Development of a rhythmic dance curriculum designed to stimulate "independent, interactive and deep learning"

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Abstract:　In this study of a curriculum designed for rhythm-based dance, we consciously considered the stage of the participants' development and the characteristics of rhythmic play, and practiced using "rhythm" and "expression" as keywords. As a result, the following points became clear. (1) The use of onomatopoeia, such as clapping and "don", which are frequently used on a daily basis, was effective in training the rhythmic feeling in lower grades. (2) Proceeding with the selection of songs, selecting songs with a BPM（Beat Per Minute） of about 100, is effective in training lower- and higher-grade children as it allows them to feel the rhythm of the music. (3) Junior high school students tend to have a higher interest in complex rhythms, and tend to learn the rhythms by imitating sample images from ICT equipment. (4) The "step acquisition" that triggers the movement and the activities that allow the children to express themselves and led to widespread improvisation among the younger children. (5) In higher-grade children, expressions of originality created new perspectives on concrete expressions of space, time, and power. (6) In junior high school students, improvised dance is performed through activities such as choreography, strength, strength, body angle, facial expression, and formation through activities that imitate sample images using ICT equipment. It is thought that it became possible.

1. Introduction

Based on the current and future prospects of children, health and physical education, class improvement is of importance to stimulate "independent, interactive and deep learning", "knowledge and skills", "thinking, judgment, expression, etc." There is a need for children to cultivate three qualities and abilities, such as confidence, and empathy towards others (based on the guidelines of the Ministry of Education, Culture, Sports, Science and Technology, 2017). In particular, the field of rhythm-based dance ("Rhythm-based dance" in this paper is a concept that expresses rhythmic dance in elementary school, and modern rhythmic dance in junior high school in Takada (2017) collectively) It is reported to play a major role in "independent, interactive and deep learning", such as deepening the knowledge learned on other subjects from a global perspective that incorporates various music and dances from Japan and the rest of the world (Kimiya et al., 2017).

In the field of rhythmic dance, many practices that lead to "independent, interactive and deep learning" have been performed for a long time. For example, the practice focused on developing the

skill of down rhythm in fifth graders (Kobayashi, 2008), the practice of overcoming resistance in dancing in first graders (Yuasa, 2016) and children in, junior high school, 2 and the practice of focusing on voluntary and creative dance learning in younger students (Kimiwada, 2016). The richness of content related to school dance and dance education is unparalleled (Matsuo, 2013). The magazine *Women's Physical Education* featured an article called "A collection of examples of expression and dance instruction using active learning" in the August/September 2016 issue. In that special edition of the magazine, Hosokawa (2016) states, "Japanese dance education, which has been aimed at independent creative learning, has already been examining and practicing teaching methods suited to promoting "Active Learning" for many years. Also, there is no previous research on rhythm dance in our school of health and physical education. However, from volleyball (Oda, 2016), mat exercise (Oda, 2017), and softball (Kakite et al., 2018), we have been conducting research to realize independent learning.

On the other hand, as a common problem in this rhythmic dance, Katabuchi (2017) looked for "active learning" and asked "What kind of physical experience is produced by communication and work?" He said: "It is necessary to consider what kind of process the movement creation appears in and how others may intervene there." The qualities and abilities of "thinking power," "judgment power," expression power," etc. and "power to learn, human nature, etc." are verified based on not only quantitative data but also qualitative data, and the accumulation of practice He points out that it is important for children to be active. Katabuchi (2017) points out that the future of rhythm-based dance is the accumulation of lessons that promote independent and interactive learning (including active learning through the use of ICT). The importance of curriculum management has also been pointed out. However, in rhythm dance, there is no practice that verifies the effect of the curriculum for nine years in elementary school.

This study is aimed at developing a curriculum design for rhythmic dance that assumes 9 years of elementary and middle school learning, verifying the effects in terms of both quantity and quality, and disseminating the results to the whole country to promote rhythmic dancing as a social activity. It's benefits Are considered to be significant.

2. Purpose

The purpose of this study was to analyze the effects of curriculum design on rhythmic dance before and after the plan, in terms of rhythm and improvisation.

3. Method

(1) The target

Participants included: one class from the first grade (16 boys and 16 girls), one class of multiple seniors (5 boys and 4 boys, 6 boys and 3 girls, 5 girls and 3 girls, 6 girls and 4 girls). One class from a second grade of junior high school was also included (20 boys and 20 girls).

(2) Period

The study period was from September to November 2019.

(3) Content and method of survey in lower grades

Regarding the contents of the survey, the verification of the outcome focused on "rhythm" and "expression". First, "Up ¥ Town ¥ Funk" was selected as a song because it was easy for children to respond to the rhythm. The reason for the selection was that the tempo was constant and children said that they could feel the beat with "don". I thought it was a song that was easy to create bouncy movements (Ministry of Education, Culture, Sports, Science and Technology, 2018).

