

If Paulo Freire & Ira Shor could teach dance, how would they do it?

Methods & Materials in Teaching Dance

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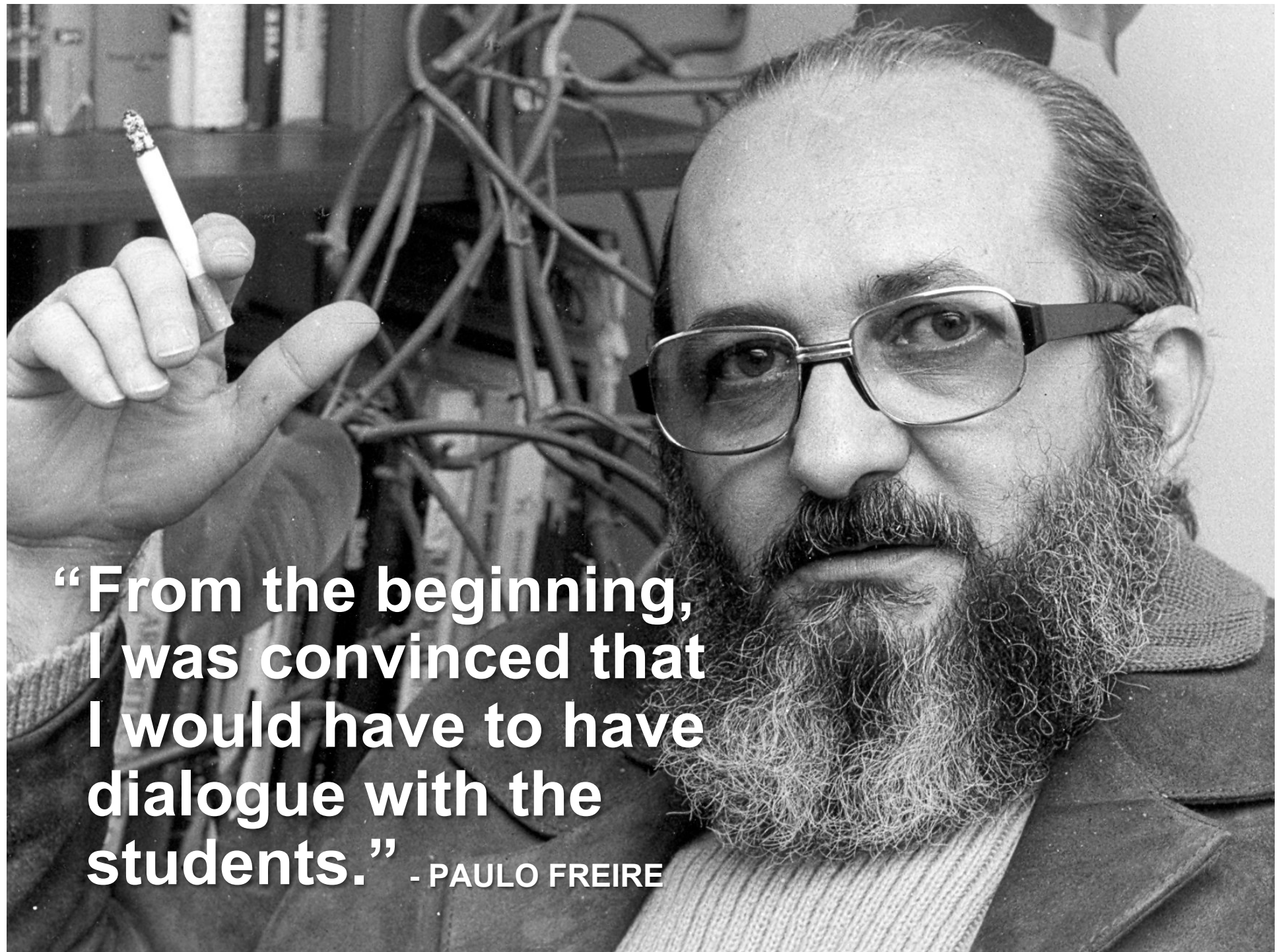
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**Write or draw an
experience that
affected you
strongly in the
past week.**

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**What would they say
and believe?**



**“From the beginning,
I was convinced that
I would have to have
dialogue with the
students.” - PAULO FREIRE**

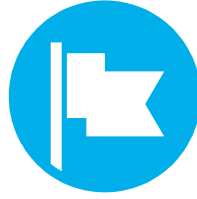
Paulo Freire was a Brazilian educator and theorist who originated the critical pedagogy movement

- Born in Recife, Brazil in 1921; died in 1997
- Experienced poverty and hunger during the Great Depression
- Became a teacher of Portuguese grammar to the poor and working-class to make money
- Realized that teaching is a political act, and that this should be embraced and explored through critical pedagogy



SITUATED PEDAGOGY

Curriculum is designed by respecting the autonomy of the learner, and by situating academic study in the immediate context of the students and the larger context of society.



