



Cap sur l'école inclusive
en Europe



Pedagogical Sheet

Dancing at school Section of the module /E

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General definition / Brief description of the content

This project allows to work on skills of the common core of knowledge:

FIELD 1: Languages to think and communicate.

Developing motor skills and building a body language: • Building a repertoire of new actions with aesthetic or acrobatic aims. Being seen, judged or appreciated by spectators.

FIELD 2: Methods and tools for learning:

Getting familiar through practice, alone or with others, with methods and tools for learning. • Learning by observing, decomposing, imitating and repeating; • Learning how to readjust the realization of elements, or chaining-ups, or sequences from the observation of their result or the effect produced on others; • Learning how to plan a sequence, a chaining-up before performing them.

FIELD 3: Training persons and citizens.

Sharing rules, assuming roles and responsibilities in order to learn how to live together: Accepting and considering all interindividual differences within a group; • Confronting one's perception with that of others and giving one's opinion, judging and appreciating a performance.

FIELD 4: Natural systems and technical systems

Learning how to maintain one's health through regular physical activity.

FIELD 5: World representations and human activity

Getting familiar with a sportive and artistic physical training: Living motor experiences in the field of artistic.

Principles and theoretical foundations

Ordinary and specialized classes of primary school with 6 to 12-years old pupils

The “**Dancing at school**” **Project** is a national action put in place by the OCCE (Office Central pour la Coopération à l’Ecole, i.e. Central Office for Cooperation at School, a French pedagogical movement). It aims at developing arts education and live arts at school. This action is a cooperative project: children’s expression, ideas, creativity and word are respected, listened to and taken into account in the realization of the final project. Pupils are active in the creation.

It is then a question of producing a short creation (around 10 minutes) around a universe, a theme chosen by the pupils. The project "dancing at school" promotes the meeting between professional dancers and children. It allows pupils, teachers to live a rich, unique moment with a global immersion in the world of living arts.

These practices are based on the philosophy of cooperation at school and are part of class projects. The OCCE and ADDA (Association Départementale pour le Développement des Arts, i.e. Departmental Association for the Development of Arts), a cultural partner, accompany classes throughout the school year until the meeting days at the municipal theatre of Cahors. During this meeting, all pupils participating in both the "theatre" and "dance" projects have the opportunity to go on stage and show the public their work.

The unifying ideas of this project are respect for everyone and everyone’s place, benevolence and listening, creativity and pleasure.

Presentation of the methodology

. Making pupils adhere to the dance project, making them want to participate, stimulating their curiosity.

Implementing a learning cycle (10 to 15 sessions), in co-operation with the artist

Preparing a dance training session:

It is to be conceived as a **whole**, unfolding with several key moments in order to achieve a “Global composition”. **The child** seeks, explores, improvises, then chooses, retains, repeats, composes, creates **his/her** dance. Finally, he/she integrates his/her individual score into a collective score.

The teacher accompanies him/her, guiding his/her path by offering him/her a structured session, conducive to his/her research.

Different phases:

Individual exploration work within a collective in order to build trust and security

Warm-up ritual: it helps to mobilize attention, gather energies, arouse curiosity.

Pupil activity: relaxing, becoming aware of one’s own body, putting oneself in a state of "dance" in one’s body and head.

Whatever the artistic discipline, inducers facilitate the activation of the creation process by accelerating the production of mental images. For the pupil to find an anchor point, the inductor must have a meaning.

Inducers:

- concrete objects (feathers, balloons, scarves, chair),
- sound, written, visual documents.
- the 4 elements (earth, water, fire, air).
- emotions (fear, joy, jealousy, anger, surprise ...)

EXPLORING by promoting profusion

Phase A : observing, encouraging, reviving.

Pupil activity: Promoting the body image / Transforming the "ordinary" body baggage / Enriching the possibilities, going beyond stereotypes

Constituting a gestures repertoire.

TRANSFORMING

Closer exploration:

Phase B : **Choice** of choreographic materials ("dance motif")

The teacher plays a role of accompanist, chooses directions, helps to reveal what was found.

Phase C : **Enrichment** of choreographic materials

by either:

- exchange, mutual help, observation, copying **between peers** (*organizes an alternation of the roles of spectators and dancers*)
- **teacher's relaunching** by using a "frame of variance" (variations of weight, amplitude, directions, dynamics)

Pupil activity: Abandoning, renouncing, choosing, retaining, differentiating, getting familiar, affirming, refining.

Questioning elements explored, in contact with others (transformed, shifted, displaced, associated, linked, chained ...):

- 1 – Deciding on inputs, outputs.
- 2 - Composing, interpreting, balancing.
- 3 – Fixing, specifying, practicing, memorizing.

COMPOSING

Phase D: gets pupils involved and solicits them for this writing phase, empowers everyone.

Pupil activity: Gets engaged, involved, makes proposals.

Rehearses his/her score within the global composition, takes reference marks within it.

At the end of each session, it is important to have pupils make an oral statement on their feelings, on the gestures, the movements they have chosen = **keeping traces** that can be read again later. These traces will make it possible to go back over what has been done, to enrich it, to memorize.

Keeping track: photos, drawings, symbolizations, codings, names of parties, drivers, emotions.

Tools: **the dance notebook, the repertoire of gestures** to make links between "What is said" and "What is done".

After these sessions based on a theme chosen by the pupils, they continue their implementation towards the construction of the final choreography by choosing, organizing the gestures selected: pupils are dancers / spectators / choreographers = a vast exciting project concluded by a moment for sharing during a **general performance including all participating classes on the theatre stage.**

Evaluation criteria:

Evaluation grid:

It can be filled at different times of the project's progress.

	Self evaluation	Spectator's point of view: peer review
Performing individual and collective actions.		
Mobilizing the body's expressive power by reproducing a simple sequence of actions learned, or by presenting an invented action.		
Memorizing steps, figures, elements, chains.		