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Early Childhood Education and Dance: Laban Movement Analysis to Develop Pedagogy

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Dance 461: Sr. Thesis Project

**Early Childhood Education and Dance
Laban Movement Analysis to Develop Pedagogy**

Sarah Duncan

Mentors

Professor Shana Habel
Professor Teresa Heiland, Ph.D.

In partial fulfillment of
The Bachelor of Arts Degree in Dance
Loyola Marymount University
May 8, 2015

Early Childhood Education and Dance: Laban Movement Analysis to Develop Pedagogy

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Section II:

The Senior

Thesis Project

Developing the Project

Throughout the years of looking at senior thesis projects from the dance department I have always kept a folder with my ideas of what I would like to present. Once second semester junior year came around, my thoughts for my thesis project became clearer. After discussions with my senior roommates, I decided I wanted to work with dance and young children from the children's center on campus. For the past couple of years I have worked with the children at the center and it has been a wonderful experience to watch them grow and develop into the people they are today. With having an interest in both early childhood development and the arts, I have made a goal for myself to become an art and dance/movement therapist with young children.

Knowing the path of how to attain my career goal, I wanted to research dance/movement therapy and interweave the field into my thesis. Since I am not a therapist, I could not conduct therapy on the young children I was working with. After thinking of how I could analyze children's movement without conducting therapy, I decided to develop a creative dance curriculum for the children at the Loyola Marymount University Children's Center and film their movement to later analyze.

Once developing and conducting the creative dance class for children ages three to five years old, I had footage to analyze. With the footage that was taken from every creative dance lesson, I took notes of what the children were doing, how they were moving, their relationship to space and others, and other qualities I deemed important. Once having all my notes, I found similarities between each child's movement and integrated Laban Movement Analysis in order to clarify my findings.

After the curriculum was complete and the analysis was underway, I was accepted to present my project at the Loyola Marymount University's 7th Annual Undergraduate symposium. Once presenting at the symposium, I felt a sense of satisfaction and pride, knowing that was able to combine my many interests to create thesis project that was unique and others were interested as well. In the future, I hope to further my research in the fields of early-childhood development and creative dance.

tract

ducting an exploratory study examining children's gross and fine motor movements in creative dance with, the researcher was able to gain an understanding of age appropriate movement qualities/behaviors for guiding development of dance pedagogy for this population. Over a six-week period, the children in a Mixed Aged Class at a children's daycare participated in a creative dance class where they were instructed to move their bodies freely in relation to Time, Shape, Space, and Energy. By instructing and filming the lessons, the researcher analyzed the children's movement using Laban Movement Analysis, a codified method for interpreting, describing, and documenting all varieties of human movement. Through this study, the researcher found movement qualities inherent among boys and girls three to five were Indirect-Space, Strong-Weight, Sudden-Time, Free-Flow, and Whole body movements. Preliminary conclusions revealed that these movement qualities encourage engagement in creative dance, while Direct-Space qualities were a deterrent. Children in the community also engaged well when they were self-directed in their movement choices.

Primary Sources

Creative Dance Sources and Dance Perspectives Essay Sources

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Brooks Rehabilitation, "A Guide to your Child's Gross and Fine Motor Development." *Brooks Rehabilitation*(2003).

Capello, Patricia, "Dance as Our Source in Dance/Movement Therapy Education and Practice." *American Journal of Dance Therapy* 29 (2007) 37- 48.

Chapman, Sandra Bond. *Can Creativity Be Taught?* Center for Brain Health 2013

Church, Ellen Booth; Miller, Susan EdD.; Poole, Carla, "Ages and Stages: All about Body Awareness." *Scholastic* (2014).

Cheung, Rebecca Hun Ping, "Designing movement activities to develop children's creativity in early childhood education," *Early Childhood Development and Care* 108 (2010) 377-385.

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Gabbard, Carl Ed. D and Rodrigues, Luis, "Optimizing Early Brain and Motor Development Through Movement," *Early Childhood News* (Excellence Learning Corporation 2007)

Gilbert, Anne Green, *Brain-Compatible Dance Education* (Virginia: National Dance Association 2006).

Glibert, Anne Green, *Creative Dance for All Ages* (USA: The American Alliance for Health, Physical Education, Recreation and Dance 1992).

Hannaford, Carla PH.D. *Smart Moves: Why Learning Is Not All In Your Head* (Virgina: Great Ocean Publishers 1995).

Ideishi, Roger I. and Ideishi, Siobhan K. and Lorenzo-Lasa, Riolama "Facilitating Preschool Learning and Movement through Dance" *Early Childhood Education Journal* 35 (2007) 25- 31.

Sansom, Adrienne N., *Movement and Dance in Young Children's Lives: Crossing the Divide* (New York: Peter Lang Publishing Inc. 2011).

Stern, Zelda. *Can Creativity be Taught?* Williams Alumni Review 2006

Further Research Sources

Laban, Rudolf; Ullman, Lisa (2011) *The Mastery of Movement*. Hampshire, England. A Dance Books Publication.

Additional Sources

During the fall of 2014 and in conjunction with my senior thesis project, I took a course titled Creative Dance with Children, taught by Professor Shana Habel. Habel is an expert in teaching creative dance from ages three through high school and currently works with Los Angeles Unified School District in facilitating their creative dance curriculum and program. A majority of my sources in learning how to develop a creative dance curriculum and how to conduct a class came from handouts from Habel.

Habel draws her knowledge from women such as Bette Midler and Anne Green Gilbert in addition from her many years as a creative dance instructor. Habel's experience with different ages and developmental stages has informed her what works best with each group. A multitude of approaches to teaching and the way a lesson is structured can create a world of difference in creating a successful class.

In addition to learning from Habel I was able to attend and observe a creative dance class with one of her colleagues Douglas Goble. Witnessing a class in action informed me as an educator and a curriculum developer.

Once my creative dance lessons with the children concluded, I looked towards another resource to analyze the children's movement through Laban Movement Analysis. As a certified Laban Movement Analyst, Dr. Teresa Heiland furthered my research and aided me in creating a poster for the Loyola Marymount University's 7th Annual Undergraduate Research Symposium that spoke of the children's movement with qualitative data and Laban Movement Analysis.

Description of Loyola Marymount University Children's Center

Loyola Marymount University Children's Center (LMUCC) is located next to the Hannon parking lot on the campus of Loyola Marymount University (LMU). The center offers high-quality group care for children ages 6 weeks to 6 years of age for staff, students, faculty of LMU and community; to serve as a teaching facility to undergraduate and graduate students of LMU; and to serve as a research facility for the LMU School of Education.

With six classrooms for specific age groups, LMUCC's care and daily curriculum focuses on their five-point philosophy: a sense of security, a sense of belonging, a sense of partnership, Learning through play, and relationship based care. In addition to the center's five-point philosophy, LMUCC's goals are aligned with the University's values and mission reflecting the Jesuit and Marymount traditions by developing the whole-child, encouraging life-long learning skills, fostering family relationships, valuing interculturalism, and offering service to the community. The six classrooms are categorized as follows: The Little Roo's- Infants, The Caterpillars- Toddlers, The Bumblebees- ages 2-3years, The Lizard Lounge- ages 3-4years, The Rainbow Room- ages 4-5years, and the Mixed Aged Classroom- ages 2.5-6years.

The Role of Arts and Movement at LMUCC

At LMUCC, the role of arts and movement within the curriculum is important in facilitating the education of the whole-child. Within each classroom teachers provide curriculum in areas such as art, music and movement, clay, Do-Re-Mi (music), social studies, math, science, etc. Starting from the basics of learning what numbers are to adding and subtracting the LMUCC teachers progress and scaffold the children to aid in their growth, exploration, and desire for learning more.

I believe the center has a very well rounded curriculum that furthers engagement in learning and exploration. In LMUCC's art curriculum they use materials including clay, paint for color mixing, crayons, etc. When conducting movement classes, the teachers usually provide the children with prerecorded CD's providing a narrative that the children follow along. In addition to their music and movement lessons, the children also have movement lessons that are more focused on sports related activities including basketball, tennis, swimming, etc.

Even though LMUCC's curriculum does an incredible job creating a well-round program, I believe there could be more creative dance lessons to excite the children about dance and discover the different possibilities in which their bodies can move. By problem solving through movement, children are able to further their development and critical thinking skills kinesthetically. Thus my senior thesis project was born to give a chance to see how ages three to five respond to a creative dance curriculum.

Sarah's History with LMUCC

Starting in January 2013, second semester sophomore year, I was placed in the Little Roo's Classroom at the Children's Center. Usually working with children three years of age and above, this was my first time working with infants. In my first few shifts I quickly learned diaper changes, nap routines, meal routines, how to interact and speak with the infants, the philosophy of the center, and how to be a teacher's assistant. After the first month, I was getting a hang of how the classroom ran and how I can do my part to keep its efficiency.

When working with young children, there was never a moment in which I was not learning. Once I had a routine or skill down, I learned the progression and how to work with a child in furthering his or her development. By learning more and more from the children and the teachers I was certain that early childhood development was an interest of mine that I would like to pursue further.

As I have grown as a caregiver/ teacher's assistant at LMUCC, so have the children. It has been a magical time watching the same group of children develop and become people with their own thoughts, ideas, and perceptions.

When formulating an idea for my dance senior thesis I knew I wanted to integrate my knowledge of dance and the arts, with my new found interest in early childhood development. I was lucky enough to be given permission and the opportunity to further my learning and experience with young children through my thesis project.

Received _____

LOYOLA MARYMOUNT UNIVERSITY

Human Subjects Research

APPLICATION TO THE LMU INSTITUTIONAL REVIEW BOARD (IRB)

Principal Investigator (P.I.): Sarah Duncan

Title of Project: Senior Thesis Project

P.I. Type: (check one) Faculty Graduate Undergraduate Other

Department: Dance

Campus Address: 1 LMU Drive MSB#3974 Los Angeles CA 90045

Telephone: 818-425-1688 E-mail: Sduncan4@lion.lmu.edu

Faculty Sponsor (if applicable): Damon Rago

Submission: New Renewal Addendum Staff Other Previous IRB#:

For evaluation of your project, indicate involvement of any of the following:

- | | |
|-------------------------------------------------------|----------------------------------------------------------------------|
| <input type="checkbox"/> Audio Recording of subjects | <input type="checkbox"/> Non-patient volunteers |
| <input type="checkbox"/> Charges incurred by subjects | <input checked="" type="checkbox"/> Minor subjects (younger than 18) |
| <input type="checkbox"/> Deception | <input type="checkbox"/> Mentally disabled subjects |
| <input type="checkbox"/> Questionnaires | <input type="checkbox"/> Subjects to be paid |
| <input type="checkbox"/> Psychology subject pool | <input type="checkbox"/> Fetal tissue |
| <input type="checkbox"/> Charges incurred by subjects | <input type="checkbox"/> Subjects studied off campus |
| <input type="checkbox"/> Experimental drugs | <input type="checkbox"/> Experimental devices |
| <input type="checkbox"/> Establishment of a cell line | <input type="checkbox"/> Surgical pathology tissue |
| <input type="checkbox"/> Placebos | <input type="checkbox"/> Patients as subjects |
-
- Filming, photographing, video- or voice recording of subjects
- Data banks, data archives, and/or medical records
- Charges incurred by third party carriers
- Approved drugs for "Non-FDA" approved conditions
- Subjects in Armed Services (Active Duty)
- Prisoners, parolees, or incarcerated subjects
- Pregnant women, human fetuses, and neonates
- Sensitive Topics
- Non-English speaking subjects
- Elderly Subject (over 65)

The principal investigator assures the Committee that all procedures performed under the project will


What do you plan to do with the results? Please provide a brief summary statement below:

I plan to present my results at the Dance Senior Thesis presentation and at the research symposium at the end of second semester.

Are you applying to a federal, state, foundation or any non-LMU organization for funding? If so, please list the source:

N/A

NOTE: Applications and any additional material requested by the IRB will not be processed unless signed personally by the principal investigator.

<u>9/30/14</u>	<u></u>	<u>Sarah Duncan</u>
Date	Signature of Principal Investigator (Required)	Name (printed)

<u>9/30/14</u>	<u></u>	<u>Damon Rago</u>
Date	Signature of Faculty Sponsor (Required)	Name (printed)

<u>9/30/14</u>	<u></u>	<u>Damon Rago</u>
Date	Signature of Department Chair (Required)	Name (printed)

_____	_____	_____
Date	IRB Approval (Signature)	Name (printed)

IRB Approval Number

Please deliver to Julie Paterson, Sr. IRB Coordinator, University Hall, Suite 1718 or jpaterso@lmu.edu.

be conducted by individuals legally and responsibly entitled to do so and that any deviation from the project (e.g., change in principal investigator, subject recruitment procedures, drug dosage, research methodology, etc.) will be submitted to the review committee for approval prior to its implementation.



Certificate of Completion

The National Institutes of Health (NIH) Office of Extramural Research certifies that **Damon Rago** successfully completed the NIH Web-based training course "Protecting Human Research Participants".

Date of completion: 05/08/2012

Certification Number: 917757

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI)
STUDENTS CONDUCTING NO MORE THAN MINIMAL RISK RESEARCH CURRICULUM COMPLETION REPORT
Printed on 09/28/2014

LEARNER	Sarah Duncan (ID: 4423861) 9315 LINCOLN BLVD. Apartment 3216 Los Angeles CA 90045 United States
DEPARTMENT	Dance
PHONE	8184251688
EMAIL	sduncan4@lion.lmu.edu
INSTITUTION	Loyola Marymount University
EXPIRATION DATE	09/27/2019

STUDENTS - CLASS PROJECTS : This course is appropriate for students doing class projects that qualify as "No More Than Minimal Risk" human subjects research.

