

Chapter

8



Arts Education

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These subjects enable students to express their own reality and vision of the world and they help them to communicate their inner images through the creation and interpretation of artistic productions.

Introduction

The study and practice of the arts open a door to the world of sensitivity, subjectivity and creativity, allowing students to discover and construct meaning through the senses and to communicate this through artistic productions. In highlighting intuition and imagination, the arts belong among the forms of intelligence that enable students to confront, understand and interpret reality.

Each artistic subject has its own language and specific rules, principles and tools. Each one also offers a particular way of coming to know oneself, forming relationships with others and interacting with the environment. In addition to the specific nature of each subject, however, drama, visual arts, dance and music share certain common characteristics. These subjects enable students to express their own reality and vision of the world and they help them to communicate their inner images through the creation and interpretation of artistic productions.

The arts also have a social function. They are inspired by the cultural and social values current in daily life and contribute to their transformation. They also reflect the history and evolution of societies and, by extension, of humanity.

Arts education, in the same two arts subjects included in a students' timetable every year throughout elementary school, involves learning the language, basic techniques and principles specific to those subjects. Students are

encouraged to invent, interpret and appreciate artistic works. Contact with works by men and women of the past and present, from here and elsewhere, enable them to develop their critical and aesthetic faculties and broaden their cultural horizons. This education must be extended by visits to cultural sites, contact with artists and active participation in the artistic life of the school. In this way, students become familiar with all forms of artistic expression and become more sensitive to and critical of what they are offered. This prepares them to make intelligent choices, now and in their adult life.

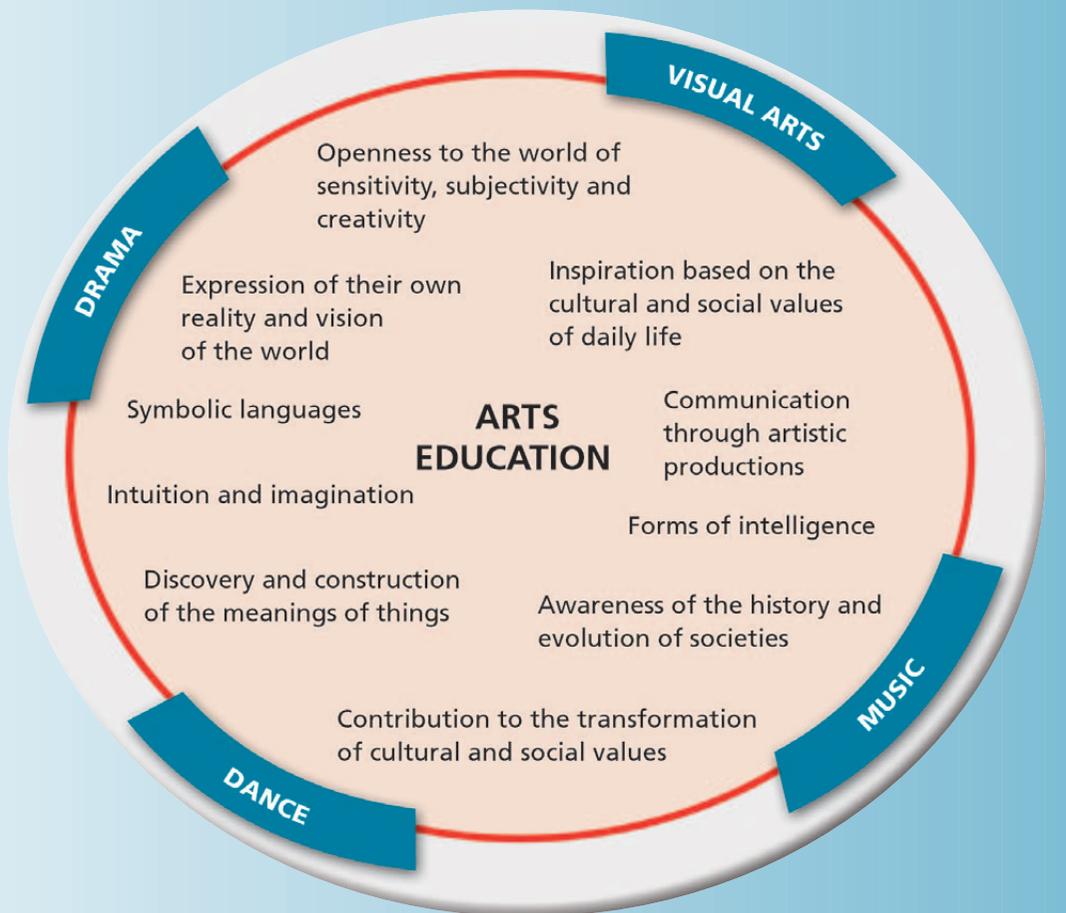
GENERAL OBJECTIVE IN ARTS EDUCATION

To learn to create, interpret and appreciate artistic productions as a means of integrating an artistic dimension into their daily lives.

