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Education and Culture

**OpenDance**

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**Socrates**  
Minerva**Report on traditional dance: conceptual model and pedagogical issues**

University of Hertfordshire  
Department of Art and Arts Therapies  
Faculty of Art and Design  
College Lane, Hatfield AL10 9AB UK  
Tel: +44 1707 285391  
Fax: +44 1707 285350  
E-mail: [V.Karkou@herts.ac.uk](mailto:V.Karkou@herts.ac.uk)  
URL: <http://www.herts.ac.uk>

**Revision Chart**

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# Report on traditional dance: Conceptual model and pedagogical issues

## Conceptual Model

### Terminology

In the first stage of this project (i.e., WebDance), **traditional dance** has been defined as:

“dances that have evolved spontaneously from everyday activities and are informally passed from one generation to another” (Karkou 2003, p. 2).

Given the bias of this project towards education, the term ‘traditional dance’ has been expanded to also include ‘**folk**’ dances, i.e.:

“Dances often drawn from traditional dances, often performed on stage and taught in a formal way” (Karkou 2003, p. 3)

Hoeburgers (1968) presents the above two ideas as referring to two different points of development for a dance: the 1<sup>st</sup> and 2<sup>nd</sup> existence, or otherwise referred to as social and stage dance. The 1<sup>st</sup> existence, social dance, is closely linked with what we have defined above as ‘traditional’ dance, while the 2<sup>nd</sup>, stage, is very close to the term ‘folk’. According to Hoeburgers (1968), dance does not evolve in a straight line and one moment of dance does not necessarily tell us enough. Both the informal (1<sup>st</sup> existence) and formal (2<sup>nd</sup> existence) aspects of dance need to be taken into account. Other characteristics of these two types of dance development are: being integral in the community versus being danced by specialists only, having a non-fixed form versus being fairly fixed, cultivating it unconsciously versus consciously cultivating it and finally surviving versus being revived. Similar comments are made by Ivanova (2006) who acknowledges the existence of these two different types of traditional dance (i.e. of the 1<sup>st</sup> and 2<sup>nd</sup> existence or, with our terminology, the traditional and the folk) and claims that often there are misinterpretations while teaching them; the former requires emersion in experience, while the latter requires very specific stage skills.

Nachachewsky (2001) claims that when these separate types of dance were presented by Hoeburgers in 1968, they provided a useful clarification regarding the division between dance in the community and dance on stage and thus, a useful tool for describing different types of traditional dance. However, Naschachewsky (2001) develops this model further as he questions: what about a dance that is performed from and uses motifs from a 2<sup>nd</sup> existence stage dance, but is performed in a participatory context whereby the dancers involved improvised in terms of stepping into circle? Similarly to Naechachewsky (2001), in OpenDance a case can be made about the development of a 3<sup>rd</sup> existence which incorporate elements of the 1<sup>st</sup> (traditional) and the 2<sup>nd</sup> (folk) dance and allows for both a combination of different types of content in a new virtual and non-virtual environment.

Other terms relevant to this project are: folkloric dance, ethnic/national dance, popular dance, historical or early dance, primitive dance. Although none of these terms will be used in this project,

many dances known with the above labels will fall under the remit of the project and can be documented (see Karkou 2003, appendix 1).

### **Recording traditional dance**

As early as 1959 Hoeburger claims that three elements are crucial to the recording of dance: **verbal descriptions, filming and dance notation**. At the same time he argues that movement analysis systems fail to offer a comprehensive, consistent and universally understandable language. He even goes on to imply that Labanotation (Laban 1956), is limited when it comes to cross cultural dance analysis and appreciation.

Other sources, stemming from traditional and educational dance, state the importance of recording dance for wider audiences (Giurchescu 1991). Each source however, acknowledges its limitations, being born out of different philosophical traditions and having been developed for different forms of dance. Jackson (1994) in her discussion of Adshead's contribution to dance analysis says her thoughts on the notion of dance analysis, is that it

“ entails deciphering a dance's choreographic conventions, and that the meaning of these conventions can be best understood by **studying the particular people, periods and place** from which the dance emerged.” (Jackson 1994, p3)

Adshead (1988) states that articulating a system of analysis involves describing and isolating actions and patterns that might reveal the ways in which a choreographer uses choreographic devices. To arrive at a “plausible interpretation” (Jackson 1994 p4), of the dance, is only possible if **historical, cultural and biographical and artistic** contexts are considered. Adshead (1988) challenges Laban's effort-shape system of an analysis insisting that it does not provide a synthesis of information which prescribes the various conditions and procedures for the context, treatment, production and reception of the dance, yet she does not offer an alternative comparative framework.

Nevertheless, the literature remains clear regarding the need for the inclusion of **contextual information** that gives meaning to the movement of the dance.