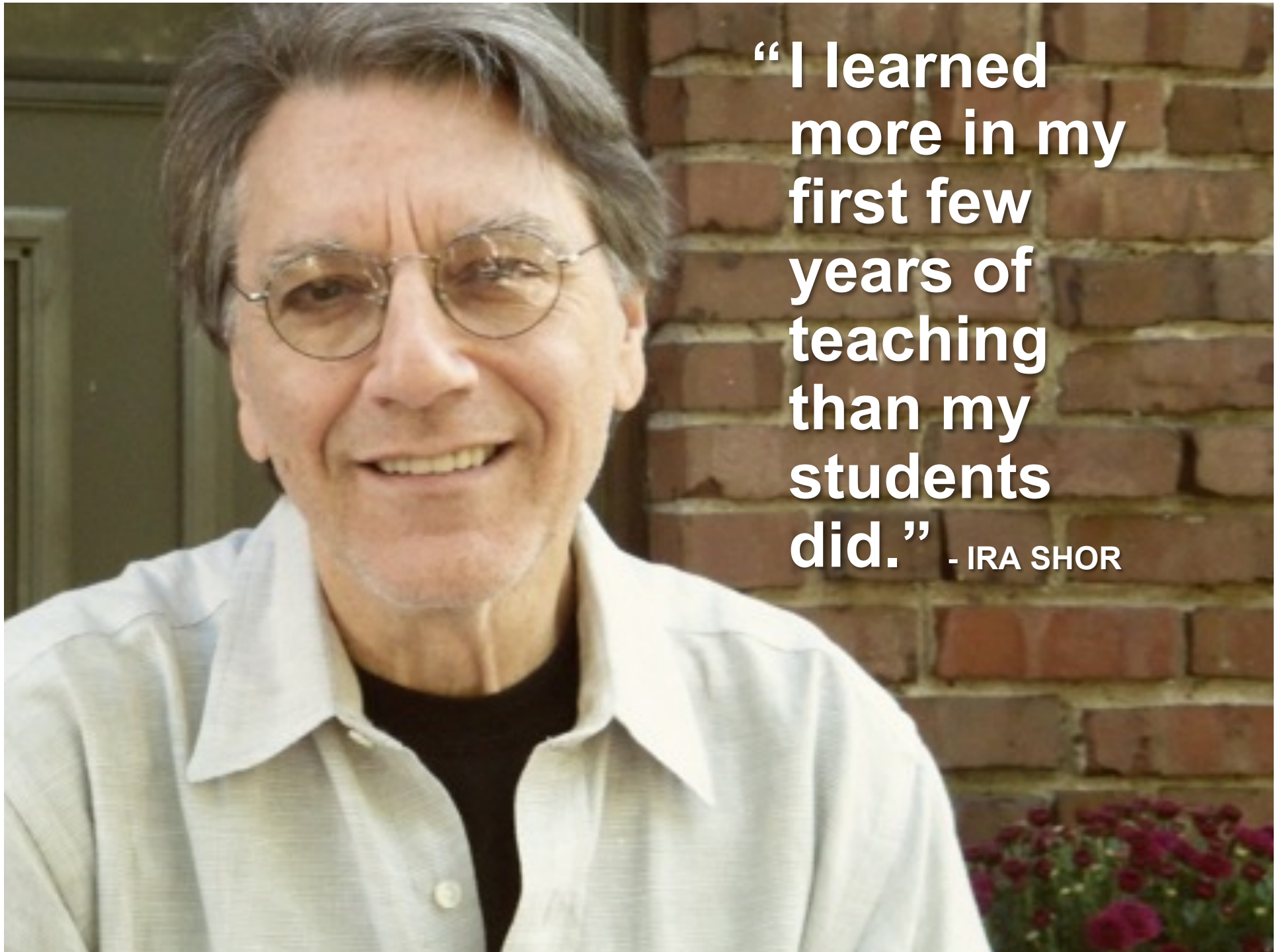
EDUCATION IS A POLITICAL ACT

All education is a political act. No curriculum can be neutral, both in terms of what content is or isn't presented, and how it is delivered.



DIALOGICAL METHOD OF TEACHING

Teaching is not just transferring knowledge. Teacher and students transform learning into a collaborative, dialogue-based process where the teacher poses critical problems for inquiry.