With regard to "expression", "Narikari Dancers" was chosen as the main format with the aim of allowing the children to improvise various movements. "Narikari Dancers" is an activity of imagining various things in the environment, incorporating their characteristics in dance movements, and the dancer becoming those things while dancing. Also, in order to improvise and express creatively, dancer have to think what type of triggers dance moves require. It is difficult for children to dance to the rhythm without knowing the steps and movements of the upper body. Therefore, we narrowed down the steps we wanted the children in the lower grades to learn, to five steps. We then set up an activity in the first half of the class that combined those five steps with the movement of the upper body.

The survey method was analyzed based on a video analysis using video clips, descriptions in worksheets, and the results of questionnaire surveys. During the dance activities, teachers took movie clips of the participants during the preparatory dance. Fixed video cameras could also record the children dancing. In the video analysis, we evaluated whether the children could dance to the "rhythm" and complete the five steps (Table 2), and the time it took the child to respond to a "don" sound as a trigger for clapping and rhythmic dance movements.

The child's movements were analyzed based on the video analysis from the viewpoints of "magnitude of movement", "how to use space", and "speed of movement". After three hours, the children called "(1-1) Eidance" and where made to think about what a "good dance" constituted, and agree on common characteristics.

(3) Content and method of the survey in upper grades

Regarding the contents of the survey, we decided to examine the change between "rhythm" and "improvisation". Regarding the survey method, we decided to examine the transformation of "rhythm" and "improvisation" before and after the unit, focusing on observation records of class practitioners.

(4) Contents and method of survey at junior high school

Regarding the "rhythm", which was the content of the survey, the evaluation criteria were set at five levels with reference to the guidelines of the Ministry of Education, Culture, Sports, Science and Technology (2013). The specific evaluation criteria are shown in Figure 1.

5 I can dance with original rhythm to the tune
4 I can change the rhythm and dance
3 I can get the rhythm
2 I can do a little rhythmic movements
1 I can't get the rhythm at all

Figure 1.　Rhythm evaluation criteria

For improvisation, we set the evaluation criteria at five levels with reference to the guidelines of the Ministry of Education, Culture, Sports, Science and Technology (2013), and let students conduct a self-evaluation, and verify the transformation before and after the unit. The specific evaluation criteria are shown in Figure 2.

> 5 I can add arrangements to the model
> 4 I can add a little arrangement to the example
> 3 I can dance according to the model
> 2 I can dance a little
> 1 I can't dance at all

Figure 2. Evaluation criteria for improvisation

In addition, rhythm, improvisation, and other feelings felt during the lesson were requested as free descriptions, and each time they were described at the end of the lesson.

4. Class practice

(1) Lesson practice in lower grades

The unit of configuration is as shown in Figure 3.

> Primary (2 hours)
> Orientation, Body relaxation exercises, shake hands, etc. Activities to relieve tension
> Second (2 hours)
> Rhythmic movements while familiarizing themselves with the various steps
> Putting steps together and adding variations in movement
> Third (3 hours)
> Creating dance activities at "Narikari Time". Create an original dance with friends
> Fourth (1 hour)
> Conduct a dance festival

Figure 3. Unit structure of lower grades

In the first stage, activities such as "relaxation exercise" and "shaking hands" were set during the orientation. Before the dance, I selected and carried out exercises that could express my feelings and nurture a sense of opening my mind and body while being involved with others.

In the second phase, students learned the "steps" that triggered the creation of the original dance, and designed activities based on the steps and the rhythm. Many of the children who answered that they did not like or disliked dance said, according to the results of the dance attitude survey, "I do not know how to dance" or "I cannot get the rhythm". The instructor danced to hip-hop songs with the aim of demonstrating five basic steps (Figure 3) and increased the variations in upper-body movement. The children learned the steps by imitating and dancing while the teacher demonstrated in front of the class. The first half focused on steps. In accordance with the song, I made a call so

that I could be aware of the points, and after dancing slowly, I gradually increased the speed, so that I could complete the steps with the speed. For the upper body movement, I started to do some steps, and then combined simple movements such as punching. In the latter half the dance, in addition to the basic steps, new steps considered by the child were adopted. By setting up a scene where you can freely collaborate on dance expressions with a nearby friend, the children were encouraged to expand their range of expressions rather than thinking and dancing alone.

In the third stage, based on the steps learned in second stage, we set up an activity to think about dancing in pairs. The dance that I created was not only to show off dancers to each other, but also to actually dance the dance that the opponent created and to enjoy the fun and goodness of the opponent's movements.

