

UNIVERSITY OF NORTHERN COLORADO
Office of Extended Studies
College of Performing and Visual Arts

Summer, 2010

TITLE: DNCE 508-605: Strategies for Using Movement As a Teaching Tool

CREDITS: 1 semester hour of graduate level credit

DATES: July 12, 9:00 am-4:00 pm, July 14, 9:00 am-4:00 pm, & July 16, 9:00 am-noon.

LOCATION: UNC Denver Center at Lowry

FACULTY: Sandra Minton, Ph.D. & Professor Emeritus Dance, Department of Theatre & Dance, UNC

COURSE DESCRIPTION: Emphasis in class is on teaching academic concepts through movement. Participants learn how to create and tailor movement experiences appropriate for communicating specific ideas and content to students. A Multiple Intelligences approach to teaching is demonstrated throughout the class, along with Active Learning teaching strategies. Inventive movement-based lessons and dances taught to elementary and middle school students will be demonstrated.

COURSE REQUIREMENTS:

The class requirements are as follows:

1. Active participation in all three sessions of the class.
2. Presentation of 2-3 movements to class that would be used as movement-based strategies for teaching 2-3 concepts or ideas that would normally be included in teachers' lessons.
3. Design of a movement-based lesson plan incorporating 5-6 concepts or ideas. Lesson plan is typed up and printed out in hard copy for the instructor and the other students in the class.

PREREQUISITES: none

COURSE OBJECTIVES:

1. To become aware of the functioning of the kinesthetic sense through:
 - Movement explorations that focus on breathing in different ways.
 - Movement explorations that focus on how movements feel in the body.
 - Exercises that help one come into the present moment.
 - Movement explorations that release tension from the body.
2. To learn about the kinesthetic sense through:
 - A discussion of the sense organs that make up this sense.
 - A comparison of kinesthetic sensory information to the movement components.
3. To learn about the basic components of movement such as direction, level, size & timing

through:

- Movement explorations that focus on variations of common gestures such as waving, shaking hands, etc. to help understand the movement components.
 - Dance making experiences.
4. To learn how the movement components can be used to transform academic concepts into actions through:
 - Examples of this transformation process provided by the instructor from a variety of subject matter areas such as math, language arts, science, social studies, history and the arts, and from different grade levels.
 - Experiences with this transformation process using both literal and abstract transformations.
 - The use of the creative movement process to transform selected academic concepts into movement. (These concepts are selected by the students, and the movements are created by the students.)
 - A class presentation demonstrating how the students have transformed several academic concepts into movement.
 5. To learn about connections between using movement as a teaching tool and well-known learning theories through:
 - A discussion of various learning theories such as the Multiple Intelligences, learning styles, Brain-Based Learning, Cooperative Learning, Experiential or Active Learning and the Zone of Proximal Development.
 - A comparison of the forms of learning identified in each of the theories to the learning accomplished through various creative movement and dance making experiences.
 6. To understand there are other ways besides creative movement that movement can be used in the classroom as a teaching tool through:
 - A brief discussion of Brain Gym and Brain Dance.
 - Demonstration of Brain Gym and Brain Dance.
 7. To learn how a full length lesson can be organized around a movement-based teaching strategy through:
 - Participation in sample lessons created and presented by the instructor.
 - The creation of a movement-based lesson by each student that is shared with other class members through hard copies for the instructor and the other students in the class.
 8. To learn how to handle students during a movement-based lessons through:
 - Participation in such lessons.
 - The presentation of specific teaching techniques that are used during movement-based lessons.
 9. To learn how to make simple dances from movements based on academic concepts through:
 - Demonstration and performance of such dances.
 - Learning about templates or guidelines for creating for such dances.
 - Watching such dances on video.
 - The creation of such dances.

10. To learn how movement-based lessons can be used with disabled students through:
 - Experiences with such dances.
 - Watching videos of such dances.

11. To learn how movement-based lessons can be used to illustrate multi-cultural concepts through:
 - The creation of movements based on stories and myths from different cultures.
 - Learning dances from different cultures.
 - Watching videos of dances from different cultures.

12. To learn about non-verbal communication through:
 - The presentation of visual and photographic examples.
 - The experience of working with this process through class creative movement and dance-making experiences.

RECOMMENDED TEXT: Minton, S. (2008). *Using Movement to Teach Academics: The Mind & Body As One Entity*. Lanham, MD: Rowman & Littlefield Education.

COURSE OUTLINE & PROGRESSION:

1. Introducing the kinesthetic sense by:
 - Participating in body awareness explorations.
 - Discussing the sense organs that make up the kinesthetic sense.
 - Comparing kinesthetic sensory information and the movement components.