CORE LEARNINGS IN ARTS EDUCATION

- ▶ Communicates and gives concrete expression to ideas, inner images, impressions, sensations and emotions in various artistic productions, by using or considering elements and principles specific to the artistic languages used.
- ▶ Appreciates facets of his/her own works and those of classmates, as well as works by men and women of the past and present, from here and elsewhere, by referring to varied criteria and expressing himself/herself orally or in writing.

Diagram 11
Arts Education



Essential Knowledges

The following categories constitute the essential knowledges that students use in each of the arts subjects. These knowledges are therefore common to the four arts subjects.

STIMULI FOR CREATION

Inspired by the real world, the imaginary realm, artistic and media productions, and encounters with professional artists, the stimuli for creation are chosen according to the broad areas of learning and they provide an opportunity to establish connections with the learnings acquired in science and technology and in the social sciences. They allow for the successive exploration of the dimensions listed below.

- **Myself** 1 2 3
- **Others** 1 2 3
- **The natural environment** 1 2 3
- **The built environment** 1 2 3
- **Places** 1 2 3
- **Time** 1 2 3

AFFECTIVE ASPECTS

- Openness to stimuli for creation 1 2 3
- Receptiveness to his/her sensations, impressions, emotions and feelings 1 2 3
- Respect for the productions of others 3
- Respect for artistic materials 1 2 3
- Acceptance of unexpected events 2 3
- Acceptance of criticism 3
- Expression of his/her sensations, impressions, emotions and feelings 1 2 3
- Participation in artistic experiences 1
- Active participation in artistic experiences 2 3
- Satisfaction with respect to his/her artistic experiences 1 2 3

ACTIONS AND STRATEGIES ASSOCIATED WITH THE CREATIVE PROCESS

Steps	Key Features of Competency 1 Generally Concerned ¹	Actions and Strategies of the Student (by category of essential knowledges concerned)	1 2 3
• Inspiration	The student uses creative ideas inspired by the stimulus for creation	– Research – Inventory – Choices	1 2 3
• Development	The student uses creative ideas inspired by the stimulus for creation The student uses elements of the language, techniques and other categories of knowledges specific to the subject The student organizes the elements he/she has chosen	– Experimentation – Choices – Uses – Adaptation – Combination – Development of elements – Shaping	1 2 3
• Focus	The student finalizes his/her production	– Adjustments – Development of elements – Maintenance of his/her choices	1 2 3

¹ The last feature, which involves sharing the creative experience, does not figure in the creative process.



Photo: L'Imagier



Dance education, in the context of continuous progress throughout elementary school, develops the students' sensitivity and creative potential by having them draw on the principles and natural vocabulary of human movement.

Introduction

Dance can be defined as the art of using and organizing movement to express, communicate and create. It allows individuals to establish a relationship with themselves and with their environment, drawing on intuition, imagination, invention and analogy. Dance is a vehicle for individual and group subjectivity. It delivers its message through the sensations and emotions felt by the performer and those felt by the observer. The body, made aware of its own kinesthetic reactions and the reactions it engenders in the observer, becomes a means of expression, communication and learning about the world.

Dance education, in the context of continuous progress throughout elementary school, develops the students' sensitivity and creative potential by having them draw on the principles and natural vocabulary of human movement. The students use movement as a means of self-expression and communication. They discover what their bodies are capable of through varied experiences on the psychomotor, affective, social, cognitive and aesthetic levels.

In inventing their own dances, the students engage in a creative process and make use of the many possibilities offered by elements of dance language and movement technique. Interpreting dances of different origins allows them to broaden their general knowledge of culture through direct contact with dance works. Finally, they will learn to think critically and to develop their aesthetic

sense by appreciating not only their own productions and those of their classmates, but also a choreographic repertoire created by men and women of the past and present, from here and elsewhere.

Throughout their dance education in elementary school, students are introduced to numerous references from their immediate cultural environment or related to the works they are interpreting and appreciating. They are also encouraged to make connections with cultural references in other subjects. In so doing, they acquire an openness to the world, discover its particular features and differences, and gain a better understanding of their own culture. This renewed and enriched view of the world helps students to develop their own cultural identity and prepares them for their role as citizens.