### **Key concepts of traditional dance**

Literature search following the completion of WebDance (Dommett 1982, Greene 1984, Forrest 1985, Harris et al 1988) did not reveal any additional or useful concepts that had not already been included in our original conceptualisation of traditional dance. Consequently, OpenDance will retain the same ontological assumptions made for traditional dance during the pilot study of WebDance. Broadly speaking, traditional dance will be seen as something located within a specific context within a wider cultural, sociological and historical context. This will translate into the similar broad lessons which will incorporate possibilities for developing lessons relating to the movement components, the immediate context of the dance and its wider context:

#### ***Index***

#### ***Dance activity***

#### ***Dance event:***

***Immediate context***

***Costume***

***Music***

***Role of participants***

***Dance tradition***

Each one of the above incorporates a number of sub-concepts that were refined during the pilot study and the first period of OpenDance and include:

A. Indexing Field: Name of the dance, Geographical location, Dance formation, Gender of dancers, Age of dancers, Function

B. Dance Activity

Style of the dance: Body part/s, characteristic body posture/s, degree of energy and/or dynamics, rhythm, characteristic movement, characteristic gestures, characteristic vocalisations, props integrated within the dance

Individual Movement: Pathways and floor patterns, basic movement, variations, repetitions and/or phrasing

Couple/Pair/Group Movement: Number of participants, type of connection, pathways and floor patterns, basic movement, variations, distinctive movements amongst dancers, repetitions and/or phrasing

C. Dance Event: Occasion, time, place, other activities, myths/stories

D. Costume: Common costume components, distinctive costume components, relationship of costume to movement, relationship of costume to everyday cloths

E. Music: Meter and melody, song/spoken words, instruments, variations, relationship of music/song/spoken words to movement

F. Role of participants

Role of Dancers: Internal structure and hierarchy, procedures for training new dancers, status of dancers in the community

Role of Musicians: Number of musicians, position of musicians in space in relation to dancers, status of musicians among dancers

Role of Audience: Composition of audience, position of audience in space in relation to dancers, behaviour of audience

Other Roles: Gender roles, familial/age roles, other roles

G. Dance Tradition: Cultural context, historical context, societal context

The above model has been translated into a dance documentation form (see Karkou 2003, Appendix 3) and has been provisionally used in this first period of OpenDance.

## Pedagogical Issues

### Teaching dance in Europe

Comparative literature on dance education in Europe is limited. However, inferring from references to arts education, it appears that there is a wide diversity of educational practices. There are differences in the content, assessment, degree of formal input and methods. Some countries follow strict criteria and assessment procedures, while for others the content and method of arts based subjects are down to the discretion of the teacher (Robinson 1995; see Appendix 1 for summaries of dance education in the countries involved in Open Dance). Generic characteristics of arts education in Europe suggest a focus on “cultural dimension and the necessity of promoting the artistic and creative abilities of young people” (Robinson 1995 p2).

In the UK for example, well developed arts curricula are part of the school life of secondary students. Traditional dance is often referred to within dance subjects. However, further diversity is apparent in the impetus behind the National Curriculum and qualification award bodies, suggesting different specifications and criteria for the study of dance within school and colleges (AQA 2008, DfES 2006, Edexcel 2002 and 2004). The Department for Education and Skills (DfES 2006) teaches dance through physical education at key stage 3 and 4, aimed at years 11-15 as a prerequisite to further dance education, stating clear learning objectives as; **acquiring, developing and selecting skills for the purpose of performance, composition and evaluation**. In contrast, the Edexcel award body for BTEC National Diploma and First Certificate in Performing Arts 2006 focuses on vocational training and the use of transferable skills these form objectives that ask the student to manage self development, communicate effectively and work dependently and independently. The Assessment and Qualifications Alliance (AQA 2008) considers the aesthetic and artistic qualities of the dance and the use of movement as a medium of expression on which to state; **the development of knowledge, skills in performance, and an appreciation of the contexts of the dance as objectives for learning**.

Lithuanian secondary schools include arts education into all levels of their educational programmes, for children between 5 and 7 years old the approach is focused on **practicing and developing skills of self expression**, in theatre, art, music and dance, whereas for older students between 15 and 18 years old, Lithuanian National Curriculum states only music and art as compulsory, and dance as an optional discipline (Siaulyteine 1997). Siaulyteine in her paper on Lithuania, Arts Education (1997), states that a large part of a student's arts education occurs in non-formal learning environments, e.g. leisure centres which support cultural traditions in the arts. Hence in 1995 the Ministry of Education and Science decided to implement an academy for young artists aimed at **expanding aesthetical and artistic education, and building creative community relationships** (Siaulyteine 1997).

This seems to be the case for more than just Lithuania. In Bulgarian education system for example, there are regular references to extended non formal programmes outside the curriculum (Ivanova 2006). A similar case is made in Greece through collaborations between schools, artists and cultural institutions, especially through the programme Melina (Paizis and Theodoridis 1995). In the UK links are made between dance education and citizenship programmes (QCA 2001). In all cases, the link made between dance education with the wider community implies that dance in schools is seen as a cultural agent.

