

Japanese Creative Dance Education in Hong Kong

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Introduction

The Japanese dance group Namstrops has created a creative dance programme under the advice from Rumiko Takahashi¹ (高橋るみ子) with her teaching methodology, namely, “Contemporary Artistic Physical Education” and “Expression Physical Education”. This dance programme has even been included as part of the physical education lessons in various schools in Japan. Over the past three years, Hong Kong’s dance company Unlock Dancing Plaza has a close partnership with Namstrops and brings this creative dance programme to a variety of people in Hong Kong, from elementary schools to universities, from people without dance training background to professional dancers.

In the autumn of 2017, I was involved in their collaboration as a researcher. This article aims at reviewing the teaching materials conducted by Namstrops in this phrase and make some preliminary comparison with local creative dance education. Firstly, I will briefly introduce their implementation of creative dance education in Japan and investigate whether there is similar dance education in Hong Kong’s existing curriculum. Secondly, I will introduce Namstrops’ creative dance programme, in terms of their basic elements and also ways of teaching. Thirdly, I will conduct a case study by comparing the teaching material created by Hong Kong artists, and how Namstrops modified one of the materials in their way. Finally, I find that imitation is commonly found in their materials and the aspect of imagination is different between Namstrops and also Unlock’s artists.

Creative Dance in Curriculum

Japan

Western plays, games and dances were introduced into Japan’s physical education program since the since the Meiji Restoration. The play and aesthetic aspects of physical education were expanded, compared to the domination of gymnastics previously. Their physical education program was reexamined for whole-person education after the Second World War. Creation and self-expression were emphasised for dance. This emphasis also results in a creative dance in the curriculum. Teenagers also get the sense of living through these activities. (Matsumoto, 1969)

According to the documents issued by the Ministry of Education, Culture, Sports, Science and Technology Japan, expressive activities is one of the core contents of the physical education across various grades, which are listed as follows: (Ministry of Education, Culture, Sports, Science and Technology Japan, 2008)

Grade 1 and Grade 2: Expression and Rhythm Play	<ol style="list-style-type: none">1. To enable pupils to dance by expressing a material and dancing to a rhythm by enjoying the following activities:<ol style="list-style-type: none">a. Expressive play, including dancing with the whole body by exploring the characteristics of object to mimic.b. Rhythm play, including dancing to a jaunty rhythm.2. To enable pupils to actively engage in activities, to dance with anyone in a friendly manner, and to pay attention to the safe use of place.3. To enable pupils to devise simple dances.
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<p>Grade 3 and Grade 4: Expressive Activity</p>	<ol style="list-style-type: none"> 1. To feel the fun and pleasure of the following activities and to enable pupils to dance by expressing the image what they feel like to express and by dancing the characteristics of rhythm: <ol style="list-style-type: none"> a. Expressive, including dancing with combining and repeating contrastive movements phrase by exploring the main characters in familiar living idea. b. Rhythm dances, including dancing with the whole body to a jaunty rhythm. 2. To enable pupils to actively engage in activities, to practice and make them perform with anyone in a friendly, and to pay attention to the safe use of place. 3. To enable pupils to determine their own tasks according to their ability, and to devise practice and performances.
<p>Grade 5 and Grade 6: Expressive Activity</p>	<ol style="list-style-type: none"> 1. To feel the fun and pleasure the following activities and to enable pupils to dance by expressing the image what they feel like to express and by dancing the characteristics of dance: <ol style="list-style-type: none"> a. Expression, including dancing with improvisation and making a simple sequence by exploring the image what they feel like expressing from various ideas. b. Folk dance, including dancing to the music with simple steps postures and movements by learning the characteristics of the dance. 2. To enable pupils to actively engage in activities, to practice and perform by appreciating each other's good points and helping each other, and to pay attention to the safe use of place. 3. To enable pupils to devise ways of practice and performance towards completing tasks of their own and those of the group.