In the fourth stage, a dance festival was set up in which a group of about eight people performed the traditional dance that had been created so far and danced with each other. In order to create a variety of "expressions", we set the "Narikari Dance" time, where people danced close to each other. The dances created by the children were classified into four categories: "animals/insects", "nature", "things", and "others". In the "Narikari Time", the aim was to take the dancing expressions of others and to expand their expressions through a cycle of thinking, dancing and thinking while working in pairs.

The dance that the child considered was a poster (Fig. 4). Not only did dances that I thought remain in the footsteps, but I also got inspiration from dances that my friends thought. The Dance Festival is an activity in which a group of 8 to 16 people are invited to dance their own dances and imitate the movements of their friends. Except for the children who danced at the center, the children imitated the other dancers and clapped, and valued the creative and exciting atmosphere. At the end of the dance session, we set a time aside for everyone to share their thoughts and share good points with everyone

(2) About class practice in the upper grades

The unit configuration is as shown in Figure 4.

> Primary (2 hours)
> Relax mind and body, relaxing exercises for the body, Crap game, Now game, Blind walk,
> Number of improvisations
> Second (3 hours)
> Practice basic hip-hop dance movement, piggy-bank and save the movements
> Learn 6 dance types: front walk, side walk, slide, smurf, box and cross step
> Third (2 hours)
> Choose a movement from the movement piggy bank and revise it, and match the dance
> Fourth (3 hours)
> Demonstrate the achievements of past learning and enjoy dancing while devising the movements
> with friends in dance exchanges (dancing and showing off alone or in groups)

Figure 4. Unit composition of upper grades

The primary aim of the new curriculum is to remove self-consciousness and shame about dancing through body-relaxation exercises that relax the mind and body. There are four specific initiatives. The first "crap game", the first game to be introduced, is a way to form groups according to the number of clapping sounds produced by the teachers. If you hit twice, you will be two people If you hit it five times you will be in a group of five. And here's a trick. If you set conditions such as "mixed men and women" or "you can't be the last person who formed a group", it will be exciting. And from here, we played various games such as "I want you to go over there" and "Pan-pan bottom" to create the atmosphere. As for the second "OK game". This game is a game that uses the word "OK" as a keyword. The rule is to make $ 4-5. ② Choose one person to give the instructions to. (3) Others then act according to their instructions. The point of the game is that the person giving the instruction cannot act unless he says the word "OK." For example, say, "Stand up." If you stand here as shown in Figure 1, you will be stuck. The correct answer is to stand when you are told, "Let's stand now." In this way, the point is to listen to the other party's instructions and take action. It is a game where you can enjoy bargaining without being deceived by each other.

Figure 5. An example of the game movement ①　　Figure 6. An example of the game movement ②

The third exercise, "blind walk", is performed once the body and the mind is completely relaxed. This is a game in which two people, one with their eyes closed and their hands on the other's shoulders, move around in various ways. This is a game where you can test your trust in your opponent. The rule is to make a pair. ② Decide the role. ③ Move around for 1 minute. This is the content. The three important points here are: "The person behind you may not open your eyes." "The person who moves with you will not hurt you." "The hand of the person behind you will never leave the partner's shoulder." The goal is always to protect. If you follow this, it will be very exciting and your sense of distance from the other party will be reduced. There is also a way to increase the level of trust, by exchanging pairs.

Figure 7. Example of blind walk movement ①②　　Figure 8. Example of blind walk movement ③④

The fourth is number improvisation. The purpose is to get closer to the expression movement. Numbers are numbers. Improv is an improvisational expression. This is a game in which a pair of improvised expressions according to the specified number are performed. Rules set the expression theme for each number. For example, number 1 = aviary (one tree, one bird). No. 2 = Merry-go-round (turn around with your arms stretched). 3rd = High, cheese (one pose, one shoot). 4th = Close call (one falls, one supports). ② Next, practice each expression in pairs. ③ Play the game. In (2), it is important to assign roles as shown in Figure 3. In (3), the point is that the teacher/ instructor suddenly gives a number, such as "No. 3," while everyone is walking and moving around.