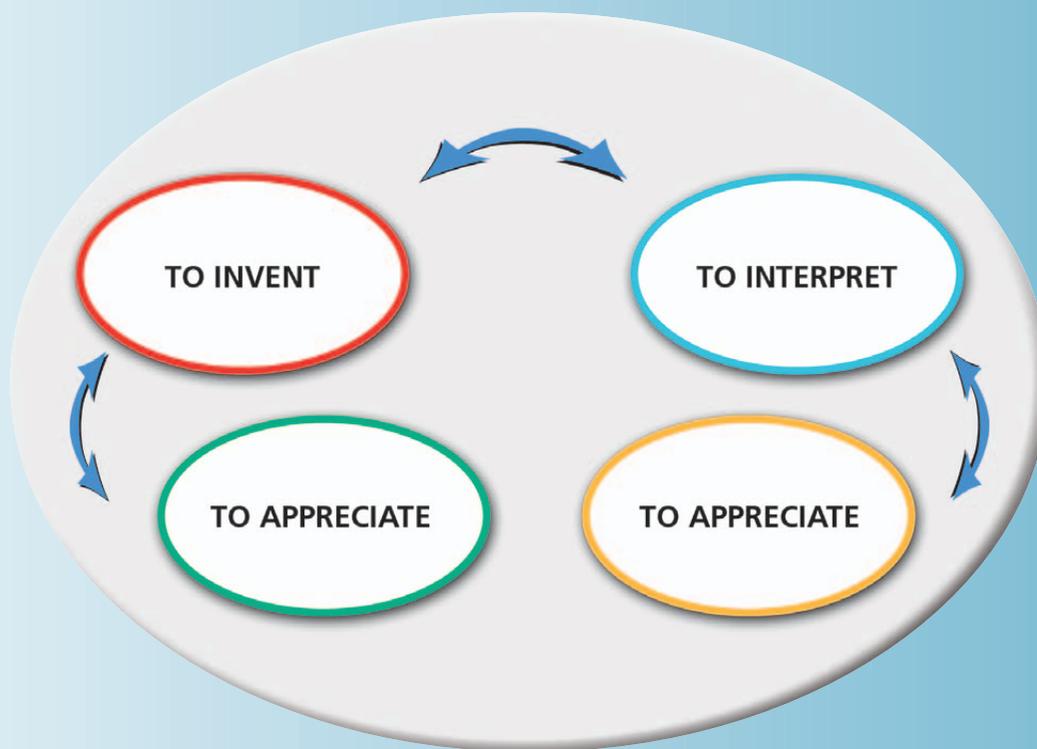
Dance education fosters the development of three complementary and interdependent competencies: Inventing, Interpreting and Appreciating.

The place given to the development of each competency depends on the particular nature of the subject. For example, Competencies 1 and 2 take precedence in the learnings to be acquired. They imply a process in which language, rules, principles and tools specific to dance are acquired, and in which complex psychomotor skills are developed, all of which demand adequate time for assimilation. Competency 3 is essential to the development of

the students' critical thinking and aesthetic sense. It follows up on Competencies 1 and 2 and brings into focus the processes of communication and appreciation. The place given to it will gradually increase through the cycles, as learnings related to the other competencies of the subject are consolidated and in conjunction with the students' socioaffective and intellectual development.

In light of the above, each learning situation presented to the students in dance should enable them to develop at least two of the three competencies in the subject, that is, one of the first two competencies (Inventing or Interpreting) and the third competency (Appreciating). Furthermore, to ensure meaningful and transferable learning, the learning situation should take into consideration at least one focus of development in the broad areas of learning and one cross-curricular competency. Finally, all the learning situations should ensure the continuous development of the subject competencies and the cross-curricular competencies associated with them, and help to identify anchor points in the broad areas of learning.

Figure 14
Dance



COMPETENCY 1 • TO INVENT DANCES

Focus of the Competency

MEANING OF THE COMPETENCY

The invention of varied dances that reflect their personality, experience and aspirations enables students to develop their creativity through the simultaneous action of creative imagination and divergent and convergent thinking, as they gradually become familiar with the language, rules and tools of dance. Sharing their creative experience and giving accounts of how they proceeded allows them to better integrate their learnings and then apply them in other creative situations.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key features of the cross-curricular competencies and to make connections with learnings in other subjects. Competency 1 thus enables them to use information, solve problems, use creative thinking, acquire effective work methods, use information and communications technologies, develop their personal identity, work with others and communicate appropriately.