According to the Centre for Creative Communities (2006), in Europe:

“Participation in artistic and cultural activities is increasingly recognised as a means not only of acquiring specific cultural skills, but also developing a far wider range of the individual’s competencies and life skills.” (p.7)

Participation becomes particularly important and **working with others in smaller or larger groups and with cultural agents in the community** is highlighted not only in the above report but also in the way OpenDance will make suggestions for educational options and tools for the teaching of traditional dance.

Beck and Appel (2003) claim that ways of shaping dance education in the future as needing to include ‘service learning’. Service learning means including student in community service activities, where the goals are linked directly to the service outcome. For example students experience a community dance event, then endeavour to organise the event themselves. Further literature (e.g., Cooper Albright 2003, Reid 1986) emphasise the need for students to actually experience alternative movement styles and cultural environments in order to be able to engage with historical and cultural differentiation and appreciation in their studies. This approach is reflected in the semi-extended and extended activities in OpenDance during which **teachers will be encouraged to make suggestions for experiential learning and to encourage students to attend festivals and local events.**

Smith Autard (2003) and other scholars e.g., McLean (1996), Reid (1986), and Schofield (2002) provide the most important and justifiable link between advances in pedagogy in dance education and technology, and the reason for OpenDance. Smith-Autard (2003) introduces the idea that technology can facilitate the teaching and learning of the dance form in the context of an art that moves through time and space. Smith-Autard (2003), alongside Schofield (2002), created an interactive resource in the form of a CD-ROM and worksheet booklet as a way of offering teachers an alternative and creative teaching tool. To illustrate the difficulty in teaching an abstract form that only exists in the memory of the teacher (Beck and Appel 2003, Hamalainen 2002, Smith-Autard 2003), technology must include many interactive tools for both student and teachers. **OpenDance will attempt to use interactive menus and charts on the screen as a way of teaching the content, themes and contextual information of the whole dance.** More specifically, some of the suggestions included in Appendix 2 will be explored for their technical viability.

### **Pedagogical principles and learning objectives**

The following pedagogical principles are particularly relevant to OpenDance and have already been used for the teaching material developed for WebDance (Karkou 2003). They have also been used successfully in the UK National Curriculum for Dance (2002).

#### ***1. The holistic/synthetic and the formal/analytic principles***

The former is closely associated with the way dance has been traditionally transmitted from one generation to the other; it promotes deep understanding of the functions/contexts of dance and exposure to the dance as a whole. The latter encourages a step-by step teaching of the constituents of dance and has been extensively used in more formal dance classes (Hoeburger 1968). In this project, teachers will be encouraged to use both the holistic/synthetic and the formal/analytic principles in the development of completed lessons.

## **2. The sensory/experiential and the cognitive perspectives**

The former advocates the active participation in the dance (Witkin, 1974; Ross, 1986), while the latter introduces the significance of knowledge and the value of dance appreciation (Davey, 1989; Redfern, 1986). A combination of these two perspectives (Karkou 1997) can be relevant to teaching traditional dances and thus will be used in OpenDance.

Based on these educative principles and on the review of the arts educational systems in Europe (Appendix 1), the following learning objectives will be used for OpenDance (for full list of objectives, see Appendix 3):

### **1. Develop dance-specific skills**

For example, in the dance activity students will be encouraged to:

- (a) be able to move with the rhythm of the dance
- (b) develop skills relating to the specific style of the dance
- (c) be able to move in space on their own in the correct movement of the dance
- (d) be able to move in space with another/others in the appropriate dance style

### **2. Focus on composition and performance**

For example in the dance activity students will be encouraged to:

- (a) be able to perform the most characteristic body movement and gestures
- (b) be able to perform the basic movement of the dance
- (c) compose and perform a version of the individual movement of the dance
- (d) be able to perform some basic couple/group movements
- (e) compose and perform as version of the couple/pair/group movement of the dance

Less emphasis will be placed on both the development of specific skills as well as composition and performance regarding the other lessons, e.g., music or costume, but teachers will be able to modify the above learning objectives to meet the educational needs of their students and their subject matter.

### **3. Offer knowledge and understanding about the dance**

For example, regarding the dance event, the following objectives will be suggested:

- (a) know about at least one current occasion that this dance is frequently part of
- (b) know about the time or times that this dance is most frequently performed today
- (c) know of the place or places that this dance is most frequently performed today
- (d) understand why this dance is performed
- (e) know of myths and/or stories associated with this dance
- (f) know of other activities associated with this dance
- (g) know of other dances relating to this dance

### **4. Develop appreciative skills**

For example, in the lesson 'role of participants' the following learning objectives will be suggested:

- (a) appreciate the impact of the role of dancers on the movement
- (b) appreciate the impact of the role of musicians on the movement
- (c) appreciate the impact of the role of the audience on the movement
- (d) appreciate the impact of other roles on the movement

Objects addressing knowledge, understanding and appreciation will be suggested for all lessons available.