COURSE/STAGE:	Basic Course/1
PASSED ON:	09/28/2014
REFERENCE ID:	14154822

REQUIRED MODULES	DATE COMPLETED	SCORE
Loyola Marymount University	09/25/14	No Quiz
Belmont Report and CITI Course Introduction	09/28/14	3/3 (100%)
Students in Research	09/28/14	9/10 (90%)

For this Completion Report to be valid, the learner listed above must be affiliated with a CITI Program participating institution or be a paid Independent Learner. Falsified information and unauthorized use of the CITI Program course site is unethical, and may be considered research misconduct by your institution.

Paul Braunschweiger Ph.D.
Professor, University of Miami
Director Office of Research Education
CITI Program Course Coordinator

LOYOLA MARYMOUNT UNIVERSITY

IRB Application Questionnaire

1. RESEARCH BACKGROUND

Please describe the purpose of your research. Provide relevant background information and briefly state your research question(s). You may provide relevant citations as necessary. (300 Word Max.)

The purpose of my research is to learn more about the relationship between dance/movement and Early Childhood Development. Specifically, I want to observe and research children, ages three to five years old, and their spatial awareness. I will be conducting the research and creating a creative dance/movement curriculum that focuses on the dance element of Space. I will be filming the class and watching the recording later to do further analysis on each child's movement behavior and spatial awareness. My hope is that by providing spatial tools to help children understand their own space and the space around them. These tools include moving through space, moving within the child's space, exploring different levels the body can move through (high, low), moving in symmetry, and moving with different ranges of motion. The research question I am asking is: when given the spatial tools of dance, are children ages three to five years old able to improve their spatial awareness?

2. SUBJECT RECRUITMENT

How will subjects be selected? What is the sex and age range of the subjects? Approximately how many subjects will be studied?

How will subjects be contacted? Who will make initial contact with subjects? Specifically, what will subjects be told in initial contact?

If subjects will be screened, describe criteria and procedures.

My subjects are children from the Mixed Aged Group at the Loyola Marymount University Children's Center (LMUCC). Males and females ranging from 3 to 5 years old will be participating. They will be recruited through LMUCC.

3. PROCEDURES

Summarize fully all procedures to be conducted with human subjects.

1. Observation to learn more about the children's interests and movement profiles.
2. Conducting an age appropriate dance/movement curriculum focusing on the dance element of Space.
 - a. Reading a story.
 - b. Applying the book to the dance/creative movement lesson.
 - c. Warming up their bodies and minds by moving and creating movement focusing on the element of space.
 - d. Building skills to understand their own body's spatial awareness.

3. Filming and taking photographs to document for further observation and analysis.
4. Using codified spatial awareness assessments and movement notation.
5. The study will last approximately Eight (8) weeks, twice a week, for approximately twenty-thirty minutes a lesson.
6. The 20-30 minute lesson will conducted around 2:30 in the afternoon.

4. RISKS / BENEFITS

What are the potential benefits to subjects and/or to others?

What are the reasonably foreseeable risks to the subjects? (Risks may include discomfort, embarrassment, nervousness, invasion of privacy, etc.) If there are potential risks to subjects, how will they be minimized in advance? How will problems be handled if they occur?

Some benefits from my study are that the children will be more aware of the space around them and have a greater sense of spatial awareness; enjoyment out of the activity; generating an interest in dance and inspiring the children's creative minds, which may increase their creativity in the future.

Some risks would be risks of injury due to the physical aspect of the study. Since we will be dancing and moving there is potential for accidental injury to oneself and/or others. This can be avoided through awareness of the investigator (me), and other teachers and caregivers working at the center. Another risk is nervousness and uncertainty of joining the curriculum. If this occurs, the child does not need to join the group and can find a different activity or watch other students until he/she is ready.

If a child does become injured

5. CONFIDENTIALITY

Will subjects be identifiable by name or other means? If subjects will be identifiable, explain the procedures that will be used for collecting, processing, and storing data. Who will have access to data? What will be done with the data when the study is completed? If you are collecting visual images of your subjects please justify this.

Subjects will be identifiable in video. I will receive consent from parents to use videos without children's names for the purpose of my presentations. The data will be stored on my computer. And once used will be deleted. I will be the only one with access to the data. Videos and pictures will be used to enhance my presentation and aid my observation and analysis of children's movements. Data will be presented without identifying information. With permission from the parents, videos of the children may be shown during my dance department thesis presentation.

6. INFORMED CONSENT

Attach an informed consent form or a written request for waiver of an informed consent form. Include waiver of written consent if appropriate. If your research is

being conducted in another language, please include copies of the translated "Informed Consent" or "Waiver of Written Consent" forms.

7. **STUDENT RESEARCH**

When a student acts as principal investigator, a faculty sponsor signature is required on the application form.

8. **RENEWAL APPLICATIONS**

When the submission is a Renewal Application, include a summary of the research activities during the previous granting period specifically addressing: number of subjects studied and any adverse reactions encountered, benefits which have been derived, any difficulty in obtaining subjects or in obtaining informed consent, and approximate number of subjects required to complete the study.

9. **PAYMENTS**

If subjects are to be paid in cash, services, or benefits, include the specific amount, degree, and basis of remuneration.

N/A

10. **PSYCHOLOGY SUBJECT POOL**

When students from the Psychology Subject Pool (PSP) are to be involved as subjects, permission must be obtained from the PSP prior to running subjects.

Forms are available from the Psychology Office in 4700 University Hall. It is not necessary to inform the IRB of approval from the PSP, however the PSP requires IRB approval prior to permission for using the pool being granted.

N/A

11. **QUALIFICATIONS AND TRAINING**

Describe the qualifications of, or method of training and supervision afforded student experimenters. This includes past experience, type and frequency of student/sponsor interactions during the experiment, and Human Subjects Protections Training.

Working at the Loyola Marymount University's Children's Center for about 2 years. Additionally, working at The Little Gym and Revolution Dance Center learning how to conduct class with young children and work with curriculum. As a dance major I have taken Principles of Teaching Dance to learn how to create a curriculum and I am now enrolled in Creative Dance for Children in order to further my knowledge in creating lesson plans and working with young children.

12. RANDOMIZATION

Describe criteria for assigning subjects to sub-groups such as "control" and "experimental."

N/A

13. USE OF DECEPTION

If the project involves deception, describe the debriefing procedures that will be used.

Include, verbatim, the following statement in the consent form: "Some of the information with which I will be provided may be ambiguous or inaccurate. The investigator will, however, inform me of any inaccuracies following my participation in this study."

N/A

14. QUESTIONNAIRES AND SURVEYS

Include copies of questionnaires or survey instruments with the application (draft form is acceptable).

If not yet developed, please so indicate and provide the Committee with an outline of the general topics that will be covered. Also, when the questionnaire or interview schedule has been compiled, it must be submitted to the Committee for separate review and approval. These instruments must be submitted for approval prior to their use.

Consider your population. If they are foreign speakers, please include copies in the foreign language.

N/A

15. PHYSICIAN INTERACTIONS

To ensure that all patients receive coordinated care, the principal investigator is obligated to inform the primary physician (when not the principal investigator) of all studies on his/her patients.

N/A

16. SUBJECT SAFETY

Describe provisions, if appropriate, to monitor the research data collected, to ensure continued safety to subjects.

Once my project is complete and presented, I will discard and video and/ or photographs of the children.

17. REDUNDANCY

To minimize risks to subjects, whenever appropriate, use procedures already being performed on the subjects for diagnostic or treatment purposes. Describe provisions.

N/A

18. COUNSELING

In projects dealing with sensitive topics (e.g., depression, abortion, intimate relationships, etc.) appropriate follow-up counseling services must be made available to which subjects might be referred.

The IRB should be notified of these services and how they will be made available to subjects.

N/A

19. SAFEGUARDING IDENTITY

When a research project involves the study of behaviors that are considered criminal or socially deviant (i.e., alcohol or drug use) special care should be taken to protect the identities of participating subjects.

In certain instances, principal investigators may apply for "Confidentiality Certificates" from the Department of Health and Human Services or for "Grants of Confidentiality" from the Department of Justice.

N/A

20. ADVERTISEMENTS

If advertisements for subjects are to be used, attach a copy and identify the medium of display.

N/A

21. FOREIGN RESEARCH

When research takes place in a foreign culture, the investigator must consider the ethical principles of that culture in addition to the principles listed above.

N/A

22. EXEMPTION CATEGORIES (45 CFR 46.101(b) 1-6)

If you believe your study falls into any of the Exemption Categories listed below, please explain which category(ies) you believe it falls into and why.

1) Research conducted in established or commonly accepted educational settings, involving normal educational practices, such as (i) research on regular and special instructional strategies, or (ii) research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.

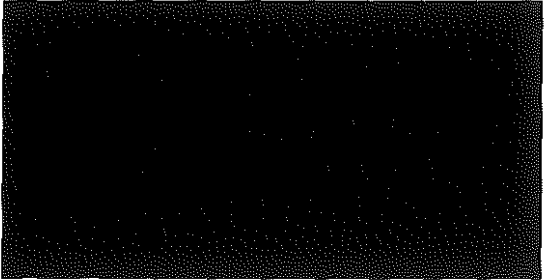
a. Many schools are starting to add creative dance/movement into their classrooms. Especially in elementary it is important for children to learn in different modalities. There has been a great deal of research and evidence that learning through dance and/ or kinesthetically is very useful for a child's development, learning, and understanding.

- 2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), if information taken from these sources is recorded in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects.
- 3) Research involving survey or interview procedures, except where all of the following conditions exist: (i) responses are recorded in such a manner that the human subjects can be identified, directly or through identifiers linked to the subjects, (ii) the subject's responses, if they became known outside the research, could reasonably place the subject at risk of criminal or civil liability, or be damaging to the subject's financial standing, employability, or reputation, and (iii) the research deals with sensitive aspects of the subject's own behavior, such as illegal conduct, drug use, sexual behavior, or use of alcohol.

All research involving survey or interview procedures is exempt, without exception, when the respondents are elected or appointed public officials, or candidates for public office.

- 4) Research involving the observation (including observation by participants) of public behavior, except where all of the following conditions exist: (i) observations are recorded in such a manner that the human subjects can be identified, directly or through the identifiers linked to the subjects, (ii) the observations recorded about the individual, if they became known outside the research, could reasonably place the subject at risk of criminal or civil liability, or be damaging to the subject's financial standing, employability, or reputation, and (iii) the research deals with sensitive aspects of the subject's own behavior such as illegal conduct, drug use, sexual behavior, or use of alcohol.
- 5) Research involving the collection or study of existing data, documents, records, pathological specimens, or diagnostic specimens, if these sources are publicly available or if the information is recorded by the investigator in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects.
- 6) Unless specifically required by statute (and except to the extent specified in paragraph (1)), research and demonstration projects which are conducted by or subject to the approval of the Department of Health and Human Services, and which are designed to study, evaluate, or otherwise examine: (i) programs under the Social Security Act or other public benefit or service programs, (ii) procedures for obtaining benefits or services under those programs, (iii) possible changes in or alternatives to those programs or procedures, or (iv) possible changes in methods or levels of payment for benefits or services under those programs.

Please deliver to: Julie Paterson, IRB Coordinator, University Hall, Suite 1718 or jpaterso@lmu.edu.



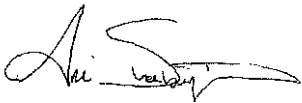
October 16th, 2014

Dear LMU IRB Committee,

It is with enthusiasm that I am writing this letter of permission for Sarah Duncan. I give my permission for Sarah Duncan to conduct her Senior Thesis Research Project at the Loyola Marymount University Children's Center. She will apply her research findings and explore her creative dance movement curriculum with our Mixed-Age Classroom.

Thank you for your support of the LMU students. I invite you to contact me directly should you have any further questions. I can be reached at (310)258-8900.

Sincerely yours,



Ani Shabazian, Ed.M., Ph.D.
School of Education, Assistant Professor
LMU Children's Center, Director

LOYOLA MARYMOUNT UNIVERSITY

Experimental Subjects Bill of Rights

Pursuant to California Health and Safety Code §24172, I understand that I have the following rights as a participant in a research study:

1. I will be informed of the nature and purpose of the experiment.
2. I will be given an explanation of the procedures to be followed in the medical experiment, and any drug or device to be utilized.
3. I will be given a description of any attendant discomforts and risks to be reasonably expected from the study.
4. I will be given an explanation of any benefits to be expected from the study, if applicable.
5. I will be given a disclosure of any appropriate alternative procedures, drugs or devices that might be advantageous and their relative risks and benefits.
6. I will be informed of the avenues of medical treatment, if any, available after the study is completed if complications should arise.
7. I will be given an opportunity to ask any questions concerning the study or the procedures involved.
8. I will be instructed that consent to participate in the research study may be withdrawn at any time and that I may discontinue participation in the study without prejudice to me.
9. I will be given a copy of the signed and dated written consent form.
10. I will be given the opportunity to decide to consent or not to consent to the study without the intervention of any element of force, fraud, deceit, duress, coercion, or undue influence on my decision.

