

SL80.10 ADVANCED MATERIALS AND METHODS OF THE CREATIVE DANCE

(Sections of this outline from An Approach to the Modern Dance in preparation by Mary Josephine Shelly and Martha Hill).

I. Definition of the Dance

Differentiation of the arts.

Definition of the dance; by delimitation; by definition.

Basis of the dance and sources of materials; biological, psychological, sociological.

Historical background and status.

Characteristics of the dance in the contemporary world.

Suggested Readings: Ellis, The Dance of Life.

Austin, The American Rhythm. 811.28

Harrison, Ancient Art and Ritual. 701 - 4

Parker, Principlos of Aesthetics. 701 - 8

Parkhurst, Beauty, An Interpretation of Art and the Imaginative Life. 701.8

Hill, Symposium on Modernism in the Arts; The Dance.

II. Movement

Universal aspects of movement; in relation to force, space, time.

Basic factors of the individual's movement equipment.

Principlos of movement and classification of movement as to base and as to impetus and reverberation.

Suggested Readings: Glasow, Fundamentals in Physical Education.

Seldon, Elements of the Free Dance.

III. Content and Form

Inseparable nature of content and form except for purposes of discussion.

Province of the dance in relation to content (themes, meaning); range of content, limitations, potentialities.

Suggested Readings: Parkhurst and Parker.

IV. Accompaniment

Classification and consideration of types of accompaniment; sound or percussion accompaniment, music accompaniment.

Relationships between dance and accompaniment.

Elements common to all forms of accompaniment and to movement and the dance.

Suggested Readings: Gerhkons, Music Notation and Terminology.

" Fundamentals of Music.

Bekker, The Story of Music.

Coleman, Creative Music for Children.

Jaques, Dalerozo, Eurythmics, Art and Education.

Pennington, The Importance of Being Rhythmic.

Hill, An Analysis of Accompaniment for the Dance
In Dancing in the Elementary Schools (Committee of the A.P.E.A.)

DoWitt, Use of Percussion Accompaniment. Thesis,
June 1933, New York University.

V. Composition

Movement, Content, Form, Accompaniment.

Principles involved: common to all arts, especial application to the dance.

Individual and group composition.

VI. Educational Significance

Suggested Readings: H'Doubler, The Dance, and Its Place in Education.
Hill, Application of Criteria of Character Education to the Dance in Interpretations of Physical Education, Nash, Vol. III.

VII. Objectives and Methods

Objectives in relation to materials - skills and knowledges.

Objectives in relation to the individual and the group - developmental, adjustive, integrative; attitudes, appreciations.

Traditional vs. Creative Method; approach, progression, selection on basis of need, plan of organization.

Suggested Readings: Dancing in the Elementary Schools (Committee of the A.P.E.A.)

LaSalle, Objectives for Dancing in the El. Schools.
O'Donnell, Methods of Teaching Dancing in the Elementary Schools.

Murray, A Survey of Dance Activities and their Basic Movements.

Murray, Dancing in the Major Course in Physical Education.

Rockwell and Herrigan, The Correlation of Dancing with other Activities.

Mayer, Dancing for Boys in the Elementary School.

Evans, Dancing in the Preparation.

H'Doubler, The Dance and Its Place in Education.

Rugg and Shumaker, The Child-Centered School.

Docker, Physical Education in the Child-Centered School - Thesis.

Williams, Dambach, Schwendener, Methods in Physical Education.

VIII. Additional Units if Time Permits

Testing.

Materials in Pantomimes, dance dramas, festivals.

IX. Bibliography