CONTEXT FOR LEARNING

To invent dances, the students use a variety of age-appropriate stimuli for creation in situations where they improvise and compose, sometimes working alone, but usually with a partner in Cycle One, and in small groups in Cycle Two and Cycle Three. They use a variety of performance aids: playthings, simple props, costume elements, body percussion, voice, musical accompaniment and sound-producing objects. They invent a sequence of movements in Cycle One, at least two sequences of movements in Cycle Two, and a linking of sequences of movements in Cycle Three.

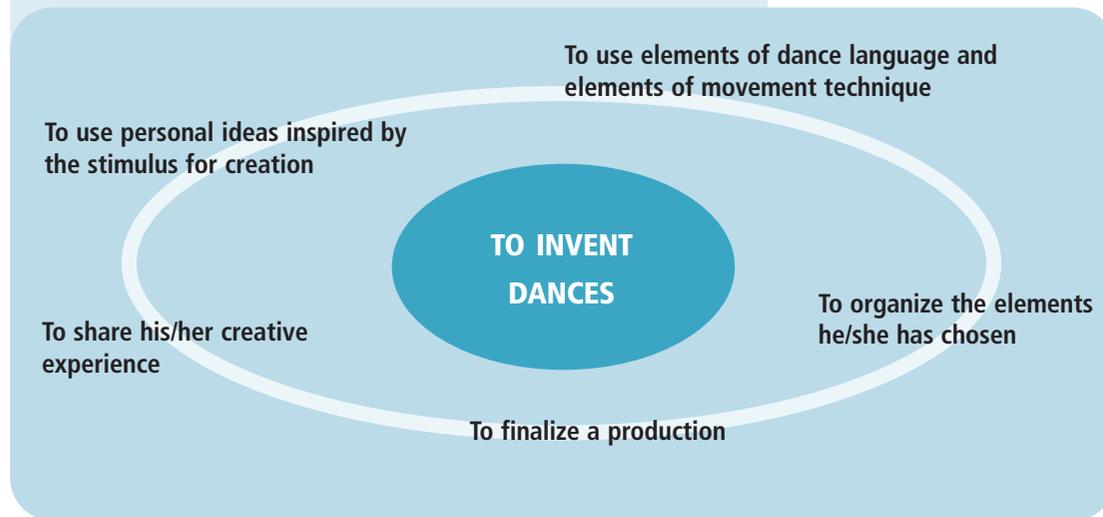
DEVELOPMENTAL PROFILE

During Cycle One, the students become acquainted with the creative process and with using structures, elements of dance language and movement technique, while exercising their divergent thinking in coming up with ideas inspired by the stimuli for creation. They are encouraged to reflect on their creative experience and to talk about aspects that are meaningful to them.

During Cycle Two, the students learn to use each step in the creative process. They experiment in a variety of ways as they learn to make use of elements of dance language and elements of movement technique, and they enrich their creative ideas by sharing with others. They are encouraged to describe their creative experience and to identify what they have learned from it.

During Cycle Three, the students learn to make more conscious use of the steps in the creative process. They experiment in a variety of ways as they learn to make use of elements of dance language and more complex movement technique. In so doing, they adapt and personalize the creative ideas they selected when developing the stimulus for creation. They can identify not only what they have learned in their creative experience, but also how they have learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: stimuli for creation, actions and strategies associated with the creative process, affective aspects, dance language, elements of movement technique, composition procedures and structures.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students participate in the steps of the creative process. Their productions are often influenced by emotional interests. Related to the stimuli for creation, their dances are short and simple, and generally made up of elements used alone. The students are able to talk about aspects of their creative experience that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students take into consideration the steps of the creative process. Their productions are often influenced by emotional and social interests, and they reflect the main aspects of the stimulus for creation. Their dances vary in length, are coherently organized, and generally combine elements. The students describe their creative experience and identify what they have learned from it.

Evaluation Criteria

- Relationship between his/her production and the stimulus for creation ① ② ③
- Pertinent, varied use of elements of dance language ① ② ③
- Pertinent, varied use of elements of movement technique ① ② ③
- Simple organization of elements ①
- Coherent organization of elements ②
- Complex organization of elements ③
- Comments containing elements related to his/her creative experience ①
- Pertinent elements in the description of his/her creative experience ② ③

Legend:* ① Cycle One ② Cycle Two ③ Cycle Three

* This legend also applies to the Evaluation Criteria for the other competencies and to the sections entitled Essential Knowledges and Suggestions for Using Information and Communications Technologies.

CYCLE THREE

By the end of Cycle Three, the students make conscious use of each step of the creative process. Their productions are influenced by social, emotional and cognitive interests, and there is a close relationship between the elements of dance language and elements of movement technique. Their productions vary in length and reveal a complex structure linked to the development of the stimulus for creation. The students describe what they have learned and the methods they used.