Figure 9. Example of number improvisation movement ①〜④

In the second phase, we practiced dancing based on the basic movements of a hip-hop dance, and implemented activities to incorporate the movements. Specifically, participants learned six types of movement: front walk, side walk, slide, smurf, box, and cross step. Two sessions were presented per hour × 3 hours. The teacher first chooses a sample dance, and then dances with music. After that, the children teach each other while working in pairs. Finally, a positive mutual evaluation is performed.
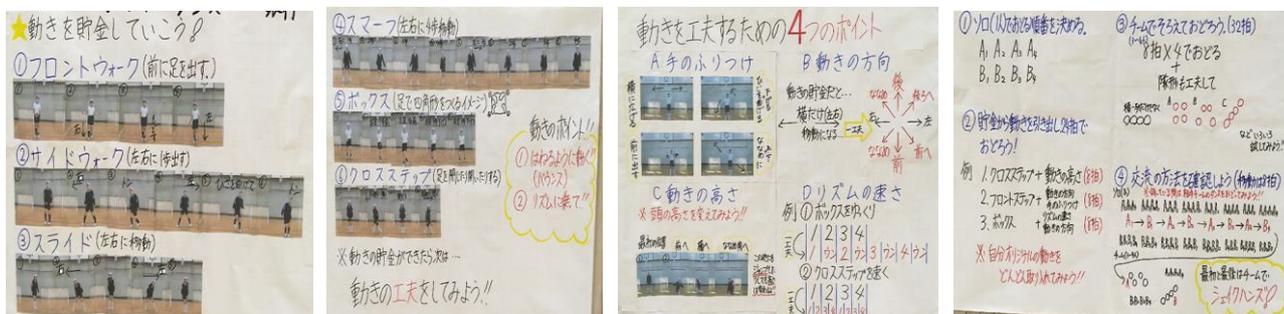

Figure 10. Specific examples of movement savings, examples of movement, the dance party

In the third stage, dance movements were selected from the movement piggy bank, created (direction of movement, height of movement, speed of rhythm, wave of hand), and carried out to match the dance. Specifically, select the movement you want to dance from the saved movements. ② After that, from A to D, select the one dance movement you want to devise. However, in order to make the movement look bigger, be sure to shake your hands. ③ Practice while giving advice to each other in a team of 3 or 4 people.　At the end of the class, the dancers meet up again and evaluate each other. In the fourth stage, the children enjoy dancing while creating their movements with friends in a dance exchange. For specific details, ① decide on the movement to dance alone. ② Decide what movement to dance with the team. ③ Practice in a team. Practice

both solo and team movements, and timing when to leave. Interact with each other. The watching team evaluates.

(3) About class practice of junior high student

The unit configuration is as shown in Figure 11.

Primary (2 hours)

Confirmation of orientation, rules and prospects, Deciding on a dance group, selection of each group member, Determine the theme of the song or work, Search for model videos on the Internet and download them to the iPad, Aim for the highest grade, Deliver a one-minute dance routine, Set as a unit goal, Self-evaluation of rhythm and improvisation

Second (7 hours)

Implementation of problem-solving learning through "learning" Check the results and issues raised in the previous class, Present issues at that reflect unit goals, Confirm measures to solve issues, Self-evaluation

Third (2 hours)

A presentation was held as a practical test, Self-evaluation of rhythm and improvisation

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Figure 11. Unit composition of second-year junior high school students

In the first phase, an orientation was implemented. The goal to be achieved in this unit was to create a work that could deliver hope for the highest grade. Since the second-year students of this study are the ones who have been working on doing the work last year, the results of the questionnaire survey looking back on the results and issues of the past year were gathered, and the results were set as a result of opinion gathering. Regarding the contents, confirmed as concrete measures to achieve the goals, the rules for class implementation: how to use the gymnasium floor, how to use mobile mirrors, how to use ICT equipment (such as iPad, etc.), limiting groups to 10 people, and music selection. Sample videos were downloaded according to the goals of each organization and group. The group was organized by teachers and presented to students, taking into account the results and performance during the previous year. In addition, a questionnaire survey was conducted on the research items "rhythm" and "improvisation".

Regarding the second phase, we practiced lessons based on the theory of "teaching each other" to achieve the unit goal. The "teaching each other" theory is an educational theory advocated by Nishikawa (2016), and is a class practice based on the philosophy of "no one is abandoned". It is a form of active learning that is unique in that it conveys learning objectives, plans, and measures for solving problems, and supports students to promote interaction. This theory, which has the same objectives as "subjective, interactive and deep learning" in this research theme, was introduced in this practice. As a concrete flow of class practice, in the introduction 5 minutes, during the lesson, such as confirming the results and issues of the previous time, checking the means to solve the learning task at the time and solving the problem, and "do not abandon anybody" Give students a story of values they want to cherish. During the 40 minutes of the development unit, instruction-based scenes are limited, and focus on supporting student interaction. The role of the teacher here

is to observe the situation of students who have already completed the learning task and students who have progressed slowly, and to take appropriate actions according to the ever-changing situation of the group and mental state of the students. It is to speak a simple word. The process in which teachers and students work together to continue to pursue how to maximize the learning outcomes of all members is a class based on the idea of "teaching each other." The last 5 minutes includes a retrospective activity that is characterized by spending a lot of time, not only looking back on the learning contents, but also looking back on learning attitudes and ways of thinking, such as "whether or not I was able to learn without abandoning anyone." For that purpose, we will use the teachings of teachers and the self-evaluation of students, and lead to the next time.

