

Annotation: Chapter 3

Boorman, J. (1971). Space. In *Creative dance in grades four to six*. Don Mills, Ontario
p65 to 85

"Appreciation of the use of space in dance comes from the growing awareness of, and ability to feel, movement as a three dimensional form." p. 65

Chapter 3 of Joyce Boorman's *Creative Dance in Grades Four to Six* examines the concept of "space". The chapter illustrates how space can be presented for the first time and, how the concept can continue to be developed throughout grades four, five and six. Boorman suggests that appreciation of the use of space in dance comes from the awareness of, and the ability to feel, movement as a three-dimensional form. The author proposes that being fully active in space and designing actions in space requires considerable intellectual and emotional capacity. Boorman believes that students aged eight to twelve are developmentally ready to explore the concepts leading them to a more complex understanding of the use of space in movement. The children's understanding is however, highly dependent on the realistic and concrete presentation of the idea of space as an element of movement.

Ideally, at the fourth, fifth and sixth grade levels, a teacher should be building upon the elementary space concepts of extension, direction, level, and pathways. Boorman does acknowledge that often this is not the case, and that an introduction to the basic elements of the concept is required before expanding upon the notion of space. In fourth to sixth grades more advanced concepts such as air pattern, floor pattern, focus and subsequently the beginning of spatial directions can be explored. For teaching these more advanced concepts, Boorman describes the basic awareness of the concept, how to introduce each respective concept and progressive lessons to explore and reinforce understandings.

Chapter 3 stresses the importance of an understanding of the concept of space in movement education. Through detailed lessons, Boorman supports the intricacies of teaching the more advanced components of the concept. Her lessons are clear, concise and pedagogically sound. In each cluster of lessons based on appropriate cognitive and movement progressions, Boorman suggests guidance, discovery, further guidance, formulation, observation, clarification and reflection as the means to create the understanding. The author also stresses that the learning situation must be objectively presented in a systematic order in order to prevent the loss of content structure.

Joyce Boorman successfully presents the concept of the advanced spatial design of dance in this chapter. The components are sophisticated and take some time to grasp. It becomes quite clear as the chapter progresses that it is imperative for the teacher facilitating the dance lessons to have a thorough understanding of the concept of space. It is only then, that the teacher can effectively aim to increase the children's awareness of how they are moving in space and how it feels to be concentrating on space.

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Musings and ponderings: What does "being fully alive to the possibilities of designing actions in space" mean to you?