LOYOLA MARYMOUNT UNIVERSITY

Informed Consent Form

Sarah Duncan's Senior Thesis

Hello, my name is Sarah Duncan and I am a student at Loyola Marymount University.

I will be teaching a dance class to you and your friends for a project that I am doing for school.

I want to let you know that we will be dancing, moving, and having a lot of fun.

If at anytime you do not want to join, you can let me or a teacher/caregiver know, and you can either watch us or find a different activity you are interested in.

By signing below, I give permission for Sarah Duncan to teach me in a Creative Dance and Movement class at Loyola Marymount University's Children's Center.

Signature

Learning Outcomes and Goals for Curriculum

Based off of the California State Standards for Prekindergarten Creative Dance¹, the following are the standards and learning outcomes I focused on in my curriculum.

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information
Through the Language and Skills Unique to Dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

Development of Motor Skills and Technical Expertise

1.1 Move in a variety of directed ways.

1.2 Imitate the movements shown.

Comprehension and Analysis of Dance Elements

1.3 Respond in movement to opposites (e.g., big/small, fast/slow, tight/loose, move/stop).

Development of Dance Vocabulary

1.4 Name the opposites in basic movements (e.g., big/small).

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

Creation / Invention of Dance Movements

2.1 Create movements that reflect a variety of daily tasks and activities.

2.2 Respond to visual and sound stimuli (e.g., bubbles, feathers, bell, clock, ball) with original movement.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About
Works of Dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

Description, Analysis, and Criticism of Dance

4.1 Describe how everyday movements can be used in dance (e.g., walk quickly, stretch slowly).

Additional Goals and Learning Outcomes

Dance Concepts:

Space:

- Moving in place and Through Space
- Shape or body design
 - Straight/curved
- Level
 - High/low
- Line
- Pathways
 - Straight or curved

Body

- Motion or stillness
- All or part
- Locomotor movements
- Non-locomotor body action

Personal Goals

- Collaborating and working with others.
- Understanding relationship to space and respecting other's space.
- Engagement in lesson
- Applying directions in a creative way
- Exploring different movements of the body
- Having fun!

Lesson Plans

Working with a young group I understand the importance of having a plan, but being able to flexible and go off the intended plan if I lose attention or control of the class. Being able to have many ideas to work with and create new ideas on the spot and improvise off of the plan but still keeping the integrity is a skill I have built not only with my curriculum at the LMUCC, but also in teaching elsewhere.

Additionally, while teaching the children I recognized the importance of repeating lessons throughout the curriculum in order for them to retain what they learned. Since the lessons are usually around twenty minutes, repeating lessons and/ or concepts in lessons, children are better able understand those concepts and skills more fully.

The following are the lessons plans in which I created to facilitate and structure my curriculum. Throughout the six weeks I repeated, combined, and altered these plans to ensure engagement from the children, understanding of the concepts, and practice of the skills.

Sarah Duncan
November 10, 2014
Creative Dance for Children
Shana Habel

Giraffe's Cant Dance: Lesson 1 (In Place & Through Space)

Grade: Preschool ages 3-5 years old

Lesson Objective: Students will be able to use a variety of locomotor and non-locomotor movements to move in place and through space by using their imagination and the narrative from the book "Giraffe's Can't Dance."

Dance Concept(s): Space: Self and General Space, Locomotor and non-locomotor,

CA Dance Standard:

- 1.1 Move in a variety of directed ways.
- 1.2 Imitate the movements shown.
- 1.3 Respond in movement to opposites (e.g., big/small, fast/slow, tight/loose, move/stop)

Vocabulary:

- 8 basic locomotor movements: Run, walk, skip, gallop, hop, jump, leap, chasse.
- Bend, stretch, twist, and other self space movements
- All /part
- High/ Low
- H'Doubler's six qualities of movement

Materials/Music: Dots, "Giraffe's Can't Dance"

Introduction and Warm-up / Exploring the Concept

- Read Book "Giraffe's Can't Dance"
- H'Dobler's Warm-up: Referencing the book
 - **Swinging:** Swing your whole upper body as if you were Gerard's long neck or one of the elephants' long trunks. In Place.
 - **Percussive:** Start out stomping like rhinos, sharp and fast. Can you stomp around your dot? (Through Space) Can you move you arms in fast and then stop? Can you be percussive high in the air? Low to the ground?
 - **Sustained:** Let's move slowly and softly like we are Gerald listening to the cricket's violin. In place and then through space.
 - **Vibratory:** Now let's pretend to be Gerald in front of the other dancing animals for the first time. What emotion was he feeling? Scared. Let's shake like we are nervous and scared. Shake high, low, moving around your dot.
 - **Suspended:** Now let's move like graceful and confident Gerald. After the cricket gave him some advice. Dance around your dot. Leap over your dot. Balance on one foot. Try to hold yourself in the air like Gerald leaping up

to the moon.

- **Collapse:** We will now bow to our animal friends for watching us dance. Letting your head go and your arms collapse. Bow quickly. Bow slowly.

Skills Development:

- Students will still be on the dots and there will be a point of reference to travel to i.e another dot.
- Practice the 8 Basic Locomotor movements back and forth from their dots. ex: Can you run fast to and from your dot like a cheetah? Run high, run low. Can you walk slow like and elephant?
 - Alternating between moving back and forth from the dot and in place and through space movements.
 - Run fast. Move one body part slow, i.e arm, leg, elbow, foot.
 - Hop. Move every part of your body at the same time.
 - Freeze! Teach galloping like a zebra. Gallop. On your dot swing like an elephant trunk
- Once all the 8 locomotor movements have been explored, ask the children what other kinds of ways you can move from one do to the other. What other ways can you move from one dot to the other?
- **IF TIME PERMITS:** Have the children grab a partner. How can they move together from one dot to the next holding hands? One hand? Two hands? Have pairs go together and the other children sit down and watch.

Creating (Improvising, Composing):

Create a circle and have 3-4 Children go into the middle at a time. Prompt the children by only moving on their dot (Different body parts, high and low, fast, slow etc) Put on music.

Journal Prompt: What was your favorite way of moving today? What animal did you like to dance like the most?

Giraffe's Can't Dance #2 (Directions)

Grade: Preschool 3-5years old

Lesson Objective: Students will understand and move in different/ opposing directions.

Dance Concept(s): Space: Direction- up, down, forward, backward, up and over

CA Dance Standard:

- 1.1 Move in a variety of directed ways.
- 1.2 Imitate the movements shown.
- 2.1 Create movements that reflect a variety of daily tasks and activities.
- 2.2 Respond to visual and sound stimuli (e.g., bubbles, feathers, bell, clock, ball) with original movement.

Vocabulary: Directions-up, down, forward, backward, up and over.

Materials/Music: Hula hoops. Music

Introduction

- Read Giraffe's Can't Dance

Warm-up

Brain Dance:

- Breathing deeply
- Tactile
 - Tapping
 - Brushing
 - Squeezing
- Core Distal
 - Open
 - Close
- Head Tail
- Upper & Lower
- Body Side (Body Halves)
- Cross lateral
- Vestibular
 - Spins
 - Swings
 - Rolls

Exploring the Concept

- Opposites dance
 - Move high up like Gerald's tall neck
 - Move low down like the tiny cricket
 - Reach forward like an elephant's long trunk
 - Reach backward like it is your long tail
 - Move up and over like the curve of Gerald's long neck

Skills Development

- Opposites dance with music
 - Fast
 - Slow
 - Fast one more time to get their energy out
 - Freeze
- Build skills with Hulu hoop for Trees and Animals

/Creating (Improvising, Composing):

- Trees and animals (version of rocks and bridges)
 - Split the groups into halves.
 - One half are the trees holding the hulu hoops either in a transverse or sagittal
 - Show the other half (the animals) different ways they can move through the hoops.
 - down and through
 - up and over
 - Instruct t the animals to do a locomotor movement to their trees
 - Hop to the hoops
 - crawl slowly to the hoops
 - gallops to the hoops
 - Switch groups.

Journal Prompt: What directions did we move in?

Art and Max #1

Grade: Preschool ages 3-5years old

Lesson Objective: Students will be able to differentiate between, as well as move in, straight and curved lines.

Dance Concept(s):

- Body: Shape-Straight and curved
- Space: Pathways, Straight and curved lines.

CA Dance Standard:

- 1.1 Move in a variety of directed ways.
- 2.1 Create movements that reflect a variety of daily tasks and activities.
- 2.2 Respond to visual and sound stimuli (e.g., bubbles, feathers, bell, clock, ball) with original movement.

Vocabulary: Straight and curved lines.

Materials/Music: Paintbrushes or scarves. Music. Spots? Visual representation of The ABC's

Introduction and Warm-up

- Read Art and Max or Harold and the Purple Crayon
- Alphabet warm up
 - Make an A with your body etc

Exploring the Concept/ Skill development

Painting

- "Pretend to put paint on your hands (or pretend the paintbrush or scarf has paint on it.) In your self space draw straight lines in front of you, behind you, up high, down low, to the sides. Now put paint on your nose. Draw straight pathways with your nose. Can you draw big pathways?...little pathways. Quickly? Slowly? Let's try other body parts.
- **Skill Development:** Put paint on your whole body. Lets travel through space in straight pathways. How many different ways can you move in a straight pathway? (Changing levels directions, speed, force, size locomotor movements. Do the same task but with curvy pathways. Change paint colors for each type of pathway.
- Remember to incorporate the book. Painting is straight and curvy lines.

Creating (Improvising, Composing):

Name Dance:

- Have each child say the first letter of his or her name.
 - Ask: "Is your letter curved or straight?"
 - "Can you show me the pathway your letter makes?"
- Split the dancers in two groups
 - Have them trace a letter in the air
 - " " on the ground
 - Trace a shape on the ground

Journal Prompt: How did we move today? What letters are straight? What letters are curved?

Lesson Plan #5

Grade: Preschool 3-5 years old

Lesson Objective: Students will be able to differentiate between curved and straight lines. As well as represent these lines in movement with their bodies.

Dance Concept(s):

- Body: Shapes
- Space: Straight and Curved pathways. In place and through space.

CA Dance Standard:

- 1.1 Move in a variety of directed ways.
- 1.3 Respond in movement to opposites (e.g., big/small, fast/slow, tight/loose, move/stop)
- 2.2 Respond to visual and sound stimuli (e.g., bubbles, feathers, bell, clock, ball) with original movement.
- 4.1 Describe how everyday movements can be used in dance (e.g., walk quickly, stretch slowly)

Vocabulary: Straight and curved lines. Moving Lines and still lines.

Materials/Music: Pictures with designs on it/ Large drawing pad. Spots, Music

Introduction and Warm-up

- Dance-Bill T. Jones and Susan Kulkin
- Alphabet warm up
 - Making the letter with their body on the dot and making the letter pathway.

Exploring the Concept

- "Pretend to put paint on your hands (or pretend the paintbrush or scarf has paint on it.) In your self space draw straight lines in front of you, behind you, up high, down low, to the sides. Focusing on shapes, ie circle, square. Now put paint on your nose. Draw straight pathways with your nose. Can you make a square pathway way around your dot? Can you make a circle pathway around your dot crawling? How about hopping. Now back to your dot and make a curved shape. Can you draw big pathways?...little pathways. Quickly? Slowly? Let's try other body parts.

Skills development

Pathways

- Freeze in a shape as I create pathways on the ground with the dots. What shape did I make? A square! Each child will get a chance to move around in the squares. You must make it to every dot! Can you walk backward in a square shape. Gallop? crawl? Roll? Freeze! Now I am going to place dots anywhere and the rule is you cannot touch the dots. You must go around them. 3 or 4 at a time move around the dots to the other side and back. Crawl, run, walk backwards or roll around the dots!

Creating (Improvising, Composing):

Sculptures:

- Everyone find a partner. One partner will stand on the dot and become a statute in any shape they would like. Do statues move? No. So stay still while your partners move around the statues in straight or curved lines. Then we will switch roles.

Journal Prompt: What did we do today? What ways did we move? What was your favorite way we moved?

Art and Max #2

Grade: Preschool 3-5 years old

Lesson Objective: Students will be able to differentiate between curved and straight lines. As well as represent these line in movement with their bodies.

Dance Concept(s):

- Space: In place and through space

CA Dance Standard:

- 1.1 Move in a variety of directed ways.
- 1.3 Respond in movement to opposites (e.g., big/small, fast/slow, tight/loose, move/stop)
- 2.2 Respond to visual and sound stimuli (e.g., bubbles, feathers, bell, clock, ball) with original movement.
- 4.1 Describe how everyday movements can be used in dance (e.g., walk quickly, stretch slowly)

Vocabulary: Straight and curved lines.

Materials/Music: Pictures with designs on it/ Large drawing pad. Spots? Music

Introduction and Warm-up

- Read Art and Max
- Alphabet warm up

Exploring the Concept

- "Pretend to put paint on your hands (or pretend the paintbrush or scarf has paint on it.) In your self space draw straight lines in front of you, behind you, up high, down low, to the sides. Now put paint on your nose. Draw straight pathways with your nose. Can you draw big pathways?...little pathways. Quickly? Slowly? Let's try other body parts.

Skills development

Pictures:

- I am going to hold up a piece of paper with a design on it. I want you to draw that design through space with your whole body. Think of the space as a huge piece of paper. If the design uses curved lines, how will you move? Straight lines? draw the pathways on the floor and in the air. When I say freeze, freeze in the shape of your design. Then a new design.
- Do each design in place and through space.

