

Chapter Summary for Chapter 5: An Analysis of Lesson Material.

Boorman, J. (1971). *Creative Dance in Grades Four to Six* (pp. 115-136). Ontario: Longman Canada Limited.

Quote: “The most successful and creative teachers will almost always be found amongst those who have ordered the discipline of dance into a systematic process of learning and teaching.”

This chapter analyzes the movements used in creative dance. Joyce notes that a creative dance teacher must have an adequate level of understanding of the movements and vocabulary that encompass creative dance in order to teach it to students. Children between the ages of nine and twelve are at a stage of readiness where they can begin to understand and develop movement concepts which they can continually build on. The aspects of creative dance can be broken down into body, effort, space and relationship. Through these categories we can completely examine the elements of creative dance.

Joyce believes that by breaking the creative dance discipline down into four areas (body, effort, space and relationship), students will begin to make connections and obtain a better understanding of movement. This will allow them to explore and in turn become selective of the movements used.

The author assumes that there must be a structure to creative dance and that the teacher and students must understand this structure prior to partaking in a dance program. The time allotted to physical education in the school system is not really adequate when it comes to taking the time to focus on all of the movement elements used in creative dance. Although it would be highly beneficial to break down the movements and learn them one by one so that the students have a collection they can draw from, it is not necessarily practical. I think having the students partake in creative dance without knowing the “structure of knowledge” is better than not participating in it at all.

In conclusion, this article states that “the successful development of a dance program is dependent upon a clearly structured study of the concepts of movement.” Overall, it is supporting the idea that there is a structure of knowledge that must be learned prior to understanding the movements and different elements associated with creative dance.

The most significant information presented in this chapter is that movement within the creative dance discipline can be broken down into the following four areas:

- Body – skeletal and muscular structure that can be made to move in certain ways
- Effort – time, energy, space and flow of movement
- Space – the space which the mass of the body fills and into which all action must go
- Relationship – what occurs between two or more people as their actions interrelate

Each of these areas are subdivided even further in chapter 5 and Joyce goes into great detail giving examples of the movements that fit into each category. In order to get a balanced program

she stresses that all of the areas should be explored. Joyce points out that even though for the purpose of this chapter the movement areas are separated, in creative dance they are always “continually interwoven into a total whole”.

I think the summary of movement concepts that is part of this chapter would be a great resource for teachers as it outlines every vocabulary word you could ever imagine using when describing movements. Even though the concept behind this chapter is very idealistic, the information presented is very tangible and I could see it benefiting every teacher when teaching creative dance and physical education in general.