In the third stage, a presentation was held as a practical skill test. In the practical test, a square floor space was created in the center of the gymnasium, and students were placed on all sides as spectators. Each group gave a presentation of about one minute. After the presentations for all groups were completed, mutual evaluations were conducted while watching the video of the practical test shown on the screen in the gymnasium. The evaluation items used in the mutual evaluation of the practical skill test are shown in Figure 12. Each viewpoint was evaluated on a five-point scale.

Evaluation item	Specific content of item
Perfection of movement	Are you dancing with enough "choreography"?
Spatial innovation	Is the spatial configuration, etc. originally devised?
Vibrancy and energy	Is the dance full of vitality
Rhythm	Are you dancing to the rhythm of the song or your own rhythm?
Teamwork	Whether the team is dancing together

Figure 12. Evaluation items for practical skill test

5. Results and discussion

(1) Transformation of rhythm in lower grades

The evaluation criteria for "rhythm" were set in six steps with reference to the guidelines of the Ministry of Education, Culture, Sports, Science and Technology (2013), and the transformation before and after the unit was examined (Figure 13).
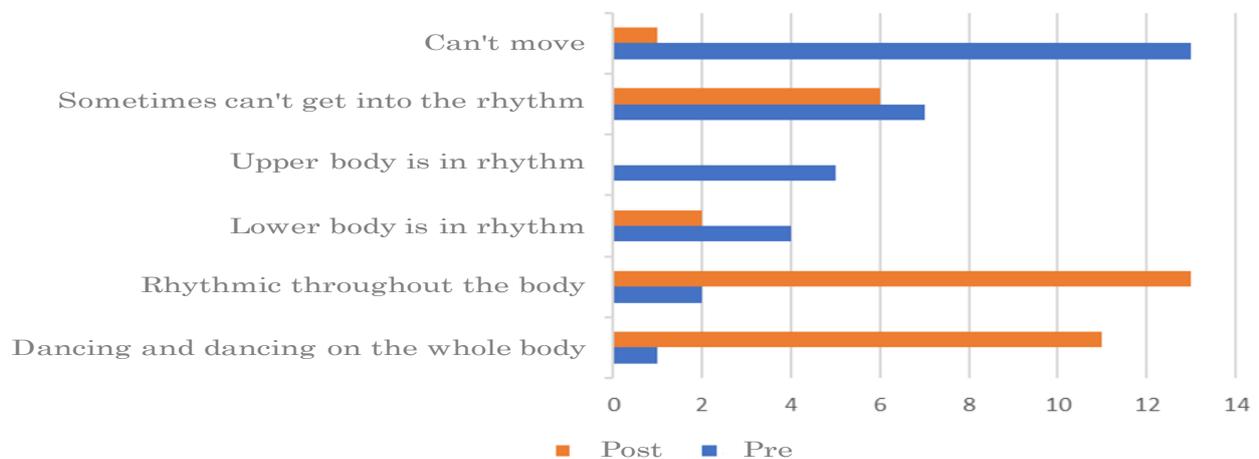

Figure 13. Changes in rhythm during the period before and after the dancing unit

In the first half of the unit, there were two children who could dance to the rhythm with their whole body, and only one child who could dance with their whole body. In the latter half of the unit, the number of "children who can dance to a rhythm with their entire body" increased to 11 children. However, there were some children who used their whole body but could not dance to the rhythm, or were so conscious of the original dance that they did not care about the rhythm. As a means to take the rhythm, I was conscious of the sound of "applause" and "don". The reason for this is that clapping is used on a daily basis when singing, performing, and reading aloud. In fact, many children clapped naturally when playing the songs used in the dance, but I felt that this was a natural expression from my life experience. In addition, the point of making the sound of "don" consciously was adopted as a means to make the movement sharp and to be able to recognize the point of adding strength. By listening to the song and listening to the sound, "Don Don Don Don", the points at which the force was applied to the movement became clear, and more children were able to move along with the "Don" sound. In addition to the teachers performing these two measures, the paired activities and exchanges, were also performed by the children, so that they could become aware of each other's rhythm. In addition, we adopted activities that were familiar to us. Specifically, in "Let's Become a Ball", I was able to grasp the movement sensuously through activities centered on continuous jumping with both feet, skipping, and bouncing. Placing a child that was a strong dancer in front of everyone also helped the rest of the class to gain a sense of sight. What I felt more important was the song tempo. It is said that the rhythm at which the hip-hop dance is easy to dance to is 80-100 BPM. It seemed difficult to dance while feeling the rhythm, when the rhythm was too slow or too fast.