The value of the above learning objectives for European traditional dances and its relevance to diverse contexts (e.g. England, Scotland, Greece, Lithuania, Bulgaria) will be explored during the course of the study.

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## APPENDIX 1: Map of Dance Education in Europe

Source:

**Robinson, K.** (1995) Arts Education in Europe. [http://www.coe.int/t/e/cultural\\_co-operation/culture/completed\\_projects/youth](http://www.coe.int/t/e/cultural_co-operation/culture/completed_projects/youth)

In 1995 a survey of the arts education systems across Europe took place that described existing provision and highlighted the role of cultural agents and the need for further European initiatives and research work. From this study, brief summaries of the dance education system in the countries participating in OpenDance are presented.

### **Bulgaria**

Dance in the Bulgarian educational system is optional for pupils of 4 to 14 years and it includes classical Ballet, Bulgarian folk dances technical and historical and dances of other people. Standards and assessment are regulated in a statutory manner. The overall aims are “to identify and promote young people’s capacities for creativity and to develop their abilities to respond to works of art.”

Next to mainstream education, there are also some specialist arts schools including one school for dance (the National Choreographic School). These schools aim to “provide specialist training and development for talented young people aspiring to professional expertise in the arts”. Children access these school through competitive exams for 5 or 12 consecutive years depending on the course of study followed.

A range of extra-curricular activities is normally available including choreography and modern dance. Visits are also arranged to concerts, exhibitions, literature readings. Pupils may also participate in national and international competitions and exhibitions in the arts.

### **England**

Dance is part of physical education and is compulsory in Key stages 1-2 (5-12 years), while it becomes optional for key stage 3 and 4 (ages 13 to 16 years).

In the arts curricula, knowledge and understanding can be found next to practical objectives of performance and composition. Appraisal is also extensively referred to. Those choosing to do dance should:

- “1. · perform dances, showing control and sensitivity to the music and the style of the dance;
2. · perform dances, including set-dances from different traditions of the British Isles and elsewhere;
3. · describe, analyse and interpret dances and recognise differences;
4. · perform further chances, showing control and sensitivity to the music and the style of the dance;

5. · support their own dance compositions with descriptions of their intentions and outcomes;
6. · describe, analyse and interpret dances, recognising aspects of production and cultural/historical contexts. “

For key stage 4, again for those choosing dance, the following objectives are presented:

- “1. · compose and perform, accurately and expressively, increasingly complex and technically demanding dances that successfully communicate the artistic intention;
2. · perform and create dances in a range of styles, showing understanding of form and content;
3. · design and evaluate aspects of production for their own compositions;
4. · evaluate aspects of dance, including choreography, performance, cultural and historical contexts and production.”

Extra-curricular arts are common in most schools. Activities such as dance clubs may be included.

### **Greece**

Dance is part of physical education and covers primarily traditional Greek dance. In primary school dance can be taught by the general teacher. Recently physical education teachers are employed in primary schools who will then be responsible for including dance in the curriculum. The physical education teacher is also responsible for teaching dance in secondary education. Since 1990, arts education in schools is receiving growing attention with the Melina pilot project being the most important expression of this. A number of pilot schools throughout the country were included in this project with the aim to:

“raise the status and improve the quality of the cultural dimension in education”,

“promote curriculum reform in and through the arts at all levels of education from pre-school to university”.

And finally to develop “practical links between schools, artists and cultural institutions both through well-planned visits by pupils to cultural centres, especially museums and other sites of historical or archaeological interest, and through residencies in, and visits to, schools by artists.”

### **Lithuania**

In the 1995 survey there are no specific references to dance education. Judging from the teaching of other arts subjects teachers are expected to develop their own methods and curricula taking into account the following principles:

- “· every student constitutes a unique personality;
- every student should be encouraged, through teaching, to form a conception of the world of himself;
- every student should learn the language and vocabulary of the arts and be able to use them;
- teaching should combine theory with practice;
- the world of the arts should be seen through the national culture;
- while analysing art phenomena, Lithuanian art should also be explained simultaneously;
- arts disciplines should be explained in the context of other spheres and of culture as a whole;

· much attention should be paid to environmental analyses and reorganisation, and to the local cultural heritage protection.“

There are some specialist schools and there are artists working in schools. Some of them might specialise in dance.

### **Scotland**

Dance is part of physical education and is compulsory throughout school years. For secondary education and for all subjects, the following aims are relevant:

- ”1. · the development of knowledge and understanding;
2. · the development of a range of cognitive, interpersonal and psychomotor skills;
3. · the affective development of pupils in a range of behavioural attitudes;
4. · preparation for life and development of social competence.”

In the profile of the country there are no references specifically to dance.