2. Learning about the basic components of movement: direction, level, size, timing, duration, rhythm, quality, shape, pathway and position by:
 - Experiencing these components through movement explorations.
 - Seeing examples of how the components can be used to transform academic concepts from math, language arts, science, social studies, history and the arts into actions.
 - Seeing examples of how the components can be used to transform academic concepts from different grade levels into actions.
 - Using the movement components to transform academic concepts into actions.
 - Working with both literal and abstract movement transformations.

3. Understanding the connections between using creative movement and dance making as a teaching tool and well-known learning theories by:
 - Discussing various learning theories such as the Multiple Intelligences, learning styles, Brain-Based Learning, Cooperative Learning, Experiential or Active Learning and the Zone of Proximal Development.
 - Comparing the types of learning identified in each of these theories to the types of learning accomplished through creative movement and dance making used as a teaching tool.

4. Experiencing how movement and dance can be used to teach academics by:
 - Creating literal movement transformations.
 - Creating abstract movement transformations.
 - Viewing sample dances on video.

- Making dances using movements that result from the above transformations.
 - Planning a lesson using movements that result from the above transformations.
5. Understanding there are multiple ways movement can be used as a teaching tool such as:
 - Creating movements.
 - Making dances.
 - Experiencing Brain Gym & Brain Dance.
 - Learning dances from other cultures and historical periods.
 - Playing movement games.
 6. Learning how to handle students during movement-based lessons by:
 - Participating in such lessons.
 - Becoming acquainted with specific teaching techniques that are used during movement-based lessons.
 7. Learning how movement-based lessons can be used when teaching disabled students by:
 - Learning such dances.
 - Watching videos of such dances.
 8. Understanding how movement-based lessons can be used to illustrate multicultural concepts and ideas by:
 - Creating movements and dances based on stories and myths from different cultures.
 - Learning dances from different cultures.
 - Watching videos of dances from different cultures.
 9. Becoming aware of non-verbal communication by:
 - Seeing visual and photographic examples of non-verbal communication in action.
 - Working with this process throughout the class in creative movement and dance making experiences.

EVALUATION PROCEDURES BASED ON:

1. Active participation in all three sessions of the class - 30 points
2. Presentation in class of 2-3 concepts, and the resulting movements created when these concepts are transformed into actions - 20 points
3. Written description of a movement-based lesson - 50 points

GRADING SCALE:

Students will receive a letter grade in this class based on the following grading scale. There are a total of 100 points possible in this class. A = 90-100 points; B = 80-89 points; C = 70-79 points; D = 60-69 points.

REFERENCES:

Berthoz, A. (2000). *The brain's sense of movement: Perspectives in cognitive neuroscience*. Cambridge, MA: Harvard University Press.

- Bleedorn, B. (2003). *An education track for creativity and other quality thinking processes*. Lanham, MD: The Scarecrow Press, p. 13.
- Bucek, L.E. (1998). Developing dance literacy: Integrating Motif Writing into children's theme-based dance classes. *The Journal of Physical Education, Recreation & Dance*, 69 (7), 29-32.
- Byrnes, J.P. (2001). *Minds, brains, and learning: Understanding the psychological and educational relevance of neuroscientific research*. New York: The Guilford Press.
- Caine, R.N. & Caine, G. (1997). *Education on the edge of possibility*. Alexandria, VA: Association for Supervision & Curriculum Development.
- Damasio, A. (2003). *Looking for Spinoza: Joy, sorrow, and the feeling brain*. Orlando, FL: Harvest Books/Harcourt.
- Darling-Hammond, L. (1997). *The right to learn: A blueprint for creating schools that work*. San Francisco: Jossey-Bass.
- Derner, S. & Reardon, M. (2004). *Strategies for great teaching: Maximize learning moments*. Chicago: Zephyr Press/Chicago Review Press.
- Diamond, M. C. (1988). *Enriching heredity: The impact of the environment on the anatomy of the brain*. New York: The Free Press.
- Edwards, B. (1999). *The new drawing on the right side of the brain*. New York: Tarcher/Putnam.
- Eisner, E.W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- Elliot, S.N., Kratochwill, T.R., Cook, J.L. & Travers, J.F.(2000). *Educational psychology: Effective teaching, effective learning* (3rd ed.). Boston: McGraw Hill.
- Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.
- Gardner, H. (1994). *The arts and human development: A psychological study of the artistic process*. New York: Basic Books.
- Gilbert, A.G. (1992). *Creative dance for all ages*. Reston, VA: American Alliance of Health, Health, Physical Education, Recreation & Dance.
- Gilbert, A.G. (2002). *Teaching the three R's through movement experiences*. Bethesda, MD: National Dance Education Organization.
- Hanna, J.L. (1999). *Partnering dance and education: Intelligent moves for changing times*. Champaign, IL: Human Kinetics.
- Hannaford, C. (2005). *Smart moves: Why learning is not all in your head*, (2nd ed.). Salt Lake City: Great River Books.
- Hill, S. & Hill, T. (1990). *The collaborative classroom: A guide to co-operative learning*. Portsmouth, NH: Heinemann.
- Hotz, R.L. (1999). Brain cell growth hinted. *The Denver Post*, pp 1A, 10A.
- Houston, J. (1997). *The possible human: A course in enhancing your physical, mental & creative abilities*. (2nd ed.). New York: Tarcher/Putnam.
- Hubbard, R. S. (2001). *Workshop of the possible: Nurturing children's genius*. Berkeley: Ten Speed Press.
- Jensen, E. (2001). *Arts with the brain in mind*. Alexandria, VA: Association for Supervision & Curriculum Development.
- Johnson, E.B. (2002). *Contextual teaching and learning: What it is and why it's here to stay*. Thousand Oaks, CA: Corwin Press/Sage Publications.
- Kanter, A.K. (1993). *Arts in our schools: Arts-based school reform that applies the concept of interdisciplinary study and active learning to teach to the multiple intelligences*. Unpublished master's thesis, University of Northern Colorado, Greeley.
- LeDoux, J. (2002). *Snapic self: How our brains become who we are*. New York: Viking.