Among different grades of the elementary school, the expressive content of the physical education is outlined in three parts. Firstly, it is essential for the students to feel fun and pleasure in those expressive and rhythmic activities. The expressive body movements in lower grades begin with mimicking the characteristics of objects. Then, students explore characters in the familiar living idea. When in the fifth and sixth grades, student are not limited to only that, but also the feeling from different ideas. Students progressively explore the expression of concrete to abstract. In addition to that, the curriculum lets the student dance to a rhythm. Secondly, the physical education program encourages students to cooperate with one another. Students appreciate and help each other during the dancing activities. The guide states that students should also be able to pay attention to the safe use of place, which I consider loosely as a kind of spatial awareness. Thirdly, the program develops the student's ability to create from simple dance to group performances. The Japanese physical education curriculum covers several crucial elements of dance education, namely, dancing, appreciation and creation.

Hong Kong

At first glance, the dance education in Japanese curriculum looks way ahead of that in Hong Kong's curriculum. Surprisingly, the Education Bureau of Hong Kong has developed a curriculum that includes dance in the physical education curriculum for quite a long time. The curriculum was first named as "Modern Educational Dance" as early as in 1975. After several changes, the name "Creative Dance" first appeared in 1985. The Physical Education Section of the Education Bureau developed a "Dance Learning and Teaching Package" in collaboration with the Hong Kong Institute of Education (now Education University of Hong Kong) and released online in 2004. (Education Bureau, 2014: 2) In addition to "Creative Dance", the package also includes materials of "Social Dance", "Western Folk Dance", "Jazz & Hip Hop" and "Chinese Dance". This "Dance Learning and Teaching Package" aims at providing teachers with references to dance for students from Primary 4 to Secondary 6. And for junior grades from Primary 1 to 3, the Education Bureau also developed "An Introductory Guide to Fundamental Movement."

“An Introductory Guide to Fundamental Movement” is designed for the learning and teaching of fundamental movement (FM) skills of junior grade students. FM skills include locomotor skills, stability skills and manipulative skills. These FM skills are sometimes used to express oneself and demonstrate one’s imagination. Students are encouraged to explore and develop personalised and creative forms of FM skills. Students commonly combine different FM skills. This introductory guide includes the Laban’s Movement Analysis (LMA) Framework, like the “Creative Dance” booklet for the higher grades. As the LMA framework demonstrates the variations of human movements, teachers can guide students to develop creative movements with reference to the framework. Also, students’ expressive ability and creativity can also be strengthened through adding rhythmic elements to the fundamental movement skills. The learning of FM skills plays an important role to build up a good foundation for learning more complex skills in higher grades. (Education and Manpower Bureau, 2004)

Element	Theme				
	Body	Body shape • Straight / Curve / Tucked / Twisted • Wide / Narrow • Symmetrical / Asymmetrical • Combination of the above body shapes		Body parts • Hand • Foot • Knee • Head • Back • Combination of the above body parts	
Effort	Flow • Quick / Slow	Force • Strong / Light	Flow • Bound / Free		
Space	Territories • Self / space / General space	Extensions • Large / Small • Far / Close	Directions • Up / Down • Forward / Backward • Left / Right • Clockwise / Anticlockwise	Levels • Low • Middle • High	Pathways • Straight • Curved • Zigzag
	Object • Among body parts / With partner(s) / With apparatus	Organisation • Solo / Dual / Group		Acrotes • Leading / Following / Mirroring / Matching / Synchronising / Contrasting • Over / Under / Along • On top / Below • Near / Far • In front of / Behind • Moving / Pointing • Neatly / Anomal / Alongside	
Relationship					

Laban Movement Analysis Framework

After the fundamental movement preparation in lower elementary grades, dance is one of the physical activities in the physical education curriculum of primary 4 or above. Creative dance is one of the five kinds of dance suggested by the Education Bureau. According to the introduction of the “Creative Dance” booklet from the “Dance Learning and Teaching Package,” the Creative Dance is characterised by “unconstrained dance steps, formation, gestures and style.” The learning content of the “Creative Dance” is derived from the 16 basic themes of the Laban’s Movement Analysis (LMA). The LMA framework illustrates the four elements (i.e., body, effort, space and relationship) and their variations (i.e., themes) supporting all body movements. In Creative Dance classes, teachers emphasise on innovation and stimulation and design the learning content through interpreting the LMA framework, which results in the “Theme”, “Sub-theme” and “Life Source / Creation Concept” for the lesson. Teachers then set up the lesson plan with a structure of “Introductory Activity - Theme Development - Application - Consolidation” that prompts students to explore and experiment. Students “interpret and respond to the questions raised by the teacher” and use “the body as a medium of expression” in the lesson. (Education Bureau, 2014)