COMPETENCY 2 • To INTERPRET DANCES

Focus of the Competency

MEANING OF THE COMPETENCY

The students' interpretation of dances involves the expression and communication of ideas, feelings, emotions and impressions — both their own and those of others — using the language, rules and tools of dance. Interpreting various dances introduces students to the world of creation and expression, exposes them to various choreographers, enriches their general knowledge of culture and acquaints them with the diversity of artistic works past and present, from here and elsewhere. In sharing their interpretation experience, they talk about how they proceeded and are able to better integrate their learnings and apply them to the interpretation of other dances.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key features of the cross-curricular competencies and to make connections with learnings in other subjects. Competency 2 thus enables them to use information, solve problems, acquire effective work methods, use information and communications technologies, develop their personal identity, work with others and communicate appropriately.

CONTEXT FOR LEARNING

In each cycle, the students interpret dances, drawing on their own creations and those of their classmates. In Cycle One, they also use a repertoire of simple, traditional dances. In Cycle Two, they use a diverse repertoire of dances from the past and the present. In Cycle Three, dances from here and elsewhere are added. The students use a range of performance aids: playthings, simple props, costume elements, body percussion and voice, musical accompaniment and sound-producing objects. Interpretation usually takes place in small groups.

DEVELOPMENTAL PROFILE

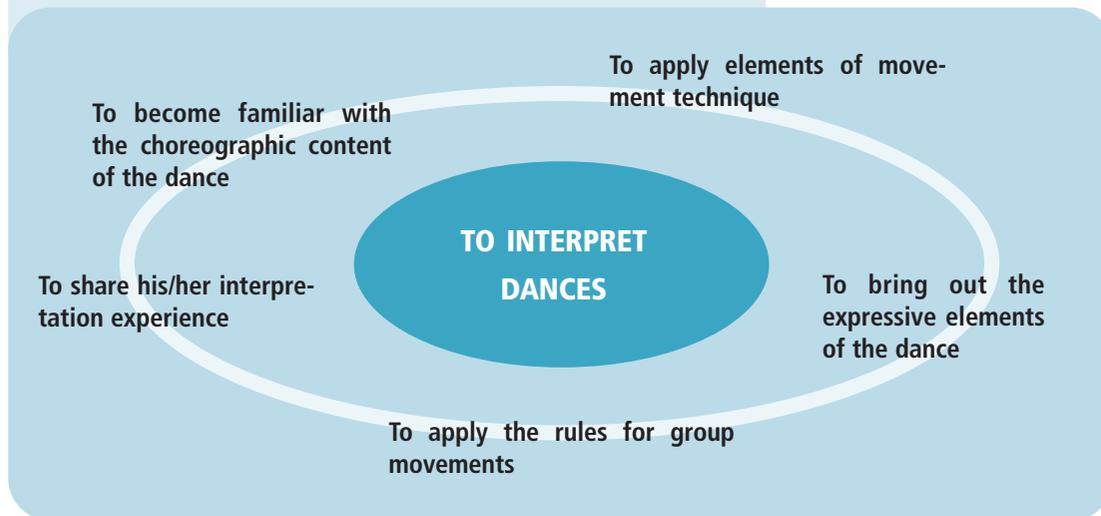
During Cycle One, the students become acquainted with a repertoire of simple dances and with the interpretation of sequences of group movements. They also begin to learn how to use elements of dance language and elements of organized movement technique. They are encouraged to reflect on their interpretation experience and to talk about aspects that are meaningful to them.

During Cycle Two, the students make more conscious use of the components required for interpreting dances, especially those related to expression and group movements. The repertoire expands to include pieces featuring elements of dance language and more complex dance struc-

tures. The interpretation of these dances calls for the application of more complicated rules and elements of movement technique, as well as the use of performance aids, where appropriate. The students are encouraged to describe their interpretation experience and to identify what they have learned from it.

During Cycle Three, the students make conscious and more effective use of the components required for interpreting dances. The repertoire expands to include dances and dance excerpts featuring combinations of elements of dance language as well as complex structures. The students take into account expressive elements and focus on the rules for group movements. They personalize their use of performance aids, where appropriate. They are also more precise in applying the elements of movement technique required for interpreting dances. They are encouraged to identify not only what they have learned from their interpretation experience, but also how they have learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: affective aspects, dance language, movement technique and structures.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students' interpretations show a certain accuracy in relation to the choreographic content of the short dance chosen. The students respect the structure and execute the appropriate elements of technique with a basic level of control. The expressive nature of their interpretation is often coloured by emotional interests. Students are able to talk about aspects of their interpretation experience that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students' interpretations are in keeping with the choreographic content of the chosen piece, which is now longer. The students respect the structure of the piece, execute the appropriate elements of technique with more control, use performance aids, where appropriate, and take into account some of the rules of group movements. In their performances, the students respond on an emotional level to the main expressive elements of the dance. They describe their interpretation experience and identify what they have learned from it.

