

Content

1. PART: STRUCTURE	9
Preface	11
1 Introduction	13
a) Music and Movement / Rhythmics	13
b) Practical relevance	14
c) Terminology	14
d) The text	15
e) Sources	16
f) Diagrams	17
2 The Connection Between Music and Movement	21
a) Translate music into movement and movement into music	21
b) Time – Space – Strength – Form: first distinctions	23
c) Distinction of the four parameters within the poles	25
d) Practical relevance	26
3 The Art of Working with Music and Movement	27
a) The six fields	27
b) Structure and dynamics	29
c) The different sections	31
d) The structures of the fields and sections	33
e) The model as a basis for practice	33
f) Practical relevance	35
4 Field I – Music	37
a) Music A: Being with music/Perceiving music	40
b) Music B: Learning the basics	42
c) Music C: Differentiating musical parameters	44
d) Music D: Relating music to the room, an object, a partner, the group	46
e) Music E: Discovering music as a personal language	48
5 Field II – Movement	51
a) Movement A: Perception of body and body space	54
b) Movement B: Movement development	56
c) Movement C: Distinctions of the movement rhythms	58
d) Movement D: Movement in relation to the room, a partner, an object	60
e) Movement E: Movement creations	62
6 Field III – Perception	65
a) Perception A1, developing proprioception: surface perception	67
b) Perception A2, developing proprioception: depth perception	68
c) Perception A3, developing proprioception: kinaesthetic perception	69
d) Perception A4, developing proprioception: vestibular perception	70
e) Perception C1: Distinctions in remote senses: auditive perception	80
f) Perception C2: Distinctions in proprioception: visual perception	81
g) Perception D: Perception – Movement – Space	86

7 Field IV – Concept Formation	93
a) Concept formation A: Perceiving processes with all senses and putting them into one's own words	96
b) Concept formation B: Experiencing, recognising and naming the basics of the parameters, of cultural techniques and factual topics	98
c) Concept formation C: Differentiating, comparing, connecting, naming terms	100
d) Concept formation D: Relating concepts to creation in Music and Movement, to material, to the room, to partners	102
e) Concept formation E: Personalising terms from everyday life	104
8 Field V – Social Interaction	107
a) Social interaction A: "ME", self-awareness as the basis for social awareness	110
b) Social Interaction B: "YOU and ME", dealing with a partner	112
c) Social interaction C: "ME and US", dealing with a group	114
d) Social interaction D: Me – my partner – the group in the room and/or with materials	116
e) Social interaction E: Social competence and creativity	118
9 Field VI – Personal expression	121
a) Personal expression A: Becoming self-aware	124
b) Personal expression B: Using one's own repertoire of personal abilities	126
c) Personal expression C: Developing something new from made experiences	128
d) Personal expression D: Putting personal expressions in relation to materials, the group, a partner, the room	130
e) Personal expression E: Creativity in all fields	132
10 Manifestations of rhythm	135
a) Definition of rhythm	135
b) Rhythm training in Music and Movement	136
c) Rhythms of the body	137
d) Rhythm as an expressive means of personal properties in everyday life	138
e) Timing and time research	139
f) Personal definition	140
g) Rhythm as the dynamics between the poles of tension and relaxation	140
h) The importance of rhythm for the human development	142
11 Material and Musical Instruments	151
a) Selection criteria	151
b) Rhythmic materials	153
c) Groove Pack	154
d) Musical instruments	154
e) Everyday materials and objects for movement	154
f) Handling of materials and instruments	154

2. PART: DYNAMICS	157
12 The Aesthetics of Teaching Design	159
a) Quality	159
b) Two lessons in comparison	160
c) Learning success	160
13 The Aesthetic Learning Space	163
a) Creative processes	163
b) Lesson dynamics within the four parameters	164
c) Rhythm and rhythmisation in the lesson dynamics	164
d) The six fields as a design tool in the aesthetic learning space	167
e) Reactions as feedback	169
14 Goal, Process and Topic	171
a) Goal and process	171
b) Setting goals	172
c) Implementing goals – achieving goals	173
d) Concrete setting of goals	173
e) Goal and topic	174
15 Principles of Creation	175
a) Variations	175
b) The organic exercise development	179
c) Mixed forms	180
16 Learning Process and Interaction	181
a) Rhythmised learning within the fields	181
b) Resonance in the aesthetic learning space	182
c) Resonance and inspiration	184
d) Interaction patterns in the learning process	185
17 Planning Between Structure and Dynamics	187
a) Lesson structure: beginning – development – end	187
b) Preparatory grid	190
c) Planning a long-term process	192
18 Reflection and interaction	197
a) Lively preparation and reflection	197
b) Reflections	197
c) Assessment	200
d) Evaluations	202
e) Observation of individual pupils using the model	202
19 Perception distinction in difficult pedagogical situations	205
a) Children learn (about) music with all their senses	205
b) Impact of a lack of differentiation	205
c) Structural changes in the classroom	206
d) Observing, analysing and changing difficult teaching situations	211

20 Heterogeneity is music	215
a) The chance of music in diversity	215
b) Musical learning is a complex process	216
c) The inclusive music lessons are designed to be perceptible and tangible	217
d) Clear pulse and rhythm movements support musical learning	218
e) Composing the 'aesthetic' in a visual and auditive manner is part of the success	219
f) The score of the inclusive music lesson has different parts	220
21 Beyond the model	223
a) Between the poles of art and pedagogy	224
b) The model and acquisition of competencies	225
c) Music – movement – learning	227
d) The model as the basis for a specific concept development	228
e) Experimental spaces	230
f) The relationship of creativity and learning	232
g) Relationship and handiwork	233
h) Innovative learning	233
Appendix: Information on literature and references	235