(2) Transformation of rhythm in upper grades

The upper grades section summarizes the transformation of children using the class observation records of the teacher in charge. In order to promote the change of the rhythm in the upper grades, it was necessary to be conscious of the size of the movement and to select songs with the BPM set to about 100. When the BPM was less than 100, it was difficult to grasp the tempo and feel the rhythm, and the slow tempo suppressed the children's motivation. On the other hand, if a BPM over 100 songs was selected, many children could not keep up due to physical factors such as leg strength, and they were unable to focus on the rhythm. Furthermore, many children wanted to select and dance to their own songs, suggesting that it would have been a good idea to leave the selection of songs to the children's own devices, with some degree of conditioning.

(3) Transformation of rhythm in junior high school students

The evaluation criteria for "rhythm" were set in five levels with reference to the guidelines of the Ministry of Education, Culture, Sports, Science and Technology (2013), and the transformation before and after the unit was examined (Figure 14). As a result, 5: 0, 4: 6, 3:27, 2: 5, and 1: 2 before the unit, but 5:22, 4:16, and 3 after the unit. : 1, 2: 1, 1: 0. The results of students who changed from 3 (before the unit) to 5 (after the unit) were extracted, and an analysis of their learning notes was performed. It was thought that the main factors were the influence on the production process, such

as "I would be motivated if I could decide on my own", and the influence on learning within the group, and "I was able to improve to some extent by imitating the leader". In addition, the description "the sample video is easy to understand small counts other than simple 8 counts" was also noticeable. There were many students who felt the unique coolness and charm of the dance with their unique rhythms such as on-count and encounter. Samples of rhythmic images that were difficult to convey were supplemented by sample images and leader students who could imitate them in the examples of language and teachers who are not experts.
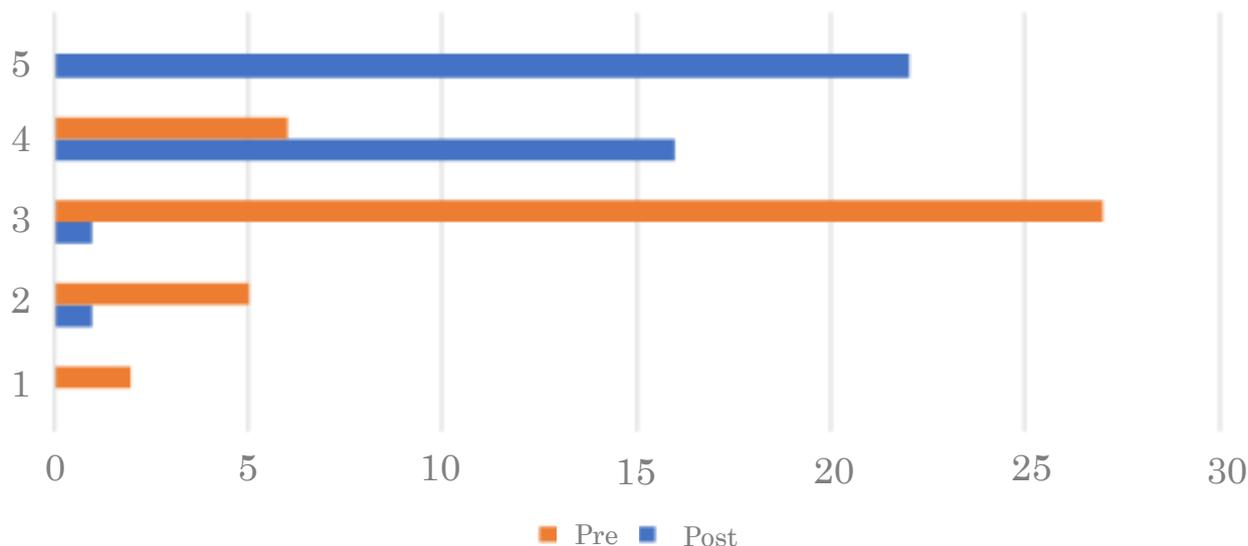