Like Japan’s curriculum, Hong Kong’s physical education curriculum, whether the Fundamental Movement in the junior grades or the Creative Dance in the senior grades, promotes the expressive ability of students with their bodies and strengthens it through rhythmic elements. Despite the fact that there are teaching materials of creative dance in the Hong Kong’s curriculum, the implementation of these materials does not seem popular. A practitioner of dance education in Hong Kong shared that the most physical education teachers are not specialised in dance; even when they teach dance in the lesson, social dance and folk dance are more likely to be taught, compared to creative dance. After the workshop conducted by Namstrops in last autumn, a physical education teacher also considered himself unable to give dance lesson, even though he took some workshops before. I attempt to find out what is worthwhile for us to take reference from the Japanese educators and artists.

Teaching Methodology

During Namstrops’ stay in Hong Kong last autumn, they conducted ten workshops in 8 days. These workshops are summarised as follows:

Date	Venue	Participants	Materials
27 Oct 2017	Assembly of God Leung Sing Tak Primary School	Primary School Students	Run - Jump
28 Oct 2017	Hong Kong Dance Company	Children's Troupe (Age 6-12)	Night Zoo
29 Oct 2017	Unlock Dancing Plaza	College Dance Society	Spy
30 Oct 2017	CCDC	Dance Artists & Theatre Education Practitioners	Joseph's Material with modification
30 Oct 2017	Diocesan Girls' School	Senior Secondary School Students	Picasso
30 Oct 2017	The Chinese University of Hong Kong	University Students	Flash Mob
31 Oct 2017	HKICC Lee Shau Kee School of Creativity	Senior Secondary Students	Bottle Caps & Coca-Cola Zero
1 Nov 2017	Lok Sin Tong Primary School	Primary School Students	Olympic
2 Nov 2017	HKBUAS Wong Kam Fai Secondary and Primary School	Senior Secondary Students	Da-da-da
3 Nov 2017	Hong Kong Dance Company	Youth Troupe (Age 13-17)	Da-da-da

The approach of Namstrops' workshop is based on the "project-based learning for creative dance" proposed by Chiyoe Matsumoto (松本千代栄)². Matsumoto proposed two dance learning models in her Research Report III, "Problem Situation and Learning of Problem Solving" - Dance Themes and Developmental Stages - the report at the XIth Congress of the IAPESGW, in 1989. The two dance learning models are illustrated as follow.

- Dance Learning Model II

1. Planning Dance warm-up & Motivation	2. Problem solving from Movement Theme	3. Theme & Association	4. Image chosen by oneself	5. Appreciation of Discussion or Evaluation
	Movement lesson Instruction	Introspection & Discuss	Image - Movement exploration Group discussion	Appreciation Evaluation

- Dance Learning Model III

Movement Theme	Image Theme	Group-Composition Theme	Making Dance			Performance & Appreciation
			(1)	(2)	(3)	

"Dance Learning Model II" is a one hour lesson, which makes participants approach the basic components of dance composition: dancing, creation and appreciation. For "Dance Learning Model III", teachers put the one hour lesson in practice 3 to 6 times in succession, which results in making dance composition. This latter model was conducted at junior high school and above. Matsumoto aims to facilitate and make the learning and teaching of dance compositions easy for both students and teachers. (Matsumoto, 1989: 99-104)

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Namstrops' workshops always begin with a warm-up, which is very different from the warm-up in ordinary dance lessons or workshops. The usual warm-up is slow and gentle so that participants can take time to relax their muscles and body gradually. The warm-up of Namstrops is energetic and requires the participants to react fast and spontaneously. Just as stated in the "Dance Learning Model II", the warm-up does not only prepare the body but also motivates the participants for the main content of the workshop. Once students are motivated and engage the warm-up exercise, students will be more willing to participate the following lesson actively.