- LeDoux, J. (1996). *The emotional brain*. New York: Simon & Schuster.
- Luftig, R.L. (1994). *The schooled mind: Do the arts make a difference? An empirical evaluation of the Hamilton Fairfield SPECTRA + Program*. Oxford, OH: Miami University.
- McGreevy-Nichols, S. & Scheff, H. (1995). *Building dances: A guide to putting movements together*. Champaign, IL: Human Kinetics.
- McIntosh, E. & Peck, M. (2005). *Multisensory strategies: Lessons and classroom management techniques to reach and teach all learners*. New York: Scholastic.
- Meyers, C. & Jones, T. B. (1993). *Promoting active learning: Strategies for the college classroom*. San Francisco: Jossey-Bass.
- Michalko, M. (2001). *Cracking creativity: The secrets of creative genius*. Berkeley, CA: Ten Speed Press.
- Minton, S. (2008). *Using movement to teach academics: The mind and body as one entity*. Lanham, MD: Rowman & Littlefield Education.
- Minton, S.C. (2007). *Choreography: A basic approach using improvisation* (3rd ed.). Champaign, IL: Human Kinetics.
- Minton, S. (2007). Middle school choreography class: Two parallel but different worlds. *Research in Dance Education*, 8 (2), 103-121.
- Minton, S. (2003). Assessment of high school students' creative thinking skills: A comparison of dance and nondance classes. *Research in Dance Education*, 4 (1), 31-49.
- Minton, S. (2003). Parallels between Alma Hawkins' approach to the creative process and contemporary learning theory. *Journal of Dance Education*, 3 (2), 74-78.
- Minton, S. (2003). Using movement to teach academics: An outline for success. *Journal of Physical Education, Recreation & Dance*, 74 (2), 36-40.
- Minton, S.C. (2001). Assessment of high school dance students self-esteem. *Journal of Dance Education*, 1 (2), 63-73.
- Minton, S.C. (2003). *Dance mind & body*. Champaign, IL: Human Kinetics.
- Minton, S. & McGill, K. (1998). A study of the relationships between teacher behaviors and student performance on a Spatial Kinesthetic Awareness Test. *Dance Research Journal*, 30 (2), 39-52.
- Minton, S. (1996). Assessment of the use of imagery in the dance classroom. *Impulse: the International Journal of Dance Science, Medicine & Education*, 4 (4), 276-292.
- Minton, S. & Steffen, J. (1992). The development of a spatial kinesthetic awareness measuring instrument for use with beginning dance students. *Dance: Current Selected Research* 3, 73-80.
- Moon, J.A. (2004). *A handbook of reflective and experiential learning: Theory and practice*. London: Routledge, Falmer.
- National Dance Association. (1994). *National standards for dance education: What every young American should know and be able to do in dance*. Reston, VA: American Alliance of Health, Physical Education, Recreation & Dance.
- Overby, L.Y., ed. (1990). Dance and imagery--the link between movement and imagination. *Journal of Physical Education, Recreation & Dance*, 61 (2), 17-32.
- Overby, L.Y., Post, B.C. & Newman, D. (2005). *Interdisciplinary learning through dance: 101 moventures*. Champaign, IL: Human Kinetics.
- Purcell, T.M. (1998). *Teaching children dance: Becoming a master teacher*. Champaign, IL: Human Kinetics.
- Root-Bernstein, R. & Root-Bernstein, M. (1999). *Sparks of genius: The 13 thinking tools of the world's most creative people*. Boston: Houghton Mifflin.