Creating (Improvising, Composing):

Painters:

- One at a time we will each become painters. The painter will draw curved or straight lines. From one side of the dance space to the next, we will move like the design our friend has drawn

Journal Prompt: What ways did we move?

Lesson Plan #5

Grade: Preschool 3-5 years old

Lesson Objective: Students will be able to differentiate between curved and straight lines. As well as represent these lines in movement with their bodies.

Dance Concept(s):

- Body: Shapes
- Space: Straight and Curved pathways. In place and through space.

CA Dance Standard:

- 1.1 Move in a variety of directed ways.
- 1.3 Respond in movement to opposites (e.g., big/small, fast/slow, tight/loose, move/stop)
- 2.2 Respond to visual and sound stimuli (e.g., bubbles, feathers, bell, clock, ball) with original movement.
- 4.1 Describe how everyday movements can be used in dance (e.g., walk quickly, stretch slowly)

Vocabulary: Straight and curved lines. Moving Lines and still lines.

Materials/Music: Pictures with designs on it/ Large drawing pad. Spots, Music

Introduction and Warm-up

- Dance-Bill T. Jones and Susan Kulkin
- Alphabet warm up
 - Making the letter with their body on the dot and making the letter pathway.

Exploring the Concept

- "Pretend to put paint on your hands (or pretend the paintbrush or scarf has paint on it.) In your self space draw straight lines in front of you, behind you, up high, down low, to the sides. Focusing on shapes, ie circle, square. Now put paint on your nose. Draw straight pathways with your nose. Can you make a square pathway way around your dot? Can you make a circle pathway around your dot crawling? How about hopping. Now back to your dot and make a curved shape. Can you draw big pathways?...little pathways. Quickly? Slowly? Let's try other body parts.

Skills development

Pathways

- Freeze in a shape as I create pathways on the ground with the dots. What shape did I make? A square! Each child will get a chance to move around in the squares. You must make it to every dot! Can you walk backward in a square shape. Gallop? crawl? Roll? Freeze! Now I am going to place dots anywhere and the rule is you cannot touch the dots. You must go around them. 3 or 4 at a time move around the dots to the other side and back. Crawl, run, walk backwards or roll around the dots!

Creating (Improvising, Composing):

Sculptures:

- Everyone find a partner. One partner will stand on the dot and become a statue in any shape they would like. Do statues move? No. So stay still while your partners move around the statues in straight or curved lines. Then we will switch roles.

Journal Prompt: What did we do today? What ways did we move? What was your favorite way we moved?

ASSESSMENTS OF LESSONS

Lesson #1: November 11th 2014

Today was the first day I conducted my dance curriculum with MAC room. In my eyes I think it went poorly. Firstly, there were only 11 children who had signed permission forms and most of them were still asleep from nap. I was unable to use music due to the boom box needing an extension cord. I had an assistant which was great but it is due to my broken foot, so I could not dance and show the students what I wanted.

Not many of the children who were awake and were signed up wanted to participate. I had one child (girl) for the most of my curriculum. Reading the story, went well. The children were engaged and interested. When I stood up to start, only one girl, which I was grateful participated. We started with the brain dance I used a great deal of imagery relating to the story.

She understood most of my directions and did well. At the end two other girls joined in. Then they left. One of the girls came back but then wanted the other girl to join her.

One of the challenges I had was class management and keeping them involved. since they do not have to do it, how do I keep them interested? Also, giving the children a point of reference was needed immensely.

This first class, got me pretty defeated. After a while of reflection, I realize that this is a learning experience. Learn how to conduct a creative dance class and not just create the form and the lesson plan. After awhile, my spirits arose and each class I will learn something and only get better.

Lesson #2: November 13th 2014

The second lesson I went in a little weary but a bit more prepared. I had a boom box that did not need an extension cord (but I still had a music malfunction...), I had hula hoops for the children to be more interested, and I was ready.

This time I had around 5 to 6 children and some others wanted to join but I had to unfortunately had to let them know that their mom or dad needed to sign the permission slip. I was reading the book Giraffe's Can't Dance and one three year old pointed to the cricket and said "pinocchio", which made me smile that he found a connection with the book and his own experience.

Once the book was done, I had everyone stand up for the brain dance. Music malfunction. A couple left when I started my opposites dance, but came back when I brought the hoops. I had to remind them that they must stay for the whole class next time and cannot leave if they want to participate.

The hoops were a success! I even asked the children for their ideas on how we could use/move through the hoops. One boy, which I was very impressed said "what if we walk backwards through the hoop." I was very proud and impressed. This made me realize that the children are very smart and I should bounce off ideas and listen to them more. For future plans I will be more flexible.

Also, today's lesson made me realize that I need to be more clear in what I am asking from them. I am still fairly nervous on the weeks to come, but I just have to keep moving forward.

My biggest fear at the moment is not seeing results of what I am looking for.

Lesson # 3: November 18th, 2014

Today's lesson did not go poorly, but I did learn a lot more. I became a little defeated because I had to stray from my lesson plan and it worries me that I may not find what I am looking for.

I had the children pick between "Art and Max" and "Harold and the Purple Crayon." We started reading Harold and the Purple Crayon, but I felt it was just too long. I jumped forward a little bit and I could tell the one little girl who knew the book was fairly confused, and other children were antsy. So I decided I would go into dancing.

I tried doing the alphabet warm up, but the children did not understand how to make letters with their bodies. So I started doing it with them and it helped a little bit.

I also found cones to use for reference, but they became a little distracting because one child kept knocking them down. To have the children understand curved and straight lines I eventually made a train to follow me in straight and curved pathways.

Some struggles I had were: children being picked up and their parents being there, which made me nervous, children saying I'm done and running away, possibly not being clear enough.

Things I have learned. Be simple: we worked on curved and straight lines and it worked better than my other plans. Be clear: scaffold with the children. Let the children's voices be heard but not distracting. Have an ending: maybe a conclusion dance or song. PROPS.

Lesson #4 November 20th, 2014

Today was the best day so far teaching the children at the center. I had the most children participate thus far and them seemed to have a blast!

One thing that was very helpful was having the teachers prepare the children and the ones who were on the list having them come to work with me. Also, note to self: Do not ask if they want to participate. They will say "not today" and it will become a domino effect. Just allow them to watch the other children to get them excited.

I did forget my music but that was not a problem. I had a book ready to go for the alphabet dance. I did not read Art and Max because, when I read a book some children tend to get antsy. So, I used the book to help the children see the shapes and figure out how to use their bodies to create those letters. I think that went really well. We only did up to letter D before moving to the next concept. Then I had the children "dip their whole bodies in paint" and we worked on locomotor movements in curved and straight lines. What I noticed, was simplicity is key for this age group. Just focusing on those two different lines helped them concentrate with the task at hand.

Following that activity, I took out my Sketchbook to draw different lines. First, I drew a straight line and asked the children how a straight line moves. Some moved in a locomotor manner, while others created a shape with their bodies. Then I did the same task with curved lines.

Afterwards, I had the children draw in my sketchbook different lines and their classmates had to move in a way the line was moving/drawn/portrayed. They had a wonderful time interacting and creating their own lines. Some even came up with their own ideas and wanted to collaborate and work together.

This age or class seems to enjoy visual stimuli and things that they can play with. Being able to draw and then dance, using hoops, etc. One thing that I want to keep in mind is that the props have to be interesting, large, and something they do not have/do at the center.

Another thing that can be improved upon is having a better ending/conclusion to my lessons. I gave high fives today to see if that would help/

Lesson #5: November 25th, 2014

What I noticed today is the need for more scaffolding and possibly more reference pictures. When I tell the children to make their body in the shape of an "A" not many of them understand what I would like for them to do.

Additionally, their attention span is not very long and I need to understand that it is not me and my teaching! But having more stimuli and engaging activities may help.

I did walk away a bit discouraged but I can't let that get me down!

Lesson #6: December 2nd, 2014

Today went alright. It was raining outside so we had to work inside in a smaller space. I had six children today which nice to work with. The nice thing about using a smaller, inside space, is that if I use music, it is loud enough for the children to hear. Additionally, I used a little drum, which was very helpful for the children to know/learn when to move and when to freeze. Utilizing the drum I can see in the future to be very beneficial.

I had one of the youngest children in classroom keep running away, and one of the oldest trying to bring him back many times which was helpful but also distracting.

One thing I did try was have the children work in partners. It worked to a certain extent. I need to scaffold partner work a little better. Overall, it was not too bad considering that these children have been inside all day.

Lesson #7: December 4th, 2014

Today went very well today. The only concern I have is not catching everything on tape due to there not being enough space on the camera..... So reminder to self, always upload before at least every third lesson.

Everyone was outside playing and when they heard their name called they came over to me to participate. I have also noticed a pattern of when the best time to work with them is. Over the past couple of weeks I have come in at two different times: 11am and 4pm. It appears to me that the 11am time works better than the 4pm. At 11am they have finished their 10am curriculum about 30mins prior I believe, it is before lunch and nap, and usually most children are present. At 4pm some children are gone and parents start picking up their children to go home, they finish a curriculum at 4pm so some do not want instruction and would like to do their own thing.

I have also noticed a change when different children are present. When G is present he is always involved and other children follow his lead a little bit. When A is present the children follow her lead a bit too, and she can sometimes be distracting. But when I have G, A, and L (who are some of the oldest children) the curriculum goes better than usual. Which is also nice to have because the younger children can see how the older children take directions and follow along. I am only half way through, so I cannot make this comment for certain.

Today, I worked with the children first on the dot working on up, down, forward, and backward on the dots as well as moving around the dots and around the dots. Afterwards I had them use their skills with dots and hoops going around over and under.

At the end I asked, How did we move today and G replied up, down, forward, and backward and I was very pleased. Everyone gave me a high five at the end and all was well.

Lesson #8: December 9th 2015

Today everyone joined class and had great engagement from the children. I also believe that I am getting a better handle on class management and using language that is clearer and interesting. For example, I used more animal imagery for children to understand the tasks better. Another helpful tool in class management is asking questions to specific children get an answer, such as *Are we going to stand on the dot or off the dot?* Doing so also gets the children to pay more attention and focus on the task at hand.

One aspect of the children I noticed is that they do not like to move slowly. When I had them crawl slowly from one point of reference to another, the children would still race to finish first. After saying the last one to the dot wins, the children understood the concept a little better but there was still an innate urge to move quickly. Also, I think children understand the concept of slow a bit differently. When crawling "slow" I would say they were crawling at medium or leisurely pace, instead of being careful and cautious. Maybe if I used the words such as careful and cautious and imagery to match, they might have understood the concept better.

When we got to the creative and composing aspect of the lesson the drum I used aided in keeping time and facilitating their movement.

With the ending questions for today I asked individuals and received more responses and specific responses

Lesson #9: December 11th 2015

Today I focused the lesson on all or part, and either moving one body part or the whole body. When giving direction that is more specific the children understand what to do better. Like only move your arm in the low space. Once we moved to moving our whole body that was the children's favorite movement. They even named it the "crazy dance." When dancing their crazy dance, a majority of them would close their eyes which made me a little nervous. In their crazy dance they would shake their whole body, especially their head. There was jumping and running around in circles.

After the warm-up I created my obstacle course like activity. What I have noticed is that I need to make this activity simpler. By doing so, the children will understand what to do when going to each obstacle. What I noticed I was doing was explain the course each time they went through. It is not necessarily a bad thing; it just does not help their memory. One step at a time and scaffolding will be more beneficial.

My lessons are becoming more successful and I can tell due to the fact that the classes are longer and the children can engage for longer each time. I also asked the children if they had fun today and their response was a very audible yes. Having fun is a pretty good indicator sign of a successful class.

Lesson #10: December 16th 2015

Today it was raining so we had to be inside with a smaller space. So what I had the children do was draw lines (straight or curved) and then create shapes and/ or movement in relation to what they drew. Many of the children I was very proud in their creating and exploring of the lines they drew. One boy drew a zigzag and then a curve at the end and replicated for me by laying on his stomach, bottom in the air and having an arm curve over. I thought it was wonderful representation and truly showed me that he understood the concept. Another child described his drawing as a "pshuuu" shape. So I asked him more of how he could make a "psshhuu" shape in his body. I found it interesting that he used sound effect to describe movement. Then I realized I do the exact same thing. Sometimes there are not the right words to describe a certain movement.

Since we had such a closed space, it was difficult to explore many types of movement and the children just colliding and enjoyed rolling on top of each other.

When exploring just moving his legs, one boy was just bending and straightening his knees. It almost looked like bouncing but more careful. In working with such a small space I noticed that they children explored their smaller movements and engaged in a careful and thoughtful way. Even though there was a great deal of collision, I believe it was a successful lesson.

Lesson #11: December 18th 2015

Since it was their last class today, I asked what was their favorite activity we did during the six-week curriculum. I heard responses such as moving the whole body, and moving high and low. Some children showed me through movement what their favorite activity was to do in the creative dance class. One child performed his infamous cartwheel/ monkey jump, tripod shape.

All in all, I had the children suggest curriculum activities that I based my lesson plans off of today. Overall, the children let me know that had a fun time with me over the six weeks.