## Appendix 2: Definition of Lessons, Sequences, Frames and Assets and related suggestions

A lesson stands for a selection of activities on a defined topic that can last as many teaching hours as defined by the teacher. Seven topics, and therefore lessons, will be proposed, but the teacher will have the possibility of creating as many combinations and different lessons as he/she wishes. The seven suggested lessons are:

A. Index

B. Dance Activity

C. Dance Event

D. Music

E. Costume

F. Role of Participants

G. Dance Tradition

Each lesson has:

- A title
- Objectives, e.g.,
  1. Acquire knowledge and understanding (e.g., in the index, dance tradition)
  2. Acquire dance-specific skills (e.g., in the dance activity)
  3. Be able to perform and partly compose (e.g., in the dance activity)
  4. Be able to appreciate the dance (e.g., in the dance event, costume etc)
- Activities in front of the computer (image, audio or video next to text) that offer information about:
  1. the general characteristics of the dance (e.g., index)
  2. the movement components of the dance (e.g., dance activity)
  3. the music of the dance (e.g., music)
  4. the costume of the dance (e.g., costume)
  5. the role of the participants (e.g., role of participants)
  6. the immediate context of the dance (e.g., dance event)
  7. the wider context of the dance (e.g., dance tradition)

It can also have:

- Semi-extended activities [suggested activities for which the teacher can select a stimuli (image, audio or video file) for something to take place away from the computer (expressed as text that is completed by the teacher)] that encourage students to:
  1. Watch the video of the dance and observe who performs this dance and how (e.g., index)
  2. Watch the animation of the dance and try the most characteristic movements (e.g., dance activity)
  3. Listen to the music used for this dance and identify some important characteristics of this music (e.g., music)
  4. Look at the image of a costume used for this dance and identify some characteristic costume components (e.g., costume)

5. Watch the video of the dance and identify distinctive roles amongst the dancers (e.g., role of participants)
  6. Watch the video of the dance in context and identify the most important components of a dance event (e.g., dance event)
  7. Watch videos of from other dances from this tradition and identify some common characteristics amongst dances (e.g., dance tradition)
- Extended activities (suggested activities away from the computer that may use the OpenDance database but require the completion of an activity away from the computer), e.g.,
    1. Visit a local festival or attend a local performance of traditional dance (e.g., in index, website addresses can be provided of local and other relevant dance organisations that will enable students to find information about festivals and performances in their area)
    2. Create and perform your own dance (e.g., in dance activity, music and video will be provided but the participants will be asked to divert from what is given to them and create/perform their own dance)
    3. Get a band together (e.g., in music, an example of a music and a description of the instruments will be given but students will be asked to use or make their own instruments and rehearse away from the computer)
    4. Create your own costume components (e.g., in costume, a patron or instructions might be given but the completion of the task will require additional time, space and materials away from the computer)
    5. Write an article for the local journal (e.g., in the role of participants, instructions and an interview schedule will be given but students will be asked to interview and write up their article independently of the OpenDance environment)
    6. Organise an event (e.g., in the dance event, all the components of a dance event will be available in the OpenDance lesson, but an event outside the OpenDance environment can be organised)
    7. Debate (e.g., in dance tradition, topics will be offered but the debate will take place in the classroom, the school premises etc.)
  - Assessment, e.g.,
    1. Knowledge quiz that consists of a number of different multiple choice questions developed within each lesson
    2. Knowledge quiz that consist of open ended questions asking to name as many elements of the dance as possible (e.g., as many general characteristics of the dance, a list of dance variations, relevant musical instruments, costume components, different roles of participants, components of a dance event, social, historical and cultural facts).
    3. OpenDance game that aims to assess knowledge, skills and appreciation and consists of a story line that combines some of the smaller games developed within each lesson
    4. Observation and listening assessment tools for teachers and students that aim to assess, peer assess and self assess skills. These tools can consist of statements relating to lessons (e.g., dance activity, music, costume, role of participants), a rating scale (1-5) and space for comments regarding the development of skills
    5. An ongoing journal for teachers and students that monitor the development of the lessons for teachers and aims to support the development of appreciative skills for students. It can consist of references to specific lessons completed and space for reflections relating to personal experiences.



6. Evaluation forms of the OpenDance environment

Each lesson consists of smaller units called sequences  
Each lesson consists of a number of sequences

## Definition of Sequences

Sequences are small teaching units. A teacher can include more than one sequence in one teaching hour. Each sequence has:

- A title
- Objectives (one or more, but fewer/more specific than the objectives used for each lesson)
- Activities in front of the computer that offer information in the form of:
  1. image (photo, drawing, map) and text
  2. music (sound, music or song) and text
  3. video (video recording of real dancers or animation) and text

It can also have:

- Semi-extended activities (see definition of semi-extended activities earlier) that encourage students to:
  1. Look at an image and observe...e.g.:
  2. Listen to an audio file and observe...e.g.:
  3. Watch a video file and observe... e.g.:
    - a) Watch the video and observe some characteristic movements of the dancers
    - b) Watch the video and observe some variations of the dance
    - c) Watch the video and observe the sequence of movements
  4. Look at the image and identify...e.g.:
  5. Listen to the audio file and identify...e.g.:
  6. Watch the video file and identify... e.g.:
    - a) Watch the video and identify the basic movement pattern
    - b) Watch the video to identify differences between variations and the basic movement
    - c) Watch the video and identify changes of direction amongst different variations
  7. Look at the image and try...e.g.:
  8. Listen to the audio file and try...e.g.:
    - a) Listen to the audio file and try clapping your hands to the rhythm
    - b) Listen to the audio file and try moving different body parts to the rhythm
    - c) Listen to the audio file and try the same rhythm with the whole body,
    - d) Listen to the audio file and try the basic movement of the dance
    - e) Listen to the audio file and try some of the variations of the dance
    - f) Listen to the audio file and try the whole dance
  9. Watch the video file and try... e.g.:
    - a) Watch the video and try moving in space with the same movement qualities
    - b) Watch the video and try the basic movement
    - c) Watch the video and try some of the variations of the dance
- Extended activities (see definition of extended activities earlier) that encourage students to:
  1. Work on their own, e.g.:
    - a) Explore moving in space with as many characteristic movements of the dance as you can. Select specific movements that you find particularly important for the style of this dance. Prepare to perform these in front of the class and to explain why you have made the particular choices
    - b) Practise the basic movement of the dance
    - c) Practise some of the variations of the dance
    - d) Improvise on the basic movement and the variations of the dance. New movements and/or new sequences can be explored

- e) Practise whole movement sequences of the dance and/or the whole dance
  2. Work with another person, e.g.:
    - a) Work in pairs facing each other. Place a stick around 30 cm long against one's right and the other's left palm. As both members of the pair move freely in different directions and in different ways, the distance between them has to remain the same for the stick not to drop. Repeat the above exercise with an imaginary stick
    - b) Practise aspects of the dance with a partner and give feedback to each other regarding the quality of the movement.
    - c) With a partner, improvise with some of the characteristic movements of the dance. New movements and/or new sequences can be explored.
    - d) Practise the whole dance with a partner
  3. Work within a small group
    - e) Work in small groups in the formation of the dance (e.g., a circle or a set). Each group member will have to call a number, from one to ten. The numbers need to be sequential while the people who call these numbers should be random and should call without instruction. Continue this until all ten numbers are called in sequence and without any two members calling numbers at the same time. Difficulty can be increased by asking members of the group to move with the basic movement of the dance at the same time while calling the numbers.
    - f) Practise aspects of the dance with a small group and give feedback to each other regarding the quality of the movement.
    - g) In a small group, improvise with some of the characteristic movements of the dance. New movements or new sequences can be explored.
    - h) Practise the whole dance with the group.
    - i)
  4. Create something new, e.g.:
    - j) Choreograph your own movement sequence consisting of the basic movement and some variations. Make sure the final piece has a beginning, middle and an end, and can be repeated and performed in front of others.
    - k) In pairs, choreograph a movement sequence consisting of the basic movement, some variations and movements discovered during pair improvisation. Make sure the piece has a beginning, middle and an end, and can be repeated and performed in front of others
    - l) In small groups, choreograph a movement sequence consisting of the basic movement of the dance, some variations and movement discovered during group improvisations. Make sure the piece has a beginning middle and an end, and can be repeated and performed in front of others.
- Assessment
    1. Multiple choice questions with:
      - a) Textual levels
      - b) Image levels
      - c) Audio levels
      - d) Video levels
    2. Games e.g.:
      - a) Choose the right word from a magic box
      - b) Find the right word from words dispersed on the screen
      - c) Find the right image from a number of images found on the screen

- d) Find the right audio or video files from a number of audio or video files placed on the screen
  - e) Find the dance etc in a world map
  - f) Download files with a specific name from the OpenDance database
  - g) Match titles with photos or videos
  - h) Match self-recorded sound/music (e.g., pressing button C to imitate clapping sound) with given audio file
  - i) Match video with music
  - j) etc
  - k) ....
3. Forms, e.g.:
- a) Include an observation check-list
  - b) ask students to write or draw about their experience

Each sequence consists of smaller units called frames

Each sequence can have more than one frame

Assessment can spread out to more than one frame

## Definition of Frames

A frame is the equivalent to a computer screen. It has:

- A title inherited by the sequence located at the top-left corner
- Objectives inherited by the sequence located at the top-left corner under the title
- Any other indexing required such as the order of the specific frame and references to previous frames
- Activities in front of the computer
  1. Half of the frame is for a selected image, audio or video file
  2. Other half of the frame is for a selected text

It can also have:

- Semi extended activities
  1. Half of the frame is for a selected image, audio or video file
  2. Other half of the frame is for a text that needs to be completed by the teacher
- Extended activities
  1. Half of the frame is for any relevant tools
  2. Other half of the frame is for description of task and/or instructions
    - Assessment
- 1. For multiple choice questions the frame is split to 7 parts:
  - c) In the first 6 parts textual/image/audio/video files are placed
  - d) In the seventh part, the multiple choice question is found in the first instance. In this seventh part, once the question is answered, one can find a response to finding correctly or incorrectly the answer to the question.
- 2. For games, the frame requires:
  - a) two parts (one large at the top for the game and another small at the bottom of the screen for the instructions), e.g.:
    - (i) For the magic box, two parts are needed: magic box on top and instruction underneath
    - (ii) For finding the right word/image/video from words/image/videos dispersed on the screen, two parts are needed: as many as the words on the top and instructions underneath
    - (iii) Find the dance etc in a world map: 2 parts; world map on top and instructions underneath
    - (iv) Download files with a specific name from the OpenDance database: 2 parts; link to the OpenDance database on top and instructions underneath
      - b) For the following miscellaneous presentation is required:
        - (i) Match titles with photos or videos
        - (ii) Match self-recorded sound/music (e.g., pressing button C to imitate clapping sound) with given audio file
        - (iii) Match video with music
        - (iv) Etc
        - (v)

Each frame consists of smaller units called assets

Each frame often has more than one asset

## Definition of Assets

Assets are the smallest units that can be inserted and found in the database

An asset can be:

1. Text, e.g.:
  - a) Fixed continuous text that give information
  - b) Category and further explanations that give information
  - c) Continuous text that give instructions and needs completion by the teacher with space for adding a closely relating text, image, audio or video file (see semi-extended)
  - d) Continuous text that suggests extended activity and can be fully replaced with something else (see extended activities)
2. Image, e.g.:
  - a) Photo
  - b) Drawing
  - c) Map
  - d) Scanned text
  - e) etc...
3. Sound, e.g.:
  - a) Vocalisation
  - b) Clapping
  - c) Music
  - d) Song
  - e) etc
  - f) ....
4. Video, e.g.:
  - a) Video of dancers in context
  - b) Video of festival
  - c) Animation
  - d) Etc...
5. Assessment
  - a) Multiple choice question
  - b) Knowledge quiz linking up relevant multiple choice questions
  
  - c) Knowledge quiz with open ended questions.
  
  - d) Two part games
  - e) Miscellaneous games
  - f) OpenDance game linking up relevant small games
  
  - g) Observation and listening evaluation tools for teachers and students
  - h) Ongoing journal for teachers and students
  
  - i) Evaluation forms of OpenDance environment
6. Completed whole lessons

## Appendix 3: Learning Objectives relating to Lessons and Sequences

<b>INDEX</b>
<p><b>“By the end of this lesson, you should become familiar with some general information about the dance, i.e.:</b></p> <ul style="list-style-type: none"> <li>• name of the dance</li> <li>• geographical location</li> <li>• dance formation</li> <li>• sex and age of dancers</li> <li>• function of dance”</li> </ul>
<b>Name of the dance</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• know what the dance is called”</li> </ul>
<b>Geographical location</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• know where the dance comes from”</li> </ul>
<b>Dance formation</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• know what formation is used for this dance”</li> </ul>
<b>Sex and Age</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• know who dances this dance”</li> </ul>
<b>Function of dance</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• understand why this dance is performed”</li> </ul>

<b>DANCE ACTIVITY</b>
<p><b>“By the end of this lesson, you should become familiar with the movement of the dance, i.e.:</b></p> <ul style="list-style-type: none"> <li>• the style of the dance;</li> <li>• individual movement;</li> <li>• couple/pair/group dance”</li> </ul>
<b>Style of the dance</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• know the dance formation used for this dance</li> <li>• know the body parts mostly emphasised in this dance and the most characteristic body postures</li> <li>• know the degree of energy and/or movement qualities required for this dance</li> <li>• be able to move with the rhythm of the dance</li> <li>• know of any props used within the dance and any characteristic vocalisations and be able to use them appropriately</li> <li>• be able to perform the most characteristic body movements and gestures</li> <li>• develop skills relating to the specific style of the dance</li> <li>• appreciate the overall style of the dance”</li> </ul>
<b>Individual movement</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• be able to move in space on your own appropriately</li> <li>• be able to perform the basic movement of the dance</li> </ul>

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- know some variations of the basic movement
- know movement repetitions and/or phrasing
- compose and perform a version of the individual movement of the dance
- appreciate the individual movement of the dance”

**Couple/pair/group dance**

“By the end of this sequence, you should:

- know the number of dancers and the type of connection between these dancers (if any)
- be able to move in space with another/others with appropriate dance style
- be able to perform some basic couple/pair/group movements
- know some variations of the basic couple/pair/group movements
- know distinctive movements amongst dancers (if any)
- know some movement repetitions and/or phrasing
- compose and perform a version of the couple/pair/group movement of the dance
- appreciate the couple/pair/group movement of the dance”

**DANCE EVENT**

“By the end of this lesson, you should become familiar with the immediate context of the dance, i.e.:

- **occasion**
- **time and place**
- **function, myths and stories**
- **other activities and/or other dances**
- **relationship of immediate context to movement**

**Occasion**

“By the end of this sequence, you should:

- know about at least one current occasion that this dance is frequently part of (e.g., wedding, Mayday, local festival etc.)”