CYCLE THREE

By the end of Cycle Three, the students' performances are more expressive and appropriate to the chosen dance, which varies in length. The students respect the structure, execute the appropriate elements of movement technique with control, take into account the rules of group movements and make personal use of performance aids, where appropriate. In their performances, the students respond on an emotional and cognitive level to the indications of the choreographic content in order to bring out the expressive nature of the dance. They describe what they have learned and the methods they used.

Evaluation Criteria

- Correct use of choreographic content and elements of movement technique **1 2 3**
- Smooth succession of movement sequences **2 3**
- Performance conveying certain expressive elements of the dance **1**
- Performance conveying the expressive nature of the dance **2 3**
- Sustained attention during the performance **1**
- Consideration of the requirements of group movements **2 3**
- Comments containing elements related to his/her interpretation experience **1**
- Pertinent elements in the description of his/her interpretation experience **2 3**

COMPETENCY 3 • TO APPRECIATE CHOREOGRAPHIC WORKS, PERSONAL PRODUCTIONS AND THOSE OF CLASSMATES

Focus of the Competency

MEANING OF THE COMPETENCY

The students' appreciation of a choreographic work involves being attentive to their emotional and aesthetic reactions to the work and its interpretation, and making a critical and aesthetic judgment based on their personal reactions and predetermined criteria. Contact with various choreographic works—their own, those of their classmates, or those by women and men of the past and present, from here and elsewhere—enables the students to develop an artistic awareness and refine their sensibility to the technical and aesthetic qualities of a choreographic work. During the process of appreciation, the students are encouraged to show respect for each other and for the productions and works. The students gradually learn to place the works in their sociocultural context and to draw on their own experience and knowledge to appreciate them. In so doing, they develop personal appreciation criteria that will help them make more enlightened choices. In sharing their appreciation experience, they report what they have learned about themselves and about the works.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key features of the cross-

curricular competencies and to make connections with learnings in other subjects. Competency 3 thus enables them to use information, exercise their critical judgment, acquire effective work methods, use information and communications technologies, develop their personal identity and communicate appropriately.

CONTEXT FOR LEARNING

The students take part in short observation activities including choreographic excerpts from the past and present, from here and elsewhere, including their own productions and those of their classmates. Students refer to an age-appropriate cultural experience, to the content of choreographic productions and excerpts that they have observed, and to audio, visual or electronic reference materials. They take into account predetermined appreciation criteria related to the development of the stimulus for creation, the elements of dance language or elements of technique explored, as well as emotions and impressions they have felt. They communicate their appreciation orally or in writing.

DEVELOPMENTAL PROFILE

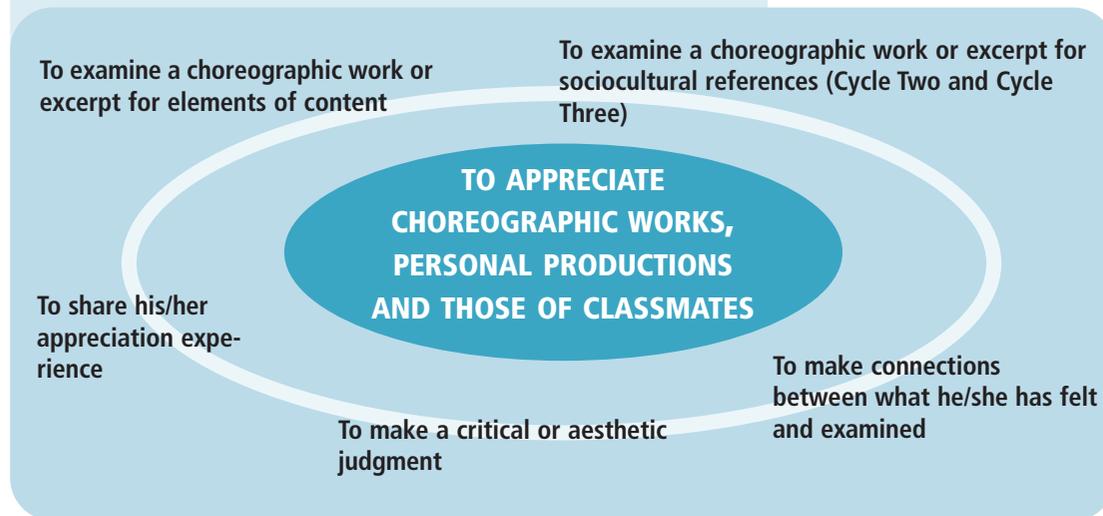
During Cycle One, the students become acquainted with a process of appreciation that draws on their critical and aesthetic faculties. They take part in short observation

activities, identify familiar elements and discover what moves them, while learning to use criteria to form an opinion. They are encouraged to reflect on their appreciation experience and to talk about aspects that are meaningful to them.