- Rose, D. (1999). *The impact of Whirlwind's basic reading through dance program on first grade students' basic skills: Study II*. Whirlwind, Basic Skills through the Arts.
- Rugg, H. (1963). *Imagination*. New York: Harper & Row.
- Schunk, D.H. (2000). *Learning theories: An educational perspective* (3rd ed.). Upper Saddle River, NJ: Prentice Hall.
- Silver, H.F., Strong, R.W. & Perini, M. J. (2000). *So each may learn: Integrating learning styles and multiple intelligences*. Alexandria, VA: Association for Supervision & Curriculum Development.
- Tidd, N. (2003, February). *The Power of the positive mind*. Session presented at convention of the Central District, American Alliance of Health, Physical Education, Recreation & Dance, Fargo, ND.
- Trefil, S. (1997). *Are we unique? A scientist explores the unparalleled intelligence of the human mind*. New York: John Wiley.
- Tuckman, B.W. (1991). *Educational psychology: From theory to application*. Fort Worth: Harcourt Brace Jovanovich College Publishers.
- Vermette, P.J.(1998). *Making cooperative learning work: Student teams in K-12 classrooms*. Upper Saddle River, NJ: Prentice Hall.

Students with Disabilities

Any student requesting disability accommodation for this class must inform the instructor giving appropriate notice. Students are encouraged to contact Disability Support Services at (970) 351-2289 to certify documentation of disability and to ensure appropriate accommodations are implemented in a timely manner.

Honor Code

All members of the University of Northern Colorado community are entrusted with the responsibility to uphold and promote five fundamental values: *Honesty, Trust, Respect, Fairness, and Responsibility*. These core elements foster an atmosphere, inside and outside of the classroom, which serves as a foundation and guides the UNC community's academic, professional, and personal growth. Endorsement of these core elements by students, faculty, staff, administration, and trustees strengthens the integrity and value of our academic climate.

UNC's Policies

UNC's policies and recommendations for academic misconduct will be followed. For additional information, please see the Dean of Student's website, Student Handbook link <http://www.unco.edu/dos/handbook/index.html>

Notice

The Office of Extended Studies reserves the right to cancel or reschedule courses based upon enrollment. Enrolled students will be contacted with information of any change.

Student Satisfaction Evaluation

Participants will be asked to evaluate the workshop for instructors' knowledge, interest and enthusiasm as well as providing additional information on classes or topics which you would like to see developed as a future offering from UNC.

Portable Electronic Devices

Please extend courtesy to your instructor and fellow students by turning off your portable electronic devices such as: cell phones, pagers, and iPods. Although not an audio issue, text-messaging is a distraction to other students and prevents you from full participation in class. You should keep your portable electronic devices in your backpack or purse during class. Your personal electronic devices

should not be on your desks. If you know that you may need to accept an emergency phone call during class or if you have children in childcare or school, please let the instructor know. If you need to take a phone call during class, please step out of the classroom while you complete your call. Thank you for your cooperation.

Course Withdrawal Information

In accordance with University and Colorado Department of Higher Education policy, if you drop this class after the course starts you will be assessed a drop fee. The drop fee is pro-rated up to the half-way point in the class. You are legally responsible for payment of full tuition once 50% of this course has been concluded. In order to be eligible to receive any refund of tuition, you must contact the Office of Extended Studies (1-800-232-1749) to formally withdraw from your class. Your refund, if applicable, will be based on the date of contact with our office. Withdrawals received via telephone during non-business hours will be processed and dated on the next working day. Failure to notify us will result in UNC tuition being owed even though you do not attend or complete the coursework.

ADVERTISING COPY FOR COURSE:

Tap into your students' natural love of movement by discovering how to create movement-based lessons. Learn how movement and active learning teaching strategies can be created to spice up lessons on any subject and for a variety of grade levels. Course demonstrates a Multiple Intelligences and Brain-Based approach to teaching.

INSTRUCTOR RESUME:

Sandra Minton was Dance Coordinator/Professor at the University of Northern Colorado, 1972-1998. Currently she is dance specialist in a public school and presents workshops for teachers. Her Human Kinetics books include *Choreography: A Basic Approach Using Improvisation* (3rd ed.), *Dance Mind & Body* and *Preventing Dance Injuries* (co-editor). *Using Movement to Teach Academics: The Mind & Body As One Entity* was recently published in March, 2008 by Rowman & Littlefield Education. Minton's dance education research has been published in juried journals such as the *Dance Research* and *Journal of Dance Education*. She was the 1999 National Dance Association Artist/Scholar, and a 2001 Fulbright Scholar in Finland. Minton's M.A. and Ph.D. degrees are in dance from U.C.L.A. and Texas Woman's University. Throughout her career, Minton has studied with a number of dance and dance education professionals including: Bonnie Bainbridge-Cohen, Merce Cunningham, Irene Dowd, Lynda Davis, Bill Evans, Alma Hawkins, Bella Lewitzky, Aileene Lockhart, Carla Maxwell and Gus Solomons Jr.