

UNIVERSITY OF NORTHERN COLORADO
Office of Extended Studies
College of Performing and Visual Arts
Spring 2010
February 15 – April 26, 2010

DNCE 508-949: Using Movement As a Teaching Strategy in Education

I. COURSE MATERIALS AND GENERAL INFORMATION:

Instructor: Dr. Sandra Minton, Professor Emeritus, Dance **Semester Hours:** 2 hours
Phone: 303-450-6347 **E-mail:** sandra.minton@unco.edu **URL:** www.scmdance.com
Text: *Using Movement to Teach Academics: The Mind & Body As One Entity*, by Sandra Minton, Rowman & Littlefield Education Publishers, 2008.

II. COURSE EVALUATION:

Active weekly on-line participation in class. Each time weekly participation is missed, you will lose points from your total score. **That is, one point will be subtracted from your total score for an assignment for each day your assignment is late.** Make-up work is possible, but each situation will be evaluated individually. Assignments are due on the Sunday following the week an assignment was posted.

1. Introductory assignment to learn about Blackboard windows (Course Materials, Syllabus, Grade Book, Discussion Board & Staff Information), and get accustomed to working on-line.
4 points.

2. Introduction to the process of transforming concepts into movement. This lesson will help us be on the same page with the way in which we look at human movement. Various components of movement such as direction, timing, quality, etc. will be introduced. You will also have a chance to work with these movement components through creative movement explorations which you will describe for me in writing.
12 points

3. Learning about literal movement transformations. This lesson describes a direct or literal way to transform concepts and ideas into actions. You will both read about literal movement transformations; have a chance to work creatively with them; and describe the movements you create in writing.
10 points

4. Your chance to perfect your movement transformation process using literal methods. You will select the concepts you want to transform into movement, and describe the resulting movements to me in written form. Choose concepts that you think you are going to use in your own classes.
5 points

5. Abstract movement transformations are less direct than literal transformations. You will read about abstract movement transformations, and be expected to describe the movements in writing that result from transforming selected concepts into movement using abstract methods.
12 points

6. Detailed description of a dance using some of the concept-based movements you have already created. This dance should follow one of the dance forms described in the reading materials for this lesson. You will describe the dance you created in writing.
10 points

7. Lesson organization. You will read about lesson organization and then be asked to arrange a list of concepts in an order that they could be presented to students in a lesson. Again you should try to work with concepts that you could use in your own classes.
10 points

8. Educational theories. You will read about and then be asked to answer a series of questions concerning some important educational theories and how they can be connected to creative movement and dance making as presented in this course. This information is provided as a rationale for using movement-based lessons in your classes.
5 points

9. Detailed description of an entire movement-based lesson including:

- a. Subject matter area of lesson such as science, reading, social studies etc. Please do not use concepts from the dance curriculum or from the physical education curriculum in this assignment. In other words, since this class takes an interdisciplinary approach to learning, you should be using concepts that are other than movements or types of movements.
- b. The concepts or ideas on which the lesson is based. These concepts should be described in the order in which they would be presented in the lesson. Remember that the concepts you are working with here are other than movements concepts.
- c. A description of each concept or idea is immediately followed with a description of the movements, body shapes, or body positions used to transform that concept into actions.
- d. Describe or e-mail any photos, drawings, diagrams or other teaching aids that would be used to help students understand concepts or ideas presented in your lesson. These teaching aids are used so that the lesson appeals to students with different learning styles. Teaching aids can also include videos or CD's that add to lesson content, but which are other than the music you plan to use to accompany the dance created for this lesson.
- e. A description of the dance that incorporates some of the movements, body shapes or positions used in the lesson.

This lesson should be one that you can use in your classes.

20 points.

10. You will be expected to answer a series of questions about the kinesthetic sense and other topics in writing that are relevant to this class. Before you can answer the questions, you will again do some reading. This last assignment constitutes the culminating paper for this course.

12 points

III. CONTRACT FOR GRADE:

A total of 100 points are possible in this class. A = 90-100 pts; B = 80-89 pts; C = 70-79 pts; D = 60-69 pts.; F = less than 60 points.

IV. COURSE DESCRIPTION:

Course emphasis is on teaching literacy and other academic concepts through movement. Participants will learn to tailor movement experiences appropriate for communicating specific concepts and ideas to students. A basic knowledge of how to create dances from individual movements, and how to design movement-based lessons will also be part of this course. Class demonstrates a multiple intelligences approach to learning and active learning teaching strategies that use movement to teach non-movement concepts.

V. PREREQUISITES TO TAKE COURSE:

There are no prerequisites for enrolling in this course.

VI. INSTRUCTOR RESUME:

Sandra Minton was professor and Coordinator of the Dance Program at the University of Northern Colorado from 1972-1998. During that time she taught a variety of movement and dance classes in both the Physical Education and Theatre/Dance Departments. Minton teaches in the public schools, and has done dance education research in the schools. Her books include: *Modern Dance: Body & Mind*, Wadsworth Thomson Learning; *Choreography: A Basic Approach Using Improvisation*, 3rd edition, Human Kinetics; and *Dance Mind & Body*, also published by Human Kinetics. The third edition of Minton's choreography book includes a section on how various dance artists have combined dance with different forms of technology. Her latest book, *Using Movement to Teach Academics: The Mind & Body As One Entity* was published by Rowman & Littlefield Education in 2008, and is the text used in this course. Minton's research has been published in a number of juried journals. In 1999, Minton was selected as the National Dance Association's Scholar/Artist, and in 2001 she received a Fulbright award to teach at a university in Finland. Her B.A. and M.A. degrees are in Dance Education from U.C.L.A., and her Ph.D. in the same area is from Texas Woman's University. Throughout her career, Minton has studied with many well-known dancers and dance educators including Bonnie Bainbridge-Cohen, Merce Cunningham, Lynda Davis, Irene Dowd, Bill Evans, Alma Hawkins, Hannah Kahn, Bella Lewitzky, Aileene Lockhart, Carla Maxwell and Gus Solomons Jr.