**“I learned
more in my
first few
years of
teaching
than my
students
did.” - IRA SHOR**

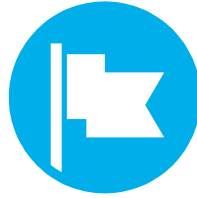
Ira Shor was a student of Freire, and has continued to develop the theory and practice of critical pedagogy

- Jewish, middle-class upbringing in the South Bronx during the '50s and '60s
- Was a “problem child” in school because he was bored
- Began teaching remedial writing in a traditional Command Style with poor results
- Used his classroom as a lab to experiment with dialogue-based teaching methods to create a “linguistic meeting ground”



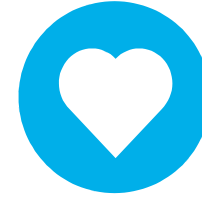
STUDENTS AS EMPOWERED AGENTS

“When students are able to think of themselves as such empowered agents, both teachers and students develop their capacities as democratic agents and social critics.”



PARTICIPATION IS THE KEY

Participation is the first step empowering education whether you're a student in a classroom or a marching protester; most current models encourage docility and obeying authority.



EMOTIONAL ELEMENTS

“The difference between empowering and traditional pedagogy has to do with the positive or negative feeling the students develop for the learning process.”

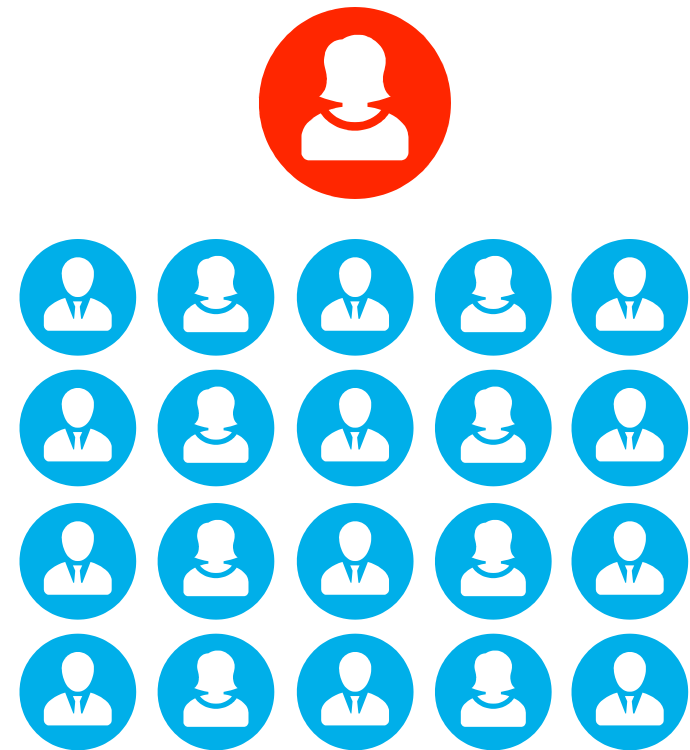
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**What approaches
to teaching would
they take?**

Freire and Shor's primary approach to teaching dance is dialogical



**DIALOGICAL STUDENT/
TEACHER RELATIONSHIP**



**TRADITIONAL STUDENT/
TEACHER RELATIONSHIP**

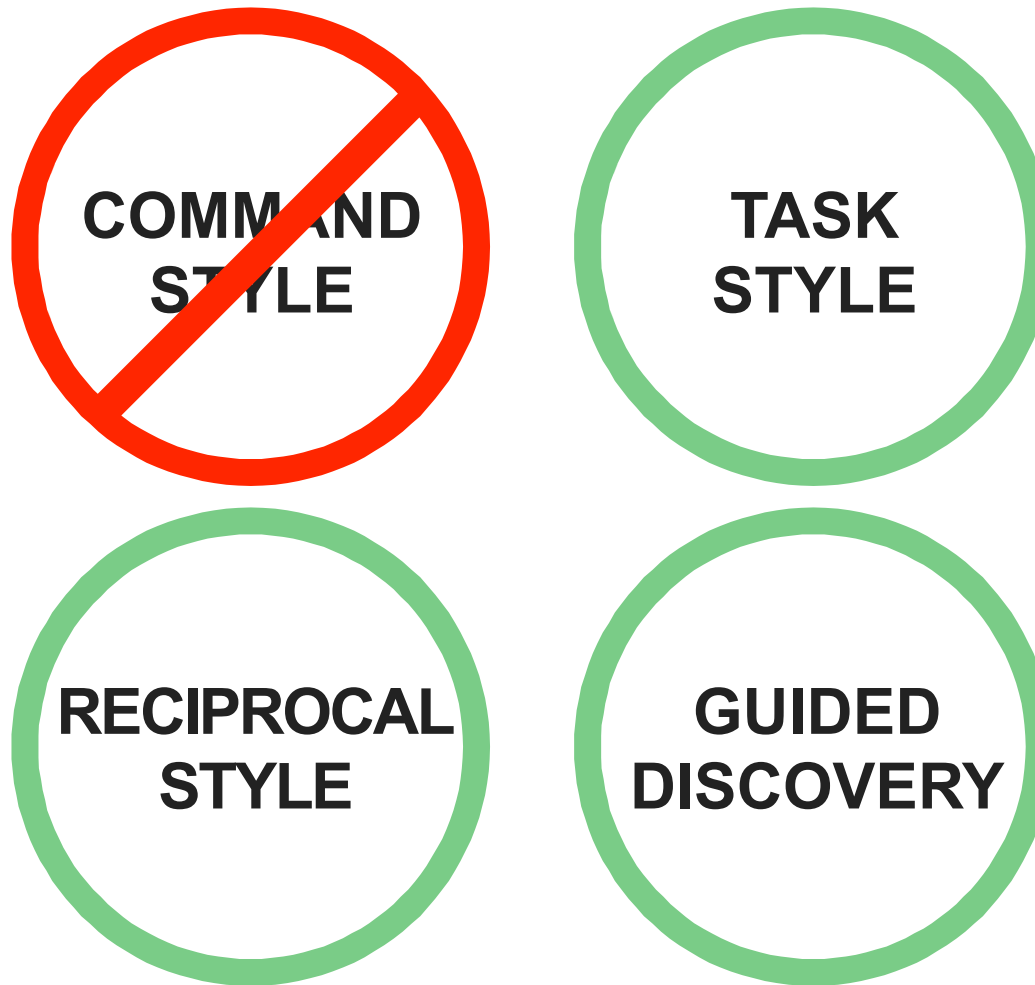
Unlike banking education, problem-posing stimulates critical thinking