Movement themes are the basis of the content of the lesson. Namstrops shared the basic elements with us in their visit, which are the six movement themes illustrated in Matsumoto's report aforesaid. These movements themes are:

1. Run-Jump
 - Dynamics of expression; *prototype of vertical locomotion*
2. Run-Stop
 - Motion and sudden stop; *prototype of horizontal locomotion*
3. Stretch-Contract
 - Stirs up the function of muscles and nerves; *prototype of body consciousness*
4. Twist-Turn
 - Makes the internal feeling take the concrete forms outwardly; *prototype of movement with multi-axes which gives shading to the body, by twisting*
5. Gaze
 - Vital point of expression, which extends all the movements and gives characters to them
6. Gather-Part
 - *Prototype of the expressiveness of group*, which is over individuals

After the students manage the basic movements of the lesson, they further associate the movements with different images and explore the movements. Namstrops' lesson is designed through those basic movement themes and their variations. Among the materials that Namstrops conducted in this visit, "Spy" comprises most of the basic movement themes (mt). After a discussion on the theme of spy, participants try to run and stop (mt.2), then run-jump-roll (variation of mt.1) like a spy. When the participants stop, the instructors require them to turn to an opposite direction (mt.4) and find another participant to look at (mt. 5) with the gun-holding posture. With these basic materials learnt, there is a movement phrase, when participants stretch themselves up high (mt. 3) and point to the ceiling, then drop to the low level and stand back at the middle level. After that, students form groups and create a short phrase for their group (mt. 6). Lastly, all students make some postures to end the dance composition. Rumiko Takahashi considers that "Gather-Part" (mt. 6) is the most important among the six elements because it involves teamwork, which requires students to communicate with others and create as a group. When students go through the composition, teachers split them into two groups, so that they can appreciate the performance of another group. Within an hour to ninety minutes lesson, participants can try dancing various movement themes, creating a composition and appreciating the dance of other participants.



As previously said, Hong Kong's creative dance curriculum is developed from the LMA framework, which may explain why this curriculum is unpopular among the physical education teachers. LMA is a method to describe or analyse human movements. Thus, movements are given for an analysis. As LMA attempts to exhaust possibilities of movements, the physical education teachers may hardly know how to start planning the lesson with this complicated framework. On the contrary, the movement themes Matsumoto's dance learning model are some fundamental movements, like run and jump. These fundamental movements are less foreign to physical education teachers. Meanwhile, they may also refer to Education Bureau's learning package on fundamental movements and customise other movement themes. These fundamental movements are skills within the curriculum of primary 1 to 3 students. (Education and Manpower Bureau, 2004: 6)



In addition to the effectiveness of Matsumoto's dance learning model, the teaching of Namstrops is also essential to enhance the quality of the lesson. The artists of Namstrops often demonstrate throughout the lesson. As the members of Namstrops are dance artists, when they demonstrate in front of the participants, their energy and projection are just like performing on stage. Among the local artists observing the workshop of Namstrops in last fall, we all agreed that Namstrops' teaching itself is a pleasant and energetic performance. Their demonstration does not only give the participants an idea of the required tasks but also motivate the students through their performativity. Furthermore, the three members of Namstrops are graduated from the faculty of education. They have strategies to keep the participants from boredom, such as shuffling the members of different groups or using the appropriate music with a rhythm matching the theme. Their twofold background (artist & educator) gives them an edge in their lessons. Furthermore, the three members of Namstrops work closely with each other for a long period, and they can share the roles in the lesson well.

Case Studies on Hong Kong Artists' Materials

Other than giving various workshops, Namstrops also tried the teaching materials planned by several local artists and gave their opinion on these materials.

Artist	Materials
Joseph	Invisible Ball
James	Dinosaur and Ball Manipulation
Emily	Chair
Andy	Baseball
Mon	Paper Aeroplane

I will first highlight some of Namstrops' feedbacks to learn from their perspective. Then, I will focus on Joseph's material as a case study because Namstrops planned a lesson based on Joseph's material after trying it.