My Research

Once conducting my curriculum and analyzing the children's movement with the footage I took during the lessons, I applied and presented in Loyola Marymount University's 7th Annual research symposium. In order to create a poster for the symposium I needed to sort through my data and organize my findings. With the help of Dr. Teresa Heiland, I was able to formulate my findings into Laban Movement Analysis terminology and provide visuals for my poster presentation.

Results

- Movement qualities inherent among boys and girls ages three to five were Indirect-Space, Strong-Weight, Sudden-Time, Free and Bound-Flow, and Whole Body movements. This age group enjoyed testing their vestibular system, releasing a great deal of energy, and being off balance. A theory that I have and would like to test further is if children experience taking risks in their movement, such as being off balance and/or "out of control", do they take more risks, opportunities, and/or ask more questions to further in their learning and education?
- Movements in Free-Flow that are inherent to the children were running, swinging their limbs, and rolling on the ground. Many of the children enjoyed being on the ground and creating movement there. My belief is that the children feel the most supported, stable and grounded to the earth. Bound- Flow movements, on the other hand were vibratory and the children would have tensed muscles. When giving the direction of moving their whole body, the children would shake all their limbs tightly, close their eyes, and allow that vibration to move and stir up their bodies.

- Almost all movements were performed in Sudden-Time and the children struggled when given the instruction to move in Sustained-Time. This was noticeable especially when I gave an instruction to move as slow as possible from one point of reference to another. This was due to the fact that the children wanted to race another to be the first to arrive. I played with the idea of saying *the last person to reach the spot marker is the winner*. Only a few took my direction. When facilitating the lesson, I would try to challenge the children to move in Sustained-Time as well as allowed them to feel free in the movement preference of Sudden-Time.
- Though preferring Indirect-Space when in creating their own movements, the children would use Direct-Space when they referred back to the instructor or followed the instructor's movements.
- In addition to Whole Body movements, the children preferred to move through their large and medium kinespheres. With the ages three to five years, their gross motor skills are much more developed than their fine motor skills, which is why it is easier for the children to move largely instead of small gestural movements.
- When conducting the curriculum, the children tended to cluster and find safety in numbers. Once I noticed the clustering, I brought in spot markers for the children to have a point of reference to stand on. Having the spots made it easier for the children to keep their space. Since these children have strong friendships with one another, I would see children pick up their spot marker to stand closer to their friend's spot marker. When given a point of reference, such as a spot marker, the children were able to explore their individual space without colliding and see that his or her peers were

nearby. When I was able to create space for each child to explore movement with their bodies allowed for more possibilities and opportunities for discovery.

- The children took more risks in their movement vocabulary when they saw their peers engaged in the activity. Again very social and like to imitate. Though I wanted the children to explore their own movements, they needed a reference to build off of and I believe learning from each other is much more impactful to their education and socio-emotion development.
- When given the instructions to create a curved line boys and girls interpreted the directions differently. The boys would create a curved pathway by traveling through space whereas the girls would create a curved shape with their body without traveling. Through research and my knowledge of early childhood development, boys learn best spatially and through movement, whereas girls focus more on their relationships with others and finer motor skills.

Discussion

- Children ages 3- 5 years old learn best when they are more engaged in their exploration and take risks in their education when they have visuals to reference.
 - For example, having the participants draw a straight or curved line onto a piece of paper before creating a shape or creating a pathway resulted in full engagement and success.
 - Hula hoops were also helpful for the children to visualize moving inside/outside, over/under, and through space.

- Additionally, the socio-emotional aspect of a child's learning and development is of great importance to children this age as evident in clustering.
- When discovering the movement preferences of these children, I have discovered more effective way to create a curriculum.
 - Using tangible materials to facilitate engagement.
 - Spatial markers to help the children understand how to be autonomous by using anchors in space, as well as for safety.
 - Challenging the children to contrast their preferred movement Efforts and to take risks to explore a broader range of their movement vocabulary.

Conclusion and Further Research

- Laban Movement Analysis is useful in understanding children's Effort qualities and Spatial exploration in order to assist in devising and facilitating a more focused and age appropriate curriculum.
- Further research to be explored
 - Using Laban Movement Analysis to create a curriculum that explores movement preferences boys/girls to further their development.

Student Accomplishment of my Learning Outcomes

Overall I believe my students accomplished all of my learning outcomes and goals that I was looking for. Some children and different lesson plans were more conducive in the success rate, but overall, I saw growth, understanding, creativity, and a drive to explore movement more in their daily lives.

1.0 ARTISTIC PERCEPTION

Development of Motor Skills and Technical Expertise

1.1 Move in a variety of directed ways.

1.2 Imitate the movements shown.

Comprehension and Analysis of Dance Elements

1.3 Respond in movement to opposites (e.g., big/small, fast/slow, tight/loose, move/stop).

Development of Dance Vocabulary

1.4 Name the opposites in basic movements (e.g., big/small).

Throughout the curriculum all the children fulfilled the 1.0 California standard. As a class the children practiced movements by imitating others and myself. By working with opposites in every lesson, not only did we physically respond, but verbally as well. I would ask the children *what is the opposite of high? Small? Straight? Ect.*

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

Creation / Invention of Dance Movements

2.1 Create movements that reflect a variety of daily tasks and activities.

2.2 Respond to visual and sound stimuli (e.g., bubbles, feathers, bell, clock, ball) with original movement.

Towards the end of the lesson I would have the children create their own movement with prompted parameters. I structured the activity much like freeze dance. *When I play my drum, I want you to move very low to the ground. When the drum stops, freeze in a curved shape.* After much practice the children were able to create many different shapes and

movements with their bodies. Sometimes the children would suggest movement in which they would like to explore. Such as walking backwards, moving very fast with their whole body, etc.

In response to standard 2.2 props and visuals were very helpful in the children's understanding of dance concepts. I used hula hoops to practice moving in/out, through/around, and under/over; spot markers to practice movement in place/through space; crayons and paper to practice straight/curved lines; books with pictures to practice shape.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works of Dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

Description, Analysis, and Criticism of Dance

4.1 Describe how everyday movements can be used in dance (e.g., walk quickly, stretch slowly).

When asking the children for suggestions of how to move (fast, slow, high, low, ect) they would provide examples such as running, spinning, walking backward etc. The aesthetic valuing was a more difficult standard to grasp, but overall the children were able to tell me how we moved that lesson, their favorite ways to move, and provide their own ideas on movement.

Dance Concepts:

Space:

- Moving in place and Through Space
- Shape or body design
 - Straight/curved
- Level
 - High/low
- Line
- Pathways
 - Straight or curved

Body

- Motion or stillness
- All or part
- Locomotor movements

- Non-locomotor body action

With the help of props and visuals, the children were successful in understanding all the dance concepts presented to them. Although, non-locomotor movements were more difficult and not preferred, the children understood how to move while staying in their spot. Another difficult concept was moving all or part. The children enjoyed moving their whole bodies and even coined it as "the crazy dance". With imitation the children were able to isolate an arm and sometimes a leg into movement. An observation I had when teaching to move only a specific parts of their body, was the children's bodies wanted to move sequentially and it was difficult to keep the rest of their body from moving. Additionally, moving only one body was sometimes difficult to keep balance, especially to only move leg while standing.

Personal Goals

- Collaborating and working with others.
- Understanding relationship to space and respecting other's space.
- Engagement in lesson
- Applying directions in a creative way
- Exploring different movements of the body
- Having fun!

The children very much enjoyed working and collaborating with each other in the lessons. They would become very excited to find a partner and would suggest different ways we could work together with certain tasks and movements.

When relating to space children needed points of reference to keep from knocking into each other and/or being in someone's space while exploring movement. What I noticed was the children preferred to be in close proximity with one another causing collisions.

For the most part the children gave me their attention, which was also testament to my teaching skills. It was my job to keep the class interested. Every once in a while the children would become distracted in another activity, playing with each other, or other factors.

After the first few lessons or so the children understood how to move their bodies and find different ways to move within certain parameters. Even though some of the children had preferred movements, they were able to create at least one other shape/movement pattern within a specific parameter.

All in all the children enjoyed the lessons and would come up to me after the class had ended to "play" more or ask when I would come back.

My Content Mastery

When beginning to build my curriculum, I came in with the knowledge from Principles of Teaching Dance with Dr. Teresa Heiland and experience from teaching in places such as the Little Gym and Revolution Dance Center. Working at The Little Gym, I was given a formulated gymnastics and or dance lesson plan to teach the children and focus on the quality of my teaching. At Revolution Dance Center I was able to create my own lesson and teach. With the help of my Principles of Teaching course I know how to structure a technique lesson, a creative/composition lesson, an integrated dance history lesson, and a motif lesson. Being partial to the creative/composition lessons I have the most practice in developing those lessons.

I also came into my thesis project with the knowledge and experience of working with young children and early childhood education. I have taken courses in Infancy and human development, which provided me an understanding of the development from birth and beyond. As a teacher's assistant at the Loyola Marymount University Children's Center I have been given the opportunity to witness, participate, and further the classroom's curriculum, routines, and children's development. Having supportive and knowledgeable teachers furthered my learning and desire to work with young children in early childhood education.

Skills and subjects I needed to learn and further develop I received in my Creative Dance for Children Course with Shana Habel. First, I learned to develop my creative/composition lessons to cater to a younger age than I was use to making a lesson plans for. Habel and the textbook titled *Creative Dance for All Ages* written by Anne Green Gilbert, gave a great a deal of insight of how to structure creative dance class, as well as, provide many ideas and activities to

facilitate a successful class. I also learned age specific and appropriate activities, skill builders, movement sets for children ages three to five. An additional skill I learned was the use of music within a creative dance class. The most helpful and basic tool was to have a little drum and keep a simple, consistent rhythm in which the children could follow. Lastly. Though coming in with some knowledge of Laban Movement Analysis, Dr. Teresa Heiland aided me in further developing the skill of analyzing movement, specifically the children, with the codified method.

Skills in which I would like to further develop are creating more innovative lesson plans for young ages, my movement analysis, and my pedagogy

My Pedagogical Mastery

Coming into creating pedagogy for creative dance I came in with the knowledge I have attained from Principles of Teaching Dance with Dr. Teresa Heiland. As a basic principle for my pedagogy I believe it is important to inspire students to become creative thinkers and movers as well as give them a drive to never stop learning. May it be in the arts or in other areas of their lives. I teach to encourage my students to discover who they are, what they can do, and where they want to go. A theorist whose ideas I align with is Jean Piaget. The development of a child is something I have always found fascinating and being able to integrate dance and the arts into his or her life makes the satisfaction of teaching that much greater, thus the reason for creating my thesis project and curriculum. I want my students to feel as though they want to learn about dance because of the enjoyment of exploration and the many facets that dance can offer to them. As human beings, from the beginning, we have a thirst for discovery, knowledge and understanding about the world around us. I want my students to preserve that drive and keep forever expanding.

Another aspect of teaching that ensues the drive to continue to learn is that I have prior knowledge in is Student Centered Learning. I believe strongly about students wanting to know why and will aid in their progress and development of becoming a well-rounded student. To guarantee that each student succeeds and excels, I look to Vygotsky for inspiration. Vygotsky is another theorist in whom I agree with and utilize in my teaching style. Using his theory of the zone of proximal development aids me in not only creating lessons in which I believe my students will benefit from and advance, but also allows me to see all my students as individuals.

By scaffolding for each student I am able to make that student more engaged in the learning process and encouraged to challenge him or herself.

In order to successfully practice the theories in which I align myself with, I needed to experience having my own class of children age three to five years old to balance how to teach creative dance as well as class management. By taking Shana Habel's Creative Dance for Children course, gave me insights on what children ages three to five need in order to stay engaged, the physical and mental capacity of this age, and being able to clearly and efficiently provide directions in a manner that will be understood this age.

Future skills I need to work on to facilitate growth within my pedagogy are clarity in how I teach and relay my ideas, developing more lesson plans that further skills and child engagement, integrating many different subjects within one creative dance lesson plan, and being able to teach creative dance to every each group age appropriately.

LMU Mission

In creating my senior thesis project I believe that I truly embody Loyola Marymount University's mission of the encouragement of learning, the education of the whole person, and the service of faith and the promotion of justice.

Focusing on the first mission statement, my thesis project taught young children to be in control of their learning and exploring creative dance concepts more deeply. I encouraged the children to take risks, I provided specific positive feedback to further their understanding, I gave positive reinforcement for the children to feel confident and secure in their abilities, and I utilized the children's ideas to create a class on collaboration and discussion.

By developing a creative dance class I did not only focus on the body and movement but the mind and the children's aesthetic sense as well, fulfilling the mission statement of the education of the whole person. I integrated visual arts and reading letters to aid in the creating lines and shape in the body. I worked with spatial skills by giving the children physical obstacles and spot markers to create movement on, around, over, or through. At the end of class, I would ask the children what we focused on in the lesson and their favorite part of the class to further the discussion and to think about the lesson more deeply.

Lastly, my curriculum promoted the service of faith and promotion of justice by respecting one another. When working in groups the children had to learn to work together to collaborate, wait turns, allowing every to have a chance to participate, respecting each other's space, and valuing each other's ideas.

By living and experiencing the LMU mission for four years I appreciate how it has shaped me into the person I am today. I will forever encourage myself, and others, to never stop

learning, discovering, and exploring the many opportunities the world has to offer. To be able
open minds and create wonder in one's life is a blessing and a motivation to continue ones own
exploration.