Figure 14: Transformation before and after the unit in rhythm

(4) Transformation of improvisation in lower grades

  In order to verify the improvisation, a video was taken of an activity in which children considered an original dance ("Narikari Dance"), and the video and Children's description were analyzed. As a result, in the first half of the unit, there were 13 children who could not move even with music, but after they started practicing basic movements (including steps) and preparing to dance, they could kneel down on the spot. You can now bend and take rhythms and dance around basic steps such as side steps. However, since these are basic rhythmic steps and repetition of steps, there is no change in terms of "expansion of expression". In order to be able to improvise dances with friends, we introduced activities to work in pairs and show each other in groups. In the first half of the unit, activities to increase the variation of the movement of the upper body, centering on the basic steps, were introduced, and in the latter half of the unit, activities to create a variety of dances were introduced. In the latter half of the first half, learning styles were conducted while engaging with friends. Table 3 shows the changes in the children's dance expressions in the first and second units. In the first half of the unit, we focused on the basic steps and set up an activity to think about the movements of the upper body while being aware of the rhythm. When thinking in pairs, they often clapped and opened and closed their hands. The reason may be that the movement is similar to the movement performed by all the members during the preparatory dance, and it was easy to move on the rhythm. Also, when thinking about dance, "children who decide the steps and put their upper

body movements on them", "children who decide the upper body movements and think about the steps", and "children who make movements at the same time" Three patterns were seen. In the latter half of the unit, we set up "Dance Time" and set up activities to think about dancing with animals and nature. When I started the "Narikari Dance", I saw a picture of a gorilla and inflated the image of the gorilla. The children commented that they felt strong and "struck their chests," "moved around," and showed off their "muscles." Later, by expressing the image of the gorilla in a dance, I was able to grasp these characteristics and repeat the movements. As a result, in order to express "flowers", it is not possible to appear in the first half of the unit, moving forward and rotating with both feet in the air; in order to express a kangaroo to represent a flower that blooms long and long when it grows. Began to be seen.

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1. Rabbit-tiger dance. Dance that combines bouncing movements like that of a rabbit, and threatening tiger movements with claws, rhythm with knees → squatting/jumping → increasing side step and variations

2. Robogori Dance. Hand claps on chest, but movement is robotic

3. Mukimuki Dance. Bend your elbows and squeeze your hands to represent your muscles.

4. Fireworks dance. Flowers carried in the hand, based on the slow side step. The fireworks were depicted by spreading their hands up.

5. Haunted sea dance. Put your hands forward on the side steps and move around

6. Jumping Dokkan Dance. Jump to the side and make your body bigger

7. Kangaroo dance. Jump on both feet to protect your stomach

8. Bolt dance. Point your finger to the sky at the front step and look at your finger.

9. Curious dance. Going sidestepping or stepping back and forth to draw a picture

10. Frog dance. Jump and crouch like a frog

Figure 15. Tertiary expression contents

In addition to variations in movement, such as "squatting", "jumping", and "moving back and forth", dance using the floor space could be seen. To express something, the dancer changes the speed of movement and uses his arms and shoulders. From this, it can be understood that the change in the movement of the child is largely influenced by the thinking of the child. I think that "Narikari Dance Time", in which you can dance with various expressions in nature and in order to apply that thought, may have expanded the range of the children's expressions. Behind the pleasure of creating improvised dances, I felt that there were difficulties to create the dances. However, the original movement was born by thinking, taking in, and changing the movement that was good for both. The difficulty of improvisation is the point of "embarrassment" and "idea", but in lower grades, engaging in activities with friends can reduce embarrassment. Therefore, you may be able to receive the ideas of others that you do not have.

(5) Transformation of improvisation in upper grades

The upper grades section summarizes the transformation of children from the class observation records of the teacher in charge. In the upper grades, by giving a viewpoint to devise concrete

expressions of space, time, and power, expressions with originality were expressed. Also, by incorporating solo dances and team dances performed in the work into the work, it is possible to cultivate images of various expressions, and to expand the range of individual expressions. Furthermore, in the physical relaxation exercises performed in the first half of the unit, the use of play and simple expression helped to alleviate nervousness, which led to spontaneous activities thereafter. And since last year's connection, there was little resistance from sixth graders to dance alone. Grade 5 teaching to Grade 6 teaching had clearly created continuity. On the other hand, in the first half of the unit, movement piggy banks were used to make it easier to engage in rhythmic dance. In addition, in terms of the composition of the dance exchange meeting, it is thought that in order to relieve the tension of the children, it may have been good for the team to dance in the first half and dance individually in the second half.