During Cycle Two, the students discover a variety of works and learn that these works contain sociocultural references indicative of the artistic periods in which they were created. These discoveries enrich their observations and enable them to broaden their appreciation and open their minds to cultural diversity. They are encouraged to describe their appreciation experience and to identify what they have learned from it.

During Cycle Three, the students discover various works and certain sociocultural references indicative of different artistic periods. During the course of observation activities, they identify dramatic and theatrical elements of dance language, compare excerpts and associate these excerpts with sociocultural references. These discoveries and observations enable them to open their minds further to cultural diversity and to better understand themselves, while exercising their critical and aesthetic faculties. They can identify not only what they have learned in their appreciation experience, but also how they learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: affective aspects, dance repertoire for appreciation and subject-specific vocabulary. The other categories vary depending on the production or work being appreciated.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students' appreciation is often influenced by emotional interests. Using the subject-specific vocabulary, the students identify elements of content in the choreographic production or work. Their comments reflect their opinions about what they have noticed and felt. They are able to talk about aspects of their appreciation experience that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students' appreciation is often influenced by emotional and social interests. Making appropriate use of subject-specific vocabulary, they describe the content of the production or dance work. Their comments contain dance, personal and sometimes sociocultural considerations, which are related to the appreciation criteria and which support the opinions they have formed. They describe their appreciation experience and identify what they have learned.

CYCLE THREE

By the end of Cycle Three, the students' appreciation is often influenced by cognitive, emotional and social interests. Making appropriate use of the subject-specific vocabulary, they describe the content of the production or choreographic work. Their comments contain choreographic, personal and sociocultural considerations, which are related to appreciation criteria and which support their opinions. They describe what they have learned and the methods they used.

Evaluation Criteria

- Identification of connections between one or more excerpts and sociocultural references 2 3
- Identification of connections between the work or production and what he/she felt 1 2 3
- Evidence of an opinion in his/her appreciation 1
- Justification of his/her opinion 2 3
- Use of subject-specific vocabulary 1
- Appropriate use of subject-specific vocabulary 2 3
- Comments containing elements related to his/her appreciation experience 1
- Pertinent elements in the description of his/her appreciation experience 2 3

Essential Knowledges

In addition to the essential knowledges listed below, the essential knowledges common to all four arts subjects presented in the section on arts education must be taken into account. By the end of the cycle, the students can independently use the knowledges listed below in complete, complex tasks.

LEARNINGS

LANGUAGE OF DANCE

BODY

• Locomotory movements

– Walking	1	2	3
– Running	1	2	3
– Rolling	1	2	
– Crawling	1		
– Galloping		2	
– Chassé step		2	3
– Skipping		2	3
– Jumping			3
– Falling			3

• Nonlocomotory movements

– Bouncing	1	2	
– Striking poses	1	2	
– Rising up/descending	1		
– Skipping			3
– Galloping		2	3

– Jumping		2	3
– Swaying			3
– Turning			3

• Partial-Body movements

Gestures

– Everyday	1	2	
– Symbolic		2	3

Shapes

– Long	1	2	3
– Wide	1	2	3
– Twisted		2	3
– Round			3

TIME

• Metrical division

– Beat	1	2	3
– Stop	1	2	3
– Medium tempo	1	2	
– Slow tempo			3
– Fast tempo			3
– Simple rhythmic motif		2	3
– Binary structure	1	2	3
– Ternary structure		2	3

SPACE

• Personal space

Levels

- High 2 3
- Medium 1 2 3
- Low 1 2 3

Span

- Large 2 3
- Small 2 3

Trajectories in the air

- Circular 3
- Curved 3

• General space

Directions

- Forwards 1
- Backwards 1
- To the right 2 3
- To the left 2 3

Trajectories on the floor

- Straight 2 3
- Circular 2 3
- Curved 3

ENERGY

• Movement performed with:

- much effort 2 3
- little effort 2 3
- sudden effort 1 2 3
- sustained effort 2 3
- acceleration 3