Section III:

Dance

Perspectives

Essay and

Course

Summaries

Summary of Dance Studies

Fundamentals of Composition I & II

- Improvisation and investigation of the choreographic process.
- Practices of Self- discovery through improvisation.
- Introduction to choreography
- Receiving stimuli to choreograph from
- Watching and analyzing another's dance
- Learning how to write about dance
- Developing selected physical, emotional, social, and intellectual abilities related to dance improvisation and choreography.
- To enhance awareness of yourself as an individual, as a member of a small group and as a member of a large group or community.
- To discover and develop a sense of personal style.

Styles and Forms

- Exposing students to a diversity of choreographic issues and approaches relating to the creative process dance composition.
- Basic knowledge of music principles.
- Choreographing
- Learning choreographic tools and applying them
- Site specific work
- Choreographing with partners or groups: Collaborating
- Discovering and developing multiple approaches to dance composition.
- Deepening the understanding of music and dance related to dance composition

Laban Movement Analysis

- Introduction to Laban Movement Analysis System and through instruction. Exploration, experimentation, and play the student will develop skill and knowledge.
- Laban's effort graph
- Laban's biography/ history
- Reading and creating using the effort graph
- Analyzing dance with Laban's effort graph
- Development of physical skills in the areas of Body, Effort, Shape, & Space.
- Development of verbal and analytical skills in the areas of Body, Effort, Shape, & Space.
- Deepen and refine sensitivity, understanding, and appreciation of others.

Dance History

- Learning the history of dance

- Current dance culture
- Writing about specific subjects in dance
- Reading biographies of famous dancers
- Discussing dance history
- Discussing current topics in dance

Kinesiology I & II

- Exploring the fundamentals of anatomy, physiology, and biomechanics necessary for translation of the perceived experience of dance into an understanding of movement according to science
- Basic Anatomy and Physiology of the human body
- Basic biology of the human body
- Basic Chemistry
- Basic Physics
- Injury prevention
- Physiology and kinesiology of a dancer
-

To Dance is Human

- Examining the dynamics of dancing as human phenomena.
- Looking at dance as ritual, dance as a rite, dance as entertainment, dance as art.
- Philosophy of dance
- Reflection of personal artistry
- Dance world wide
- The culture of dance
- How dance is used in the world
 - Environmentally
 - Clinically
 - Educationally
 - Artistically
 - Spiritually

Careers in Dance

- Marketing yourself
- Getting the job
- Networking
- Résumé creation
- Headshots
- Dance reel

Principles of Teaching Dance

- Analyzed scholarly readings about teaching dance and responded to them via blogs
- Explored several approaches to teaching dance to children at different ages
- Learned about the developmental and learning processes of children from birth to adolescence
- Created weekly lesson plans in a specific genre of dance
- Practiced teaching skills by teaching an abbreviated lesson plan to classmates
- Analyzed and commented upon peers' lesson plans
- Developed a teaching philosophy

Creative Dance for Children

- Exploring creative dance with a particular focus on its role in the elementary classroom.
- Developing creative dance lesson plans
- Discussing the idea of teaching creativity
- Teaching peers lessons and creative dance activities
- Integration of the arts into lesson plans

Drumming for Dancers

- Learning to reproduce the patterns and techniques for hand drumming.
- Further developing musical and rhythmic clarity, as well as phrasing

Dance Perspectives Essay

Benefits for Creative Dance for Preschool Children

Being with a child and watching him or her grow through the many stages of life is in one of the most empowering and inspiring sights someone can experience. Children hit so many milestones in their lives that it reminds us the importance of perseverance and motivation. When one sees how a child processes new information, discovers the world, and enthusiasm when learning something new, it is easy to become enthralled and in awe in human development. Children are sponges with the thirst for knowledge and wanting to know more. They learn from experiencing the world around them and trial and error. Though some people may see children's learning as play, it is a crucial time for these little scientists to not only learn about themselves but the world around them. One way to facilitate a child's learning and developmental growth is through the arts and expanding his or her creativity. The arts can help a child see the world through a different perspective and change the way he or she solves problems and move further in his or her discoveries. One artistic modality that assists in a child's growth and development is creative dance. Anne Green Gilbert the author of *Creative Dance For All Ages*, defines creative dance as "combining the mastery of movement with the artistry of expression." Creative dance builds a child's understanding of movement as a form of human expression. Additionally, creative dance does not only benefit a child's imagination and expression, but in the growth of the child's physical, cognitive, socio-emotional, and affective development.

Firstly, what is creative dance? Creative dance is an art form that utilizes movement of the body to solve problems and explore the range and intricacies of the human body and the space around us. It allows the dancer to focus on the elements of dance and choreography instead

of “steps” and positions. A dancer’s exploration of how his or her body can move then leads to finding new and inventive ways to artistically express him or herself. A characteristic of creative dance that makes it creative is that there is not one way to explore movement and the dancer is encouraged to explore what his or her body is capable of. Another important aspect that makes creative dance creative is the fact that the instructor gives the dancers tools, guidelines, and obstacles. These tools mainly correspond to the elements of dance. Within each element there are sub-categories to deepen the work and exploration. Being that improvisation is important component to creative dance, the instructor leads the improvisation for the dancers to think of the many different possibilities and ideas that they have not thought of yet. Dancers can improvise to create a phrase, or they can improvise to discover and explore movement possibilities. The structure of a creative dance class goes as such. First a warm-up to raise core temperature and get the class prepared mentally for what they will be working on. Second, the instructor gives an activity to explore the concept; starting out with a simple activity/task and then adding cues and more parameters to get the dancers thinking creatively. Next, in the skill-building portion of the class, the dancers practice some of their tools for creative dance, such as locomotor movements. Lastly, is the creating/improvisation activity for the dancers to be given guidelines, parameters, and a chance to explore the concepts that they learned earlier in the lesson in their own exploration. When thinking about the pedagogy of creative dance, the focus is on the exploration than about the dance steps themselves. Ideas and philosophies from Rudolf Laban, H’Doubler, and Barbara Mettler have influenced creative dance which all have the same theme of using the basic dance elements. By using the four basic elements of dance (Body, Space, Time, and Energy), allows for progression, depth, and scaffolding from the ages of pre-kindergarten to the elderly. Each element goes from simplistic to intricate depending on how specific and what

certain parameters the instructor provides. To facilitate young children's learning through movement, Anne Green Gilbert, Author of *Creative Dance For All Ages*, describes creative dance as a:

Powerful tool for peace because people learn to solve problems, express feelings, cooperate, accept and value individual differences, gain awareness of their own and other's cultures and engage in an activity that increases rather than decreases, self esteem.ⁱⁱ

Moreover, when thinking of dance, one mainly thinks of the physical growth and expansion of movement the child. Dance being a creative and physical modality allows children/dancers to express and relieve stress in a positive physical activity.ⁱⁱⁱ Furthermore, dancers are able to apply the concepts and principles of dance physically as they develop their creative dance skills, as well as increase their personal movement vocabulary as they work with other dancers and learn from other cultures.^{iv} Many other physical benefits are lessening health risks through movement, gaining physical strength, flexibility, stamina and agility, and learning body awareness, control, balance, and coordination.^v

To understand the physical benefits, one must be aware of a young child's physical development between the ages of three to five years old. Some gross motor skills to be aware of are a child's balance, coordination, and rotation. Starting at age three children are able to jump and land from two feet and will start working their way to balancing on his or her tiptoes with both feet and balancing on one flat foot by age four^{vi}. This balance is needed in order to walk up stairs by alternating his or her gait. By age five, a child is able to not only balance on one foot, but also hop on one foot^{vii}. For coordination, a three-year-old child is able to peddle a tricycle and catch a ball with extended arms^{viii}. At four years of age, a child is able to walk a two-inch line without stepping off, as well as start galloping^{ix}, which starts a more complicated understanding of rhythm within the body. By age five, skipping, running while pumping arms,

and catching a ball with only hands^x is added to the child's gross motor skills. Another important gross motor skill for a child is rotation. At age three, a child is able to avoid obstacles on a path and run making sharp turns around corners^{xi}. A child at age four can throw a tennis ball underhand using upper body rotation with arms and legs in opposition^{xii}. By age five starts to throw a ball overhand^{xiii}.

When looking at fine motor skills, one of the main components is looking at a child's grip. At age three, child holds objects such as pencils and spoons with his or her whole hand and is able to cut a straight line.^{xiv} By age four, a child starts holding an object such as a crayon with thumb, index, and middle finger, known as the static tripod grip.^{xv} Additionally, from being able to cut a straight line, a child now is can cut out small squares and/or triangles.^{xvi} Also at age four, a child has the ability to button front opening clothing^{xvii}. By age five, the static tripod grip becomes more fluid and the child starts writing letters^{xviii}, such as printing his or her own name.

In addition to how a child moves in space, there is also an understanding of his or her relationship in space. Between the ages of three and five, a child's understanding of space and spatial awareness is based off his or her bodily experiences^{xix}. According to Susan Miller Ed.D., it is important for young children to become physically involved to understand the space them. Children must have concrete situations in which they can experience and learn from^{xx} to understand how far away something is, or how long it is. Not only moving in space, but also talking about space can enhance a young child's awareness, such as giving directions by using landmarks. For example, one asks a three year old, "where is your classroom?" His or her response would be "down the hallway behind the pole." Miller states "the ability of preschoolers to use prominent landmarks to denote the physical locations of objects helps them to encode

specific locations within their larger spatial environments.”^{xxi} By experiencing and explore their space, children have a better understanding of how it interact and interpret the use of space. Furthermore, author of *Movement and Dance in Young Children’s Lives: Crossing the Divide*, Adrienne Sansom states that “young children’s bodies are deemed to be their most personal sights for knowing or knowledge making”.^{xxii} Even before preschool, as infants our senses are the most important tools for learning. Movement is the basis in which we grow. Some of the most important milestones in infants’ lives are rolling over, to crawling, to sitting up, to crawling, to pulling themselves, and walking. These steps are very important to reach chronologically, because it starts with the patterning of how the brain works. Dance and movement can be a way to “rewire the brain” to further the child in their development and learning. In the article “Optimizing Early Brain and Motor Development Through Movement,” Carl Gabbard Ed.D and Luis Rodrigues reinforce this statement by revealing that:

Scientists now believe that to achieve the precision of the mature brain, stimulation in the form of movement and sensory experiences during the early developing years is necessary (Greenough & Black, 1992; Shatz, 1992). Experience appears to exert its effects by strengthening and bonding synapses, which are the connections that are made between neurons. Connections that are not made by activity, or are weak, are “pruned away,” much like the pruning of dead or weak branches of a tree. If the neurons are used, they become integrated into the circuitry of the brain...^{xxiii}

By allowing and encouraging children to move their bodies in a new and creative way can aid in brain development which then allows them to be more aware of the world around them. With this awareness will come understanding and inspiration to learn about themselves and the world.

Children have the ability to think and perform in creative and innovative ways. With creative dance, children grow physically, cognitively, socio-emotionally and affectively to enhance their development to further their maturation into well-adjusted and successful adults. Children need to move and discover their surroundings in new and challenging ways in order to understand who they are and who they would like to become. If we give them the right tools to

succeed than they will change our world into a better place. Having these tools to understand how the world works and to problem solve, children will excel our expectations and go onto innovating our world in ways in which we never have imagined.

ⁱ Glibert, Anne Green, *Creative Dance for All Ages* (USA: The American Alliance for Health, Physical Education, Recreation and Dance 1992).

ⁱⁱ Gilbert, Anne Green, *Brain-Compatible Dance Education* (Virginia: National Dance Association 2006).

ⁱⁱⁱ Glibert, Anne Green, *Creative Dance for All Ages* (USA: The American Alliance for Health, Physical Education, Recreation and Dance 1992). 7

^{iv} *ibid*

^v *ibid*

^{vi} Brooks Rehabilitation, "A Guide to your Child's Gross and Fine Motor Development." *Brooks Rehabilitation* (2003). 18-20.

^{vii} *ibid*

^{viii} *ibid*

^{ix} *ibid*

^x *ibid*

^{xi} *ibid*

^{xii} *ibid*

^{xiii} *ibid*

^{xiv} *ibid*

^{xv} *ibid*

^{xvi} *ibid*

^{xvii} *ibid*

^{xviii} *ibid*

^{xix} Church, Ellen Booth; Miller, Susan Ed.D.; Poole, Carla, "Ages and Stages: All about Body Awareness." *Scholastic* (2014).

^{xx} *ibid*

^{xxi} *ibid*

^{xxii} Sansom, Adrienne N., *Movement and Dance in Young Children's Lives: Crossing the Divide* (New York: Peter Lang Publishing Inc. 2011). 65

^{xxiii} Gabbard, Carl Ed. D and Rodrigues, Luis, "Optimizing Early Brain and Motor Development Through Movement," *Early Childhood News* (Excelligence Learning Corporation 2007)

Sarah Duncan

December 12, 2014

Dance 459

Benefits for Creative Dance for Preschool Children

Being with a child and watching him or her grow through the many stages of life is in one of the most empowering and inspiring sights someone can experience. Children hit so many milestones in their lives that it reminds us the importance of perseverance and motivation. When one sees how a child processes new information, discovers the world, and enthusiasm when learning something new, it is easy to become enthralled and in awe in human development. Children are sponges with the thirst for knowledge and wanting to know more. They learn from experiencing the world around them and trial and error. Though some people may see children's learning as play, it is a crucial time for these little scientists to not only learn about themselves but the world around them. One way to facilitate a child's learning and developmental growth is through the arts and expanding his or her creativity. The arts can help a child see the world through a different perspective and change the way he or she solves problems and move further in his or her discoveries. One artistic modality that assists in a child's growth and development is creative dance. Anne Green Gilbert the author of *Creative Dance For All Ages*, defines creative dance as "combining the mastery of movement with the artistry of expression." Creative dance builds a child's understanding of movement as a form of human expression. Additionally, creative dance does not only benefit a child's imagination and expression, but in the growth of the child's physical, cognitive, socio-emotional, and affective development.

