



Goldsmiths
UNIVERSITY OF LONDON

Separate Resource for toolkit - Sound and Movement workshops

This offers some ideas on how you can run a workshop similar to those delivered by Kevin Davidson and Tom Mansfield. It includes movement and listening activities designed to stimulate dialogue and creative expression about environmental issues.

1. Preparatory research into the Earth crisis

As a facilitator, it will help you to have some grounding in environmental issues and terms, with 3 or 4 key ideas that you might introduce into the participants' conversations. These ideas might be about:

- the impact of fast fashion or the food system on climate change and ecosystems,
- links between climate change and biodiversity,
- links between injustice for people and for other species,
- connections between pollution of air and water, and climate change.

Find some background information in this Climate Museum UK resource:

<https://imaginefutures.net/understanding-the-earth-crisis>

2. Choose a 'Teal Game' movement activity

Inspired by Frederic Laloux's *Reinventing Organizations* and Teal Organisations, 'Teal Games' are experiences which facilitate awareness of ecological dynamics within a group and promote regenerative cultures. The games are designed to highlight relationships, emphasise 'wholeness', share psychosomatic experiences, nurture intuitive reasoning, gather diverse and more-than-human perspectives, and recognise the interconnectedness of living systems. The games are conceptualised as living entities which grow and are shaped by the players and the questions that are asked.

A catalogue of Teal Games is available [here](#), including tips on good practice in facilitating group games.

After playing a game for some time, guide the students through a process of reflection, for which the following prompts may be useful:

Yourself

- How did you feel when you were playing the game?
- Were there any particular moments of heightened or transitioning feelings?
- Has anything changed within you as a result of playing the game?

The Group

- What did you notice about the ways in which other people were playing the game?
- How did the group interact with each other in this game?



- What kind of relationships exist between the players in this game?

The Game

- Are there ways in which we could make this game more interesting by adapting it?
- Was there anything which didn't work about the game? How could we address that?
- Does this game remind you of any other games, experiences or patterns in life?

Following a process of reflection, you may wish to play the game again to explore adaptations and extensions. Underlying this process is a focus on the relationships that exist within living systems.

3. Listening activities

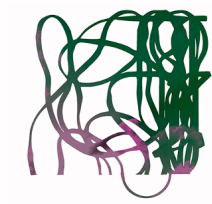
Learning Objectives

1. Introduce students to graphic scoring as a form of creative expression. Graphic notation encourages divergent thinking because there isn't only one right way to do things. [This](#) video offers an interactive introduction to graphic scoring for KS2 and KS3.
2. Develop students' capacities to listen for a range of qualities within sound, including tone, texture, pitch, amplitude.
3. Develop students' awareness and understanding of either: a) communicative forms of sound from the animal world; or b) an ecological perspective upon the soundscapes of everyday places.
4. Understand the ecological impact of human activity on these worlds of sound. This is one way of applying Climate Museum UK's principle of 'Putting an eco lens on things'.
5. Look at ways in which some organisations are reducing this impact and learn what can be done at the local level.

As you go through these listening activities you may wish to prompt with questions such as:

- How does it make you feel?
- What does it remind you of?
- Who would go here?
- What's the atmosphere like in the place?
- If local plants had a voice, what would it say about what it feels when it listens to this landscape?
- If local animals had a voice, what would it say about what it feels when it listens to this landscape?
- If the Earth had a voice, what would it say about what it feels when it listens to this landscape?

[Example lesson plan on 'communicative forms of sound from the animal world'](#)



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[Example lesson plan on 'the soundscapes of everyday places'](#)

4. Integrate learning through creative expression

Creative expression can be delivered in any way which suits the learning environment and facilities, including visual art, reflective writing or by creating sound art.

In our workshop we used Cards for Life as a creative expression tool, allowing students to pick from a range of concepts which is central to regenerative culture and ecological thinking. Students used the cards to facilitate discussions around their experiences of movement and sound activities. This led to a range of modes of creative expression including mind-mapping, visual arts and group discussion.

Extension activities:

- Invite students to go out and capture their own sounds and play them to each other, applying the same process.
- Do some research around other listening resources where you can take a more-than-human perspective. This will allow you to demonstrate the process that you want participants to follow and involve them in responses and questions.
- Invite students to listen and respond to David G. Haskell's 'When the Earth Started to Sing'.
- Invite students to experience the immersive audio Deep Time Walk.