RELATION WITH PARTNER

• Position

- Face to face 1 2 3
- Near/far 1
- Side by side 3
- One behind the other 2 3
- Above/below 3

• Spatial actions

- Coming together 1 2 3
- Staying together 1 2 3
- Moving apart 2 3
- Meeting 3

• Coordination

- Unison movement 1 2 3
- Alternating 2 3

• Groups

- In a circle 1 2
- In a queue 2 3
- In a line 3

• Role-Playing

- Following a partner/partners 1 2
- Leading a partner/partners 3
- Doing the same 1 2
- Doing the opposite (applied to a single dance element) 2 3
- Action/reaction 3

MOVEMENT TECHNIQUE

• Abdominal breathing

- In a relaxed position on the floor 1 2
- Sitting or standing 2 3

• Body alignment

- Extension of spinal column 2 3
- Knee/foot alignment 3
- Curling and uncurling of spinal column 3

• Lateral awareness

- Independent use of both sides of body 1
- Independent use of right and left sides of body 2 3
- Alternating use of right and left sides of body 3

• Muscle tone

- Release 2 3
- Contraction 3

• Mobility of parts of the body

- Flexion 1 2 3
- Extension 2 3

• Functions of parts of the body

- Selection of a part of the body to begin a movement 2 3
- Selection of a part of the body to lead off a movement 3

• Weight transfer

- Transfer of centre of gravity from top to bottom 2
- Transfer of centre of gravity from side to side 3
- Balance on certain points of support 1
- Stable balance on certain points of support 2 3

• Focus

- Directed gaze while immobile 1 2 3
- Directed gaze while moving on the spot 2 3

RULES FOR GROUP MOVEMENTS

- Responding to sound or visual cues 1 2 3
- Respecting the personal space of others 2 3
- Adjusting to the movements of a partner 2 3
- Anticipating group movements 3

COMPOSITION PROCEDURES

• Repetition

- of a movement 1
- of several movements 2 3
- of a sequence of movements 1
- of at least two linked sequences of movements 2 3

• Variation

- of a movement 1
- of a sequence of movements 2
- of two sequences of movements 3

• Contrast

- Using one element of dance language 1
- Using two elements of dance language 2 3
- Using the expressive quality of a movement 1
- Using expressive meanings 2 3

STRUCTURES

• Position

- Start position 1 2 3
- Final position 1 2 3

• Sequence

- sequence of full-body or partial-body movements, linked from beginning to end 1 2 3
- Transition between sequences of movements 2 3

• Form

- Personal 1 2 3
- A-B 2
- Rondo 3
- Round dance 1
- Farandole 2 3

DANCE APPRECIATION REPERTOIRE

Excerpts from works may be drawn from the following artistic periods: the Contemporary period (modern or new dance and other approaches including ballet jazz, social and popular dances, street dancing, musicals, modern and post-modern dance and neoclassical dance, traditional dances from here and elsewhere, including the dances seen in the mass media), and the Romantic, Classical, Renaissance, Medieval and Ancient Classical periods. These excerpts may come from different cultures, including those of the First Nations for Cycle Two. The teacher can also refer to dance performances that the students have attended.

• Types of excerpts (to be chosen in relation to the components of subject content covered)

- Students' productions 1 2 3
- A minimum of 6 excerpts from works from here and elsewhere, past and present, for each cycle 1 2 3

VOCABULARY

1	2	3
action	balance	accelerating movement
backwards	chassé step	action/reaction
beat	classical dance	bend
body	contrast	choreography
breathing	direction	contemporary dance
creative dance	duo	contract
dance	farandole	fall
final position	gallop	form (round dance)
folk dance	improvise	group movement
follow	interpret	link
forwards	level (high)	movement
gaze	locomotory movement	observe
gesture	nonlocomotory movement	partner
invent	personal space	prop
level (medium, low)	release	public space
movement	roll	quartet
part of body	shape (twisted)	stretch
pose	skip	sudden effort
round dance	slow movement	sustained effort
sequence	spinal column	sway
shape (long, wide)	support point on the floor	tempo (slow, quick)
space	to the left	trajectory (straight, circular, curved)
start position	to the right	transition
stop	weight	unwind

Suggestions for Using Information and Communications Technologies

• Dance appreciation repertoire: sound, visual or electronic documentary sources

- Using CD-ROMs or the Internet to obtain information on choreographic excerpts and on the dancers and choreographers from the different periods from which the excerpts are drawn 2 3
- Providing information on the creation of a show for the school's Web site 1 2 3

• Dance notation

- Using graphics or word-processing software to produce simple notation of a dance created by the student 2 3