“Problem-posing with a code uses a five-step questioning strategy that moves the discussion from the concrete to the analytic level.”

NINA WALLERSTEIN'S FIVE-STEPS

1. Students are asked to describe what they see
2. Define the problem or problems
3. Share similar experiences
4. Question why there is a problem
5. Strategize what they can do about the problem

Several teaching styles are natural fits for Freire and Shor's class



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**What age/target group
would they choose?**

Their backgrounds and approaches are best suited to a multicultural class

Freire originally worked with working-class, sometimes illiterate adults

Shor originally worked with college-aged, middle-class students

- 1 A multicultural dance class
- 2 ...of young adults
- 3 ...with different socio-economic backgrounds
- 4 ...who may or may not have dance experience



**What content would
they teach?**

Goals and objectives for Freire and Shor's dance class

- 1 Learn basic dance vocabulary
- 2 Improve ability to communicate through movement
- 3 Analyze the movement of others
- 4 Gain mutual understanding that can ultimately change or impact society

Our class is modeled on an application of Freire's three-phase process



INVESTIGATION

The “archeology of consciousness” helps students identify their initial impressions of the topic



THEMATIZATION

Developing a code about the topic allows the teacher and students to safely discuss personal topics



PROBLEMATIZATION

Using problem-posing, the teacher stimulates critical dialog in order to solicit other options and viewpoints

Class begins with an investigation of personal experiences

INVESTIGATION

WHAT THEY'RE DOING

Write or draw about one experience you had this week and how it affected you

WHY THEY'RE DOING IT

Allows for discovery of the student's initial impressions and feelings of the experience without any critical thinking or analysis



Students then create a short phrase of movement

THEMATIZATION



WHAT THEY'RE DOING

Students create movement that reflects what they've written or drawn

The teacher provides open-ended prompts, such as:

- Where would you start?
- What body parts are moving?
- Are you moving fast or slow?
- Is your movement small or big?

WHY THEY'RE DOING IT

By creating a movement phrase the students are developing a code which can be used to talk and think critically about the experience in a depersonalized way

Students use the movement to stimulate critical discussion

PROBLEMATIZATION



WHAT THEY'RE DOING

The teacher divides the class into small groups, and each student shows their movement for the others to analyze

When each group has finished, the teacher invites individual students to demonstrate their movement and explain their experience to the whole class

The teacher poses problems for critical discussion

WHY THEY'RE DOING IT

“The teacher’s role is not to transmit knowledge, but to engage students in their own education by inviting them to enter into the process of thinking critically about their own reality.”

– AUERBACH & BURGESS

Class ends with an identification of dance terminology

WRAP-UP



WHAT THEY'RE DOING

The teacher identifies specific movement and themes used by students, and provides the matching dance terminology

WHY THEY'RE DOING IT

In each class students are adding to their list of dance terminology, thereby allowing them to develop fluency for future discussions

Paixão.

“Eu espero que seja algo compartilhado entre professores e alunos.

A esperança de que possamos aprender juntos, ensinar juntos, sermos curiosamente impacientes juntos...”

Referenced Materials

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