James' workshop involved two elements. On the one hand, participants have to move like a dinosaur. On the other side, there was a leader who manipulated a ball, such as rolling it and squeezing it, and participants must follow the movement and the quality of the ball. Namstrops commented that students might not be familiar with the dinosaur theme. In this case, the instructor can bring some **pictures** of dinosaurs for students' reference or let the students **discuss** the image of dinosaurs in groups. Furthermore, Namstrops questioned the **relationship**

between the two themes, dinosaur and ball. If the instructor can establish a clear linkage, the students will be amazed. Otherwise, the students will be confused.

Emily’s workshop is based on the traditional game musical chair. After warming up with the typical version, she added variations of rhythm and body parts. The main theme of the lesson required participants to design a chair-like posture with their bodies, from an individual, two in a group and four in a group. Lastly, participants play the game of musical chair with these newly designed chairs. James commented that the loser easily felt bored as a beside outside the game. Namstrops suggested a **title** for the workshop, *Let’s Become a Chair Designer*. A suitable title can create an **expectation** for the participants so that participants will link up different parts of the lesson together under the umbrella of the title. Furthermore, they think that more **demonstrations** can make the tasks clearer for students’ understanding.

Andy’s workshop has baseball as its theme. Participants begin with learning some movements inspired by the baseball game (pitch, hit, catch & throw). After practising the variations of this movement theme, participants then form into groups to create their version based on these movements. Namstrops appreciated the concept of the lesson. However, the lesson was a bit too complicated for junior grade students. Andy might modify the instructions to be less baseball specific. Also, he can find suitable music to simulate the play.

Mon’s workshop is related to paper aeroplane. Participants played with their paper aeroplane first, then imitated the movement of paper aeroplane and created a flight plan in groups. The flight plan resulted in a short composition of dance. Namstrops recommended adding some situations, like an accident, to increase the variations of flying. Mon should make the goal clear because an objective connects different parts of the lesson, which might appear irrelevant to the theme. A clear goal can help the choice of music, and the music then affects the movement quality.

After going through the workshops of the four artists and Namstrops’ feedback on them, I will compare Joseph’s workshop and the modification made by Namstrops.

Objective	Begin with sound and rhythm; assist and develop participants’ connection between body movement and sound. Meanwhile, find the relationship between creative dance and sports through concrete ball games; develop the imagination of participants.
Task 1	A. Participants form a circle. One person claps a specific rhythm and others repeats that rhythm. Then switch to the next person clapping his or her rhythm and others repeats. B. Participants can make the rhythm through other body parts or hitting the floor. C. Adding one’s own voice is then allowed for creating the rhythm. D. Participants attempt to develop movements from the voice.
Task 2	Like 1D, but two in a group, then one is responsible to create the voice and the other is responsible to move. A. The one who moves reacts to the sound produced by another. B. One tries to dub the movements of another person.
Task 3	Develop movements based on an invisible ball games, with variations of tempo and direction. Teacher changes the kind of ball game for the participants.
Task 4	Four people in a group: two people are playing an invisible ball game; two people dub the ball game. Participants are free to change the kinds of invisible ball game as they like.



After the workshop, Namstrops team raised the issue of freedom. When the lesson is for junior students, it may be risky to allow them to create freely any sound and voice. They recommended setting some situations as a limitation frame, such as under the water and in the space. Also, students might be confused what to do, when they were asked to create freely. Demonstrations by teachers can serve as a guide for students to develop their movements and sounds. Three days after Joseph's workshop, Namstrops planned a lesson based on Joseph's materials.