Firstly, what is creative dance? Creative dance is an art form that utilizes movement of the body to solve problems and explore the range and intricacies of the human body and the

space around us. It allows the dancer to focus on the elements of dance and choreography instead of "steps" and positions. A dancer's exploration of how his or her body can move then leads to finding new and inventive ways to artistically express him or herself. A characteristic of creative dance that makes it creative is that there is not one way to explore movement and the dancer is encouraged to explore what his or her body is capable of. Another important aspect that makes creative dance creative is the fact that the instructor gives the dancers tools, guidelines, and obstacles. These tools mainly correspond to the elements of dance. Within each element there are sub-categories to deepen the work and exploration. Being that improvisation is an important component to creative dance, the instructor leads the improvisation for the dancers to think of the many different possibilities and ideas that they have not thought of yet. Dancers can improvise to create a phrase, or they can improvise to discover and explore movement possibilities. The structure of a creative dance class goes as such. First a warm-up to raise core temperature and get the class prepared mentally for what they will be working on. Second, the instructor gives an activity to explore the concept; starting out with a simple activity/task and then adding cues and more parameters to get the dancers thinking creatively. Next, in the skill-building portion of the class, the dancers practice some of their tools for creative dance, such as locomotor movements. Lastly, is the creating/improvisation activity for the dancers to be given guidelines, parameters, and a chance to explore the concepts that they learned earlier in the lesson in their own exploration. When thinking about the pedagogy of creative dance, the focus is on the exploration than about the dance steps themselves. Ideas and philosophies from Rudolf Laban, H'Doubler, and Barbara Mettler have influenced creative dance which all have the same theme of using the basic dance elements. By using the four basic elements of dance (Body, Space, Time, and Energy), allows for progression, depth, and scaffolding from the ages of pre-kindergarten to the

elderly. Each element goes from simplistic to intricate depending on how specific and what certain parameters the instructor provides. To facilitate young children's learning through movement, Anne Green Gilbert, Author of *Creative Dance For All Ages*, describes creative dance as a:

Powerful tool for peace because people learn to solve problems, express feelings, cooperate, accept and value individual differences, gain awareness of their own and other's cultures and engage in an activity that increases rather than decreases, self esteem.ⁱⁱ

Moreover, when thinking of dance, one mainly thinks of the physical growth and expansion of movement the child. Dance being a creative and physical modality allows children/dancers to express and relieve stress in a positive physical activity.ⁱⁱⁱ Furthermore, dancers are able to apply the concepts and principles of dance physically as they develop their creative dance skills, as well as increase their personal movement vocabulary as they work with other dancers and learn from other cultures.^{iv} Many other physical benefits are lessening health risks through movement, gaining physical strength, flexibility, stamina and agility, and learning body awareness, control, balance, and coordination.^v

To understand the physical benefits, one must be aware of a young child's physical development between the ages of three to five years old. Some gross motor skills to be aware of are a child's balance, coordination, and rotation. Starting at age three children are able to jump and land from two feet and will start working their way to balancing on his or her tiptoes with both feet and balancing on one flat foot by age four^{vi}. This balance is needed in order to walk up stairs by alternating his or her gait. By age five, a child is able to not only balance on one foot, but also hop on one foot^{vii}. For coordination, a three-year-old child is able to peddle a tricycle and catch a ball with extended arms^{viii}. At four years of age, a child is able to walk a two-inch line with out stepping off, as well as start galloping^{ix}, which is starts a more complicated

understanding of rhythm within the body. By age five, skipping, running while pumping arms, and catching a ball with only hands^x is added to the child's gross motor skills. Another important gross motor skill for a child is rotation. At age three, a child is able to avoid obstacles on a path and run making sharp turns around corners^{xi}. A child at age four can throw a tennis ball underhand using upper body rotation with arms and legs in opposition^{xii}. By age five starts to throw a ball overhand^{xiii}.

When looking at fine motor skills, one of the main components is looking at a child's grip. At age three, child holds objects such as pencils and spoons with his or her whole hand and is able to cut a straight line.^{xiv} By age four, a child starts holding an object such as a crayon with thumb, index, and middle finger, known as the static tripod grip.^{xv} Additionally, from being able to cut a straight line, a child now is can cut out small squares and/or triangles.^{xvi} Also at age four, a child has the ability to button front opening clothing^{xvii}. By age five, the static tripod grip becomes more fluid and the child starts writing letters^{xviii}, such as printing his or her own name.

In addition to how a child moves in space, there is also an understanding of his or her relationship in space. Between the ages of three and five, a child's understanding of space and spatial awareness is based off his or her bodily experiences^{xix}. According to Susan Miller Ed.D., it is important for young children to become physically involved to understand the space them. Children must have concrete situations in which they can experience and learn from^{xx} to understand how far away something is, or how long it is. Not only moving in space, but also talking about space can enhance a young child's awareness, such as giving directions by using landmarks. For example, one asks a three year old, "where is your classroom?" His or her response would be "down the hallway behind the pole." Miller states "the ability of preschoolers to use prominent landmarks to denote the physical locations of objects helps them to encode

specific locations within their larger spatial environments."^{xxi} By experiencing and explore their space, children have a better understanding of how it interact and interpret the use of space.

Furthermore, author of *Movement and Dance in Young Children's Lives: Crossing the Divide*, Adrienne Sansom states that "young children's bodies are deemed to be their most personal sights for knowing or knowledge making".^{xxii} Even before preschool, infants our senses are the most important tools for learning. Movement is the basis in which we grow. Some of the most important milestones in infants' lives are rolling over, to crawling, to sitting up, to crawling, to pulling themselves, and walking. These steps are very important to reach chronologically, because it starts with the patterning of how the brain works. Dance and movement can be a way to "rewire the brain" to further the child in their development and learning. In the article "Optimizing Early Brain and Motor Development Through Movement," Carl Gabbard Ed.D and Luis Rodrigues reinforce this statement by revealing that:

Scientists now believe that to achieve the precision of the mature brain, stimulation in the form of movement and sensory experiences during the early developing years is necessary (Greenough & Black, 1992; Shatz, 1992). Experience appears to exert its effects by strengthening and bonding synapses, which are the connections that are made between neurons. Connections that are not made by activity, or are weak, are "pruned away," much like the pruning of dead or weak branches of a tree. If the neurons are used, they become integrated into the circuitry of the brain...^{xxiii}

By allowing and encouraging children to move their bodies in a new and creative way can aid in brain development which then allows them to be more aware of the world around them. With this awareness will come understanding and inspiration to learn about themselves and the world.

Children have the ability to think and perform in creative and innovative ways. With creative dance, children grow physically, cognitively, socio-emotionally and affectively to enhance their development to further their maturation into well-adjusted and successful adults. Children need to move and discover their surroundings in new and challenging ways in order to understand who they are and who they would like to become. If we give them the right tools to

succeed than they will change our world into a better place. Having these tools to understand how the world works and to problem solve, children will excel our expectations and go onto innovating our world in ways in which we never have imagined.

ⁱ Glibert, Anne Green, *Creative Dance for All Ages* (USA: The American Alliance for Health, Physical Education, Recreation and Dance 1992).

ⁱⁱ Gilbert, Anne Green, *Brain-Compatible Dance Education* (Virginia: National Dance Association 2006).

ⁱⁱⁱ Glibert, Anne Green, *Creative Dance for All Ages* (USA: The American Alliance for Health, Physical Education, Recreation and Dance 1992). 7

^{iv} *ibid*

^v *ibid*

^{vi} Brooks Rehabilitation, "A Guide to your Child's Gross and Fine Motor Development." *Brooks Rehabilitation* (2003). 18-20.

^{vii} *ibid*

^{viii} *ibid*

^{ix} *ibid*

^x *ibid*

^{xi} *ibid*

^{xii} *ibid*

^{xiii} *ibid*

^{xiv} *ibid*

^{xv} *ibid*

^{xvi} *ibid*

^{xvii} *ibid*

^{xviii} *ibid*

^{xix} Church, Ellen Booth; Miller, Susan Ed.D.; Poole, Carla, "Ages and Stages: All about Body Awareness." *Scholastic* (2014).

^{xx} *ibid*

^{xxi} *ibid*

^{xxii} Sansom, Adrienne N., *Movement and Dance in Young Children's Lives: Crossing the Divide* (New York: Peter Lang Publishing Inc. 2011). 65

^{xxiii} Gabbard, Carl Ed. D and Rodrigues, Luis, "Optimizing Early Brain and Motor Development Through Movement," *Early Childhood News* (Excellence Learning Corporation 2007)

92. A-1 *movement and dance for young children*

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Dance Perspectives Essay Rubric	Sarah Duncan / Benefits for Creative Dance for Preschool Children				
PRESENTATION	5 points	4 points	3 points	2 points	1 point

The purpose and focus are clear and consistent throughout the paper.	X				
The introduction grabs the reader's attention and clearly states the research question, area of investigation, thesis statement and/or operative question.	X				
Organization is purposeful, effective, and appropriate: the content logically follows through from the introduction, to the development, to the conclusion.			X		
Sentence form and word choice are varied and appropriate throughout the paper.	X				
Sentences are always complete and grammatical.				X	
Individual paragraphs are always well structured	X				
Paper as a whole is free of errors in spelling and writing mechanics.				X	
The paper as a whole and individual paragraphs are well structured and clearly written.	X				
The conclusion presents a logical explanation for your findings, clear recommendations and/or implications for further research, and/or draws multiple conclusions from the research presented.	X				

CONTENT					
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Information and evidence are accurate, complete, appropriate, and integrated effectively.	X				
Claims and ideas are supported and brought to life with strong examples from your research.	X				
New and unusual terms are defined: key concepts and theories are accurately and completely explained; information (names, facts, etc.) is accurate.	X				
The topic is discussed completely, in-depth and accurately. The paper has substance.	X				

THINKING					
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Connections between and among ideas are made.	X				
Critical thinking (analysis/synthesis/evaluation/interpretation) is effective and consistent.	X				
The paper is written in a scholarly voice that demonstrates your independent thinking, point of view and engagement with the subject matter.	X				

RESEARCH					
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All citations are complete, accurate and consistently conform to Chicago Style (Endnotes and Bibliography).	X				
Use a minimum of four scholarly sources related to the paper topic.	X				
The source of all ideas is carefully cited and quotations are properly indicated.	X				

GROWTH					
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Final draft demonstrates evidences of growth since the first draft, and ability to integrate feedback effectively.	X				
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TOTAL SCORE: 92 (A-)

NOTE: Overall Evaluation of Final Draft will be out of 100 points. See point scale above.

Final Notes, Review hard copy notes.

Evaluation of Draft:
 Exceptional Good Average Below Average F

Notes on Draft: We should meet to differentiate between your thesis and this paper. I think this paper might be best as a section of your full thesis, but

Section IV:

Artist

Statement

Artist Statement

As an artist, dance is the very bases of creation. Dance is movement, and movement is in everything we do. When thinking of what to create, either in the visual arts or dance, there is a great deal of exploration, trial and error, and discovery. I equate creation and the process of creating much like a child's discovery of the world and oneself. Picasso has famously stated, "Every child is an artist. The problem is how to remain an artist once he grows up."¹ That is why I look towards children for inspiration. Working, playing, and being with children allows me to see the world in which I have not thought about. In a child's discovery of how to walk, use a fork, create narratives in their play with others, and solving problems, inspires me to look into different approaches in my creation process.

As a dancer, allowing myself to take risks in movement choices, technique, and choreography, furthers my creativity and my personal aesthetic. Like a child, there is little to no judgment in creation and exploration, just doing. Allowing myself to move and visualize without overanalyzing creates works that are uniquely me.

I want to share my love of creation with others, and who better to share and develop with young children. As an artist, bouncing ideas off one another is the utmost importance to generate new pathways in one's neurology and creation process, as well as, create a discussion of aesthetics, perspectives, and the many nuances of the world.

I believe in expanding one's creativity to further the development the whole person. An explanation of creativity that I found very useful and true came from Mike Glier, an associate professor of art at Williams College. He stated,

“Creativity is about establishing a situation in which you have an unclear outcome; you make a problem and engage it without knowing where it lead; you are excited about getting lost in the problem even though you know you run the risk of getting truly lost and becoming desperate, but you are willing to take the risk because you love the adventure so much.”ⁱⁱ

Glier alludes to the fact that one must be given a problem, boundaries, or a simple set of rules to tap into one’s own creativity. By having to think of unique and different ways to “solve” the problem, is how one builds creativity. Giving yourself the opportunity to play, try and fail. There is never only one answer. Even for the most logical of subjects, such as math, there can be a multitude of ways to reach a conclusion or answer. It is about the journey, not the outcome. All in all, I define creativity as an unconventionally way to solve a problem by connecting the knowledge that one has or is given, and combining it with the imagination, inspiration, and curiosity of the human mind. So, an ultimate question is: can we teach creativity?