**Time and Place**

“By the end of this sequence, you should:

- know about the time or times of the year that this dance is most frequently performed today (summer, Easter time, etc)
- know of the place or places that this dance is most frequently performed today (e.g., on stage, indoors, central square, in front of the pub etc.)”

**Function, myths and stories**

“By the end of this sequence, you should:

- understand why this dance is performed (e.g., entertainment, occupation, combat, religious, etc)
- know of myths and/or stories associated with this dance (e.g., local legends, stories about origin and function etc.)”

**Other activities and other dances**

“By the end of this sequence, you should:

- know of other activities associated with this dance (e.g., food, drink etc.)
- know of other dances relating to this dance”

**Relationship of immediate context to movement**

“By the end of this sequence, you should:

- appreciate the relationship of the immediate context to the movement”



<b>MUSIC</b>
<p>“By the end of this lesson, you should become familiar with the music used in this dance, i.e.:</p> <ul style="list-style-type: none"> <li>• meter and melody</li> <li>• instruments</li> <li>• song/spoken words</li> <li>• variations of the same music and other music/song/spoken words</li> <li>• relationship of music/song/spoken words to movement”</li> </ul>
<b>Meter and melody</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• know the meter and recognise at least one melody for this dance”</li> </ul>
<b>Instruments</b>
<p>“By the end of this sequence you should:</p> <ul style="list-style-type: none"> <li>• know some of the instruments used for the music of this dance”</li> </ul>
<b>Song/spoken words</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• understand the meaning of the song/spoken words used in this dance”</li> </ul>
<b>Variations of the same music and other music/song/spoken words</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• recognise some variations of the same music and other music/songs/spoken words used for the same dance”</li> </ul>
<b>Relationship of music/song/spoken words to movement</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• appreciate the relationship of music/song/spoken words to the movement”</li> </ul>

<b>COSTUME</b>
<p>“By the end of this lesson, you should become familiar with the costume/s used for this dance, i.e.:</p> <ul style="list-style-type: none"> <li>• important costume/s and costume components</li> <li>• reasons for using this costume</li> <li>• other costume/s and costume components</li> <li>• relationship of costume/s to movement</li> </ul>
<b>Important costume/s and costume components</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• recognise at least one costume used for this dance</li> <li>• know about important costume components”</li> </ul>
<b>Reasons for using this costume</b>
<p>“By the end of the sequence, you should:</p> <ul style="list-style-type: none"> <li>• understand why the costume and/or costume components are like this”</li> </ul>
<b>Other costume/s and costume components</b>
<p>“By the end of the sequence, you should:</p> <ul style="list-style-type: none"> <li>• recognise some other costume/s and/or costume components used for this dance (e.g., the costume of the fool in the morris tradition)”</li> </ul>
<b>Relationship of costume to movement</b>
<p>“By the end of this sequence, you should:</p> <ul style="list-style-type: none"> <li>• appreciate the relationship of the costume to the movement”</li> </ul>

## ROLE OF PARTICIPANTS

“By the end of this lesson, you should become familiar with the role of participants in this dance, i.e.:

- role of dancers
- role of musicians
- role of audience
- other roles

### Role of Dancers

“By the end of this sequence, you should:

- know about the sex and age of the dancers
- know about the internal structure and hierarchy of the dance
- know about the procedures for choosing and training new dancers
- understand the status of dancers in the community
  
- appreciate the impact of the role of dancers on the movement”

### Role of Musicians

“By the end of this sequence, you should:

- know about the number and type of musicians involved in this dance
- know about the position of musicians in space in relation to dancers
- understand the status of musicians amongst dancers
  
- appreciate the impact of the role of the musicians on the movement”

### Role of Audience

“By the end of this sequence, you should:

- know about the composition of the audience
- know about the position of the audience in relation to the dancers
- understand the behaviour of the audience towards the dancers
  
- appreciate the impact of the audience on the movement”

### Other Roles

“By the end of this sequence, you should:

- understand of any gender roles that are relevant to this dance
- know of familial and age role relevant to this dance
- recognise any other roles relevant to this dance
  
- appreciate the impact of these other roles on the movement”

## DANCE TRADITION

“By the end of the sequence, you should become familiar with the tradition of the particular dance, i.e.:

- geographical location
- historical context
- social context
- cultural context

### Geographical location

“By the end of this sequence, you should:

- know where the dance comes from”

<b>Historical context</b>
"By the end of this sequence you should: <ul style="list-style-type: none"><li>• know about some historical information relating to the tradition of the dance"</li></ul>
<b>Social context</b>
"By the end of this sequence, you should: <ul style="list-style-type: none"><li>• know about some basic socio-economic facts relating to the tradition of the dance"</li></ul>
<b>Cultural context</b>
"By the end of this sequence, you should: <ul style="list-style-type: none"><li>• recognise other dances from the same tradition</li><li>• understand the most important characteristics of this tradition</li><li>• appreciate the relationship of this dance with other art forms"</li></ul>

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