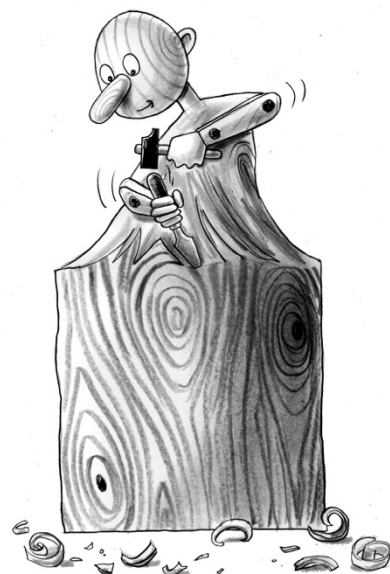


# Buddy Block

|              |                                                                                                                                    |
|--------------|------------------------------------------------------------------------------------------------------------------------------------|
| Music        | Rob van den Berg, Katrien Poel and Esther Penninger                                                                                |
| Dance        | Maria Speth, Katrien Poel and Esther Penninger                                                                                     |
| Time         | 4/4                                                                                                                                |
| Intro        | open                                                                                                                               |
| Formation    | open space                                                                                                                         |
| Target group | suggested 4 – 8 years                                                                                                              |
| Equipment    | wooden blocks, chisel, sandpaper, rasp, etc.<br>When possible, a technical drawing of the various stages of construction of Buddy. |

## Background information

- Buddy was first a block of wood, before he became Buddy
- It is advised to listen to the music together with the pupils before commencing the movement. Are the pupils able to distinguish between the various stages of music, the scraping, the gradual emergence of yet another body part and finally the freedom of movement with that particular body part?
- This dance consists of 4 parts: the head; arms, shoulders and hands; the torso; legs and feet.
- Each part is subdivided into three phases: *muscle tension*, *isolation movement* and *free exploration* of the different possibilities for the relevant body part. In particular, make a clear distinction between muscle tension and isolation movement.



## Dance Exploration

- How can you make minute movements with your body? So small that you feel it more than you can see it? What kinds of movements are they? Sometimes it is just tightening your muscles... and then relaxing them. Allow the pupils to experiment with these predominantly proprioceptive movements. Which muscles must you tighten and then relax in your legs, your stomach, your back, and your face?
- To make the concept of muscle strength clear to the young pupils, you can bring an elastic band that you stretch and release. Can they do that with their own bodies? Start with the hands, put them in a relaxed position on your knees, do you see that they are not completely open? Then have the pupils stretch their hands/fingers as far as they can and then have them jump back. Examine the contraction and relaxation of different muscle groups. Your shoulders, this really requires minimal movement. But also your face (as if you are chewing a large piece of gum) and your glutes (if you do this while sitting, you kind of bounce up a bit..)
- It is also interesting to explore, with the pupils, as many movements as possible that you are able to make with particular body parts. Are they always similar in movement? Which part of your body can you bow? And nod? And turn? And move back and forth? Are you also able to shake, vibrate, wave or rock with these body parts?
- Which part of your body do you use to make large movements and which part to make very small movements? Are you able to move two body parts at the same time?

## Structure of the Dance

### Bars

|         |                                                                                                                                                                       |
|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Intro 1 | the head emerges                                                                                                                                                      |
| Open    | pupils make minute movements with the face; Facial gymnastics                                                                                                         |
| 1-16    | directed movement of head (back and forth, up and down sideways, etc.)                                                                                                |
| 17-24   | pupils look all directions, may choose own head moves                                                                                                                 |
| Intro 2 | the arms and shoulders emerge                                                                                                                                         |
| Open    | pupils make minute movements with shoulders, fingers, etc.                                                                                                            |
| 1-16    | directed movement with shoulders, arms, hands, fingers                                                                                                                |
| 17-24   | the pupils move freely, including head                                                                                                                                |
| Intro 3 | the torso emerges                                                                                                                                                     |
| Open    | pupils make minute movements with stomach, hips etc.                                                                                                                  |
| 1-16    | directed movement with the torso; bending, turning, etc                                                                                                               |
| 17-24   | pupils move freely, including head and arms                                                                                                                           |
| Intro 4 | the legs and feet emerge                                                                                                                                              |
| Open    | pupils make minute movements with toes and/or legs                                                                                                                    |
| 1-16    | directed movement with legs and feet: bending, stretching, lifting                                                                                                    |
| 17-24   | pupils move freely including head, arms, and torso                                                                                                                    |
| Coda    |                                                                                                                                                                       |
| 1-17    | Buddy Woodblock is complete and ready to go out into the world. The pupils dance freely through the room, greeting each other and showing a wide variety of movement. |

**Variation:** at the end of the dance (the Coda). This is especially suitable for older pupils. When you're ready to go out into the wide world, extend your right hand (your "good day hand") and your left hand goes on your back. When you meet someone, shake hands, then immediately switch, right hand on the back and left hand out and continue to dance through the room until you meet another person with a 'matching hand'. Of course, you can only shake hands if the other is holding out the same hand and don't switch secretly! With this assignment, the students are mainly focused on finding a 'matching hand' And much less on the person attached to it! This is a great exercise to stimulate social behaviour in a playful way. For the youngest toddlers, this makes no sense. They've been happy to jump around for so long after standing in the spot for so long!

### Tips

- If you are not going to work with the music, percussion instruments may be helpful. The claves, wooden blocks, drums and shakers are especially useful to support the ambience.
- Take a piece of wood and, for example, a rasp or a chisel or sandpaper to help illustrate your explanation/story.