(6) Transformation of improvisation in junior high school students

 In this study, the evaluation criteria for improvisation were set to five levels (based on the guidelines of the Ministry of Education, Culture, Sports, Science and Technology, 2013), and self-evaluation was performed by students before and after the unit to examine transformation (Figure 16). As a result, 5: 0, 4: 1, 3: 3, 2:17 and 1:19 before the unit, but 5: 7, 4:16 and 3 before the unit. : 17, 2: 0, 1: 0. The results of students who had changed from 1 (before the unit) to 5 (after the unit) were extracted, and the contents of their learning notes were analyzed. In learning so far, we have taken steps to learn some basic steps in order to create an improvised behavior that only we can do. However, there were large barriers to breaking down these basic steps and creating our own choreography, and learning often stagnated. In the case of the unit design, which started with the step of collecting the sample video created with the ICT equipment, images of how to express choreography and how to use power, strength, body angle, facial expressions, and formation, etc. that cannot be felt by learning the basic steps Can be considered as a group of images, and it is thought that touching some of these clusters of images has led to the creation of an immediate choreography.
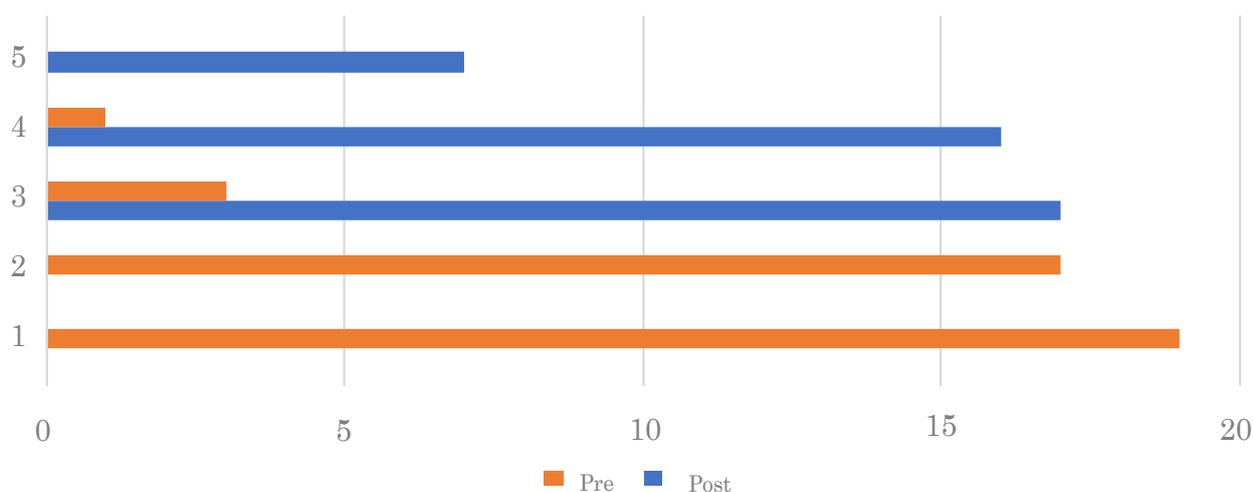

Figure 16: Transformation before and after the unit in improvisation

6. Conclusion

In this study, in the curriculum design for rhythm-based dance classes, conscious of the developmental stage of the children and the characteristics of rhythm play, we practiced using "rhythm" and "expression" as keywords, and verified case studies. As a result, the following points became clear.

(1) The use of onomatopoeia such as clapping and "don", which are frequently used on a daily basis, was effective in training the rhythmic feeling in the lower grades.

(2) Proceeding with the selection of songs with a BPM of about 100 was effective in training the rhythmic feeling in lower- and higher-grade children.

(3) Junior high school students tend to have a higher interest in more complex rhythms, and tend to learn the rhythms by imitating images from ICT equipment.

(4) The "step acquisition" that triggers the movement and the activities that express themselves with what they knew, led to widespread improvisation of lower-grade children.

(5) For older children, after being given an example, where able to devise concrete expressions of space, time, and power, and original expressions.

(6) Junior high school students, through activities that mimic sample images from ICT equipment, they were able to capture images of dance choreography, strength, body angle, facial expression, formation, etc., and have immediate effects. It is thought that it led to creating choreography.

As a future task, when riding the "rhythm", items were set up in hourly questionnaires. In the evaluations of the leader, only 24 participants said that the "rhythm" was taken, while almost all the children said that they could dance to the "rhythm" I'm evaluating. It is difficult to understand objectively and intuitively, but I would like to consider measures to fill the gap between the instructors and the children. In addition, they danced at a BPM speed of about 100, conscious of the size of the movement, but many said that most of the children wanted to select and dance to their own songs. It is thought that it would have been good to leave the selection of songs to the children, although with some degree of control. Furthermore, we used a movement piggy bank to make it easier to work on rhythmic dance routines, but we depended on the movement piggy bank, so we could not see much improvement. Rhythm-based dance requires free physical expression that is not found in other exercises. Rhythmic dance has endless possibilities to create something new from nothing. In addition, although this study focused on lower grades, it is not clear how this learning will be linked to middle and upper grades, and further to junior high school. It is necessary to set goal images for each stage of development of the students. In the future, children will be willing to study "tasks", "place settings", and be "hands-on". They may want to learn independently, so that they can enjoy the pleasure of expressing themselves, and the ability to share and sympathize with their peers. I want to work hard to create a systematic curriculum.

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