys in the Junior Choir (Gr. 5-6) have approximately 10 hours of music instruction per week in addition to a full academic curriculum



Bis orat qui cantat



A typical choral class...

- Sitting/standing "still"
- Teacher-directed learning
- Focus on aural and visual learning
- Emphasis on normative behaviors

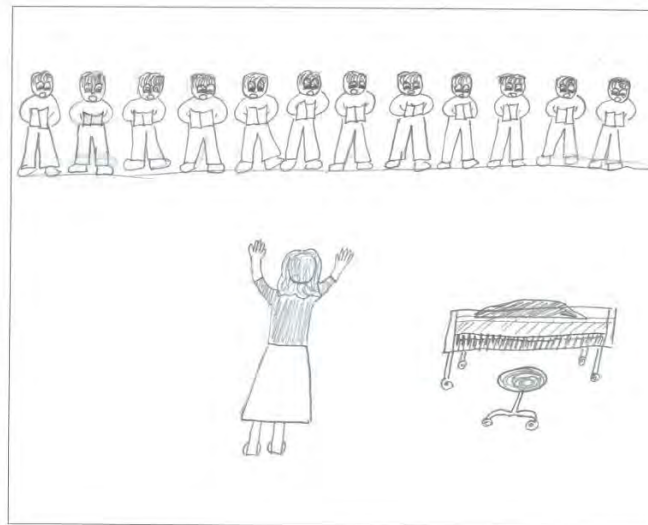
Draw a picture of a typical choral class:



Tracy Rocha

Umsch...

Draw a picture of a typical choral class:



In “Movement” (Dalcroze Eurhythmics) class...

- Active body-centered approach
- Education *into* music, *through* music (not *about* music!!)
- Connecting students to their personal musical “voice”
- Emphasizing self-expression, group interaction and fun!

Draw a picture of an activity in movement class:



Draw a picture of an activity in movement class:



Who was Dalcroze?

Émile Jaques-Dalcroze (1865-1950): Swiss musician, educator, composer, and ethnomusicologist. Dalcroze taught Harmony and Solfège at the Conservatoire de Musique de Genève from 1892-1910. It was here that he observed a troubling lack of musical awareness and expressivity in his students. Their music-making was technically proficient, but lacked flow and personal connection. Dalcroze began experimenting with ways to integrate the student's natural body movements into music-making (breathing, walking, swinging, skipping etc.). He discovered that a kinesthetic approach to music learning improved not only the student's musicianship skills, but increased their mental awareness, physical coordination, social skills, and overall investment in the music-making process. Over his lifetime, Dalcroze developed a comprehensive music education methodology that trains the human body as the primary instrument.



Dalcroze Eurhythmics

Eurhythmy = good “flow”

- ♪ Dalcroze Eurhythmics is an educational methodology that teaches boys how to generate *flow* (efficient and expressive communication) between the body, mind, and spirit.
- ♪ Musical concepts are explored kinesthetic learning FIRST, with the assumption that kinesthetic experience lays the foundation for all emergent thoughts, feelings, and actions.

How does Dalcroze Eurhythmics work?

I am beginning to think of a musical education in which the body would play the role of intermediary between sound and thought, so becoming and an expressive instrument. Bodily movement is an experience felt by a sixth sense, the muscular sense.

Émile Jaques-Dalcroze in *Music Movement Therapy*, Marie Claire Dutoit

Skills acquisition follows this equation:

(1) externalization → (2) internalization → (3) externalization

- (1) *Externalize* (embody) concept through kinesthetic experience. Note: Strong kinesthetic experiences facilitate deeper perception, attention, and memory encoding.
- (2) *Internalize* kinesthetic experience through activating the inner ear (internal storehouse of musical concepts) and the brain (connecting kinesthetic experience to existing schema).
- (3) *Externalize* (demonstrate understanding) newly integrated concepts through reading, writing, improvising and performing.

The aim of eurhythmics is to enable pupils at the end of their course to say, not "I know", but "I have experienced", and so create in them the desire to express themselves.

Émile Jaques-Dalcroze in *Rhythm Music and Education*

Dalcroze lesson with Gr. 6 – exploring beat and time signatures with tennis balls...



Creating our own patterns... showing the class...



What do the boys say about Dalcroze?

- ♪ “In movement class, students such as ourselves learn to express musicality and rhythm in new and inovated (innovative) ways. This creative method of instruction helps capture the attention of students to details in the music” Amit, 12
- ♪ “The purpose of movement class is to encourage and teach kids musicality, artistry, rthms (rhythms) and to improve the ear. This is done by doing activities and group work using the body and voice.” Jurgen, 12
- ♪ “My favorite movement class activity is steping (stepping) to the beat and then finding a partner and make a shape. It is my favorite because the music gives you the shape so it is actually the shape of the music” Brendan, 12
- ♪ “I’ve learned how to show the music with my hands. I’ve improved with my beats. I’ve become more musical. I’ve also improved some of my intervals” Christian, 12
- ♪ “Personally, through participation in movement classes, I’ve learned that musicians, including us, should not only express our feelings through the instruments we play, but also in every other part of our bodies” Aloysius, 12

What are the outcomes of teaching through Dalcroze Eurhythmics?

- Increased confidence, both musically and personally.
- Improved coordination – mental and physical. Students demonstrate the ability to both conceive of an idea *and* execute it convincingly
- Vital connections/relationships between the student-subject matter, students-each other, and the student-teacher.



Research corroborates the importance of kinesthetic learning for boys...

Inclusion of movement in learning...

- ♪ Facilitates information exchange from right to left hemisphere across the corpus callosum. Boys use movement to *process* information.
- ♪ Adds proprioceptive learning to visual, auditory and tactile modalities which increases brain stimulation and growth of neural pathways.
- ♪ Allows boys to take an active role in knowledge construction through problem solving, role playing, interactive inquiry and games.
- ♪ Gives boys the opportunity to engage personally in their learning, encouraging self-confidence and self-expression.
- ♪ Channels boys' attention, energy and focus.

How can the principles of Dalcroze Eurhythmics be incorporated into your classroom?

1. Look for ways to discover the subject matter through the body (FIRST!). Give boys an opportunity to (a) externalize the concept, (b) internalize/process/analyze their embodied learning and (c) demonstrate this learning in new ways .
2. Use movement as a classroom “language”. Try signals, gestures, cues and movement patterns to interact with the boys. Model that movement is both o.k. and highly instructional. Consider silent teaching.
3. Go back to movement if the class, or a student, is stuck on a concept. The body helps unlocks the mind/feelings.



Where can I find out more?

www.dalcrozeCanada.com

www.dalcrozeUSA.org

www.fier.com

See the bibliography for a reading list!