Throughout my research, experience, and observations I have come to a conclusion that creativity cannot be taught due to its innate quality within the individual. What is possible is that creativity can be trained. As Dr. Sandra Bond Chapman mentioned in her article for the *Center of Brain and Health*, “There is only one caveat to enhancing creativity: we have to put in the effort.”ⁱⁱⁱ One can be given the tools to go about a situation creatively, but at the end of the day creativity is within the individual.

ⁱ Pablo Picasso-Artist

ⁱⁱ Stern, Zelda. *Can Creativity be Taught?* Williams Alumni Review 2006

ⁱⁱⁱ Chapman, Sandra Bond. *Can Creativity Be Taught?* Center for Brain Health 2013

Section V:

Researching a Career

Researching a Career

A career that I am very much interested into going into is Dance Movement Therapy. Specifically, I would like to work with young children.

http://www.adta.org/about_dmt: This is the official American Dance Therapy Association website explaining what Dance/ Movement Therapy is.

<http://www.adta.org/page-395629>: The American Dance Therapy Association website provides a bibliography of research and resources for Dance Movement Therapy working with young children.

<https://targetjobs.co.uk/careers-advice/job-descriptions/279205-dance-movement-therapist-job-description>: A website explaining the job of dance movement therapy.

<http://www.drloribaudino.com/about.html>: Dr. Baudino, a Dance/ Movement Therapist in the Los Angeles area that I had the pleasure of meeting and talking to.

<https://ourbodyofknowledge.wordpress.com/>: A website/ blog about Dance Movement Therapy run by Dr. Baudino and a Dance/ Movement therapy student.

Dance 461: Sr. Thesis Project

Early Childhood Education and Dance
Laban Movement Analysis to Develop Pedagogy

Sarah Duncan

Mentors

Professor Shana Habel
Professor Teresa Heiland, Ph.D.

In partial fulfillment of
The Bachelor of Arts Degree in Dance
Loyola Marymount University
May 8, 2015

Early Childhood Education and Dance: Laban Movement Analysis to Develop Pedagogy

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Section I:

Resumes and Headshots

Section II:

The Senior

Thesis Project

Developing the Project

Throughout the years of looking at senior thesis projects from the dance department I have always kept a folder with my ideas of what I would like to present. Once second semester junior year came around, my thoughts for my thesis project became clearer. After discussions with my senior roommates, I decided I wanted to work with dance and young children from the children's center on campus. For the past couple of years I have worked with the children at the center and it has been a wonderful experience to watch them grow and develop into the people they are today. With having an interest in both early childhood development and the arts, I have made a goal for myself to become an art and dance/movement therapist with young children.

Knowing the path of how to attain my career goal, I wanted to research dance/movement therapy and interweave the field into my thesis. Since I am not a therapist, I could not conduct therapy on the young children I was working with. After thinking of how I could analyze children's movement without conducting therapy, I decided to develop a creative dance curriculum for the children at the Loyola Marymount University Children's Center and film their movement to later analyze.

Once developing and conducting the creative dance class for children ages three to five years old, I had footage to analyze. With the footage that was taken from every creative dance lesson, I took notes of what the children were doing, how they were moving, their relationship to space and others, and other qualities I deemed important. Once having all my notes, I found similarities between each child's movement and integrated Laban Movement Analysis in order to clarify my findings.

After the curriculum was complete and the analysis was underway, I was accepted to present my project at the Loyola Marymount University's 7th Annual Undergraduate symposium. Once presenting at the symposium, I felt a sense of satisfaction and pride, knowing that was able to combine my many interests to create thesis project that was unique and others were interested as well. In the future, I hope to further my research in the fields of early-childhood development and creative dance.

Abstract

By conducting an exploratory study examining children's gross and fine motor movements during creative dance with, the researcher was able to gain an understanding of age appropriate movement qualities/behaviors for guiding development of dance pedagogy for this population. Over a six-week period, the children in a Mixed Aged Class at a children's daycare center participated in a creative dance class where they were instructed to move their bodies creatively in relation to Time, Shape, Space, and Energy. By instructing and filming the lessons, the researcher analyzed the children's movement using Laban Movement Analysis, a codified method for interpreting, describing, and documenting all varieties of human movement. Through this study, the researcher found movement qualities inherent among boys and girls age's three to five were Indirect-Space, Strong-Weight, Sudden-Time, Free-Flow, and Whole Body movements. Preliminary conclusions revealed that these movement qualities encourage child engagement in creative dance, while Direct-Space qualities were a deterrent. Children in this community also engaged well when they were self-directed in their movement choices.

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Creative Dance Sources and Dance Perspectives Essay Sources

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Further Research Sources

Laban, Rudolf; Ullman, Lisa (2011) *The Mastery of Movement*. Hampshire, England. A Dance Books Publication.

Additional Sources

During the fall of 2014 and in conjunction with my senior thesis project, I took a course titled *Creative Dance with Children*, taught by Professor Shana Habel. Habel is an expert in teaching creative dance from ages three through high school and currently works with Los Angeles Unified School District in facilitating their creative dance curriculum and program. A majority of my sources in learning how to develop a creative dance curriculum and how to conduct a class came from handouts from Habel.

Habel draws her knowledge from women such as Bette Midler and Anne Green Gilbert in addition from her many years as a creative dance instructor. Habel's experience with different ages and developmental stages has informed her what works best with each group. Multitude of approaches to teaching and the way a lesson is structured can create a world of difference in creating a successful class.

In addition to learning from Habel I was able to attend and observe a creative dance class with one of her colleagues Douglas Goble. Witnessing a class in action informed me as an educator and a curriculum developer.

Once my creative dance lessons with the children concluded, I looked towards another resource to analyze the children's movement through Laban Movement Analysis. As a certified Laban Movement Analyst, Dr. Teresa Heiland furthered my research and aided me in creating a poster for the Loyola Marymount University's 7th Annual Undergraduate Research Symposium that spoke of the children's movement with qualitative data and Laban Movement Analysis.

Description of Loyola Marymount University Children's Center

Loyola Marymount University Children's Center (LMUCC) is located next to the Hannon parking lot on the campus of Loyola Marymount University (LMU). The center offers high-quality group care for children ages 6 weeks to 6 years of age for staff, students, faculty of LMU and community; to serve as a teaching facility to undergraduate and graduate students of LMU; and to serve as a research facility for the LMU School of Education.

With six classrooms for specific age groups, LMUCC's care and daily curriculum focuses on their five-point philosophy: a sense of security, a sense of belonging, a sense of partnership, Learning through play, and relationship based care. In addition to the center's five-point philosophy, LMUCC's goals are aligned with the University's values and mission reflecting the Jesuit and Marymount traditions by developing the whole-child, encouraging life-long learning skills, fostering family relationships, valuing interculturalism, and offering service to the community. The six classrooms are categorized as follows: The Little Roo's- Infants, The Caterpillars- Toddlers, The Bumblebees- ages 2-3years, The Lizard Lounge- ages 3-4years, The Rainbow Room- ages 4-5years, and the Mixed Aged Classroom- ages 2.5-6years.

The Role of Arts and Movement at LMUCC

At LMUCC, the role of arts and movement within the curriculum is important in facilitating the education of the whole-child. Within each classroom teachers provide curriculum in areas such as art, music and movement, clay, Do-Re-Mi (music), social studies, math, science, etc. Starting from the basics of learning what numbers are to adding and subtracting the LMUCC teachers progress and scaffold the children to aid in their growth, exploration, and desire for learning more.

I believe the center has a very well rounded curriculum that furthers engagement in learning and exploration. In LMUCC's art curriculum they use materials including clay, paint for color mixing, crayons, etc. When conducting movement classes, the teachers usually provide the children with prerecorded CD's providing a narrative that the children follow along. In addition to their music and movement lessons, the children also have movement lessons that are more focused on sports related activities including basketball, tennis, swimming, etc.

Even though LMUCC's curriculum does an incredible job creating a well-round program, I believe there could be more creative dance lessons to excite the children about dance and discover the different possibilities in which their bodies can move. By problem solving through movement, children are able to further their development and critical thinking skills kinesthetically. Thus my senior thesis project was born to give a chance to see how ages three to five respond to a creative dance curriculum.

Sarah's History with LMUCC

Starting in January 2013, second semester sophomore year, I was placed in the Little Roo's Classroom at the Children's Center. Usually working with children three years of age and above, this was my first time working with infants. In my first few shifts I quickly learned diaper changes, nap routines, meal routines, how to interact and speak with the infants, the philosophy of the center, and how to be a teacher's assistant. After the first month, I was getting a hang of how the classroom ran and how I can do my part to keep its efficiency.

When working with young children, there was never a moment in which I was not learning. Once I had a routine or skill down, I learned the progression and how to work with a child in furthering his or her development. By learning more and more from the children and the teachers I was certain that early childhood development was an interest of mine that I would like to pursue further.

As I have grown as a caregiver/ teacher's assistant at LMUCC, so have the children. It has been a magical time watching the same group of children develop and become people with their own thoughts, ideas, and perceptions.

When formulating an idea for my dance senior thesis I knew I wanted to integrate my knowledge of dance and the arts, with my new found interest in early childhood development. I was lucky enough to be given permission and the opportunity to further my learning and experience with young children through my thesis project.

Received _____

LOYOLA MARYMOUNT UNIVERSITY

Human Subjects Research

APPLICATION TO THE LMU INSTITUTIONAL REVIEW BOARD (IRB)

Principal Investigator (P.I.): Sarah Duncan

Title of Project: Senior Thesis Project

P.I. Type: (check one) Faculty Graduate Undergraduate Other

Department: Dance

Campus Address: 1 LMU Drive MSB#3974 Los Angeles CA 90045

Telephone: 818-425-1688 E-mail: Sduncan4@lion.lmu.edu

Faculty Sponsor (if applicable): Damon Rago

Submission: New Renewal Addendum Staff Other Previous IRB#:

For evaluation of your project, indicate involvement of any of the following:

- Audio Recording of subjects
- Charges incurred by subjects
- Deception
- Questionnaires
- Psychology subject pool
- Charges incurred by subjects
- Experimental drugs
- Establishment of a cell line
- Placebos
- Filming, photographing, video- or voice recording of subjects
- Data banks, data archives, and/or medical records
- Charges incurred by third party carriers
- Approved drugs for "Non-FDA" approved conditions
- Subjects in Armed Services (Active Duty)
- Prisoners, parolees, or incarcerated subjects
- Pregnant women, human fetuses, and neonates
- Sensitive Topics
- Non-English speaking subjects
- Elderly Subject (over 65)
- Non-patient volunteers
- Minor subjects (younger than 18)
- Mentally disabled subjects
- Subjects to be paid
- Fetal tissue
- Subjects studied off campus
- Experimental devices
- Surgical pathology tissue
- Patients as subjects

The principal investigator assures the Committee that all procedures performed under the project will


What do you plan to do with the results? Please provide a brief summary statement below:

I plan to present my results at the Dance Senior Thesis presentation and at the research symposium at the end of second semester.

Are you applying to a federal, state, foundation or any non-LMU organization for funding? If so, please list the source:

N/A

NOTE: Applications and any additional material requested by the IRB will not be processed unless signed personally by the principal investigator.

9/30/14  Sarah Duncan
Date Signature of Principal Investigator (Required) Name (printed)

9/30/14  Damon Rago
Date Signature of Faculty Sponsor (Required) Name (printed)

9/30/14  Damon Rago
Date Signature of Department Chair (Required) Name (printed)

Date IRB Approval (Signature) Name (printed)

IRB Approval Number

Please deliver to Julie Paterson, Sr. IRB Coordinator, University Hall, Suite 1718 or jpateroso@lmu.edu.

be conducted by individuals legally and responsibly entitled to do so and that any deviation from the project (e.g., change in principal investigator, subject recruitment procedures, drug dosage, research methodology, etc.) will be submitted to the review committee for approval prior to its implementation.



Certificate of Completion

The National Institutes of Health (NIH) Office of Extramural Research certifies that **Damon Rago** successfully completed the NIH Web-based training course "Protecting Human Research Participants".

Date of completion: 05/08/2012

Certification Number: 917757

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI)

STUDENTS CONDUCTING NO MORE THAN MINIMAL RISK RESEARCH CURRICULUM COMPLETION REPORT

Printed on 09/28/2014

LEARNER Sarah Duncan (ID: 4423861)
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CA 90045
United States

DEPARTMENT Dance

PHONE 8184251688

EMAIL sduncan4@lion.lmu.edu

INSTITUTION Loyola Marymount University

EXPIRATION DATE 09/27/2019

STUDENTS - CLASS PROJECTS : This course is appropriate for students doing class projects that qualify as "No More Than Minimal Risk" human subjects research.

COURSE/STAGE: Basic Course/1

PASSED ON: 09/28/2014

REFERENCE ID: 14154822

REQUIRED MODULES	DATE COMPLETED	SCORE
Loyola Marymount University	09/25/14	No Quiz
Belmont Report and CITI Course Introduction	09/28/14	3/3 (100%)
Students in Research	09/28/14	9/10 (90%)

For this Completion Report to be valid, the learner listed above must be affiliated with a CITI Program participating institution or be a paid Independent Learner. Falsified information and unauthorized use of the CITI Program course site is unethical, and may be considered research misconduct by your institution.

Paul Braunschweiger Ph.D.
Professor, University of Miami
Director Office of Research Education
CITI Program Course Coordinator