Movement Theme	Souhei and Akifumi demonstrates the following three choices of making sound in a row: <ol style="list-style-type: none"> 1. Clapping with hands 2. Clapping on different body parts 3. Making sounds on the ground 4. Making sounds with their voice Split into three people a group and try out the combination of the above four option.
Image Theme	Playing invisible football in different situation: <ul style="list-style-type: none"> • In the universe • In a one metre cube • At an extremely hot environment
Group-Composition Theme	<ol style="list-style-type: none"> 1. Each group plays an invisible sports with voice accompaniment in a situation chosen by themselves. 2. Take turns to show the phrase to other groups.
Making Dance	Teachers number the group and control the sequence and in-and-out of different groups.
Performance & Appreciation	Each group takes turns to control the sequence so that everyone has a chance to appreciate the performance by other groups.



As it is the first time for Namstrops to use this material, it is less well handled as other materials created by themselves. However, we can see the teamwork within Namstrops: demonstrations by Akifumi Toyofuku and Souhei Minowa, archiving and assistance by Takafumi Kodama, advise from Rumiko Takahashi. The energetic demonstrations are still the highlight of their workshops. The participants were excited and gave a big round of applause after Namstrops' demonstrations. Namstrops often tried to make the theme clear, such as reminding participants to aware their voice accompaniment in this lesson. On the contrary, Joseph's workshop leaves room for the exploration of participants. James, one of the participating artist, comments that Joseph's lesson is like a choreography workshop for dancers, where participants can work out materials for a dance piece.

Imitation and Imagination

Among the materials being conducted by Namstrops in Phrase I, imitation is an element shared across several materials, including *Coca-Cola Zero*, *Olympic*, *Night Zoo* and *Picasso*. Rumiko Takahashi draws a trifold progression: imitation (模倣), expression (表現) and creation (創造). These three activities correspond respectively to three developmental stages of students: "lower grades of elementary school," "higher grades of elementary school" and "middle and high school". Takahashi claims that imitation experience is also essential for high school students when they do creation through "creative dance". She holds that imitation is a human phenomenon involving a physical transformation. From imitation, people acquire the reproduction and

recognition abilities, which Takahashi describes as a “doorway of creation”. (Takahashi, Kodama & Nagao, 2008: 12) In the materials mentioned above, participants receive different pictures on that theme, and they are required to imitate the postures in the pictures. Through imitating those postures, participants acquire some static body vocabularies as movement themes for the lesson. These movements are then extended and developed into short pieces of choreography.



Even though imitation experience is as essential as argued above, the object for students to imitate has to be well considered, especially for senior students. In Chiyoe Matsumoto’s research report’s observation, students’ association on movements changes from concrete to abstract when they grow.

- Primary school: area of nature
- Junior high school: human living
- Senior high school: thoughts and feelings (Matsumoto, 1989: 111)

This observation is coherent to the reaction of students in Namstrops workshops in Hong Kong last autumn. The primary school students enjoyed imitating the Olympic athletes in the theme of *Olympic*. However, Namstrops arranged two different themes with imitation for two groups senior secondary school students, i.e. *Coca-Cola Zero* and *Picasso*. For *Coca-Cola Zero*, participants tried to replicate almost the same postures as in the photos provided. Participants for *Picasso* also imitated the provided pictures, but these pictures are abstract works of Picasso. Also, Namstrops provided some descriptions about the figure in the painting, such as his or her emotions and thoughts. It is obvious that the *Coca-Cola Zero* material is less challenging than the *Picasso* material. Students of former although enjoyed the workshops, they felt like having a physical education, a step behind Namstrops’ “Contemporary Artistic Physical Education”. In other words, they found the material less artistic than it supposed to be. This comment may be biased because this senior secondary school is for art students.



Other than imitation, imagination is another keyword that often appears in the discussion and evaluation between Unlock Dancing Plaza and Namstrops. Both parties use this concept differently. The imagination used by Namstrops refers to imagining a situation. Most of the themes of Namstrops lesson are situational. Namstrops often reminds participants to imagine the situation. The situation does not limit to the roles the participants playing, like a spy or an athlete, but also the environments of the characters, such as a strictly secured bank or the stadium of the Olympic. Chiyo Kawaguchi (川口千代) compared the dance education in Kobe, Japan. For Rhythm Dance, students are only standing on a spot and do some steps with the rhythm, but there are not many spatial changes and movement variations. On the contrary, students of Creative Dance present a more fruitful use of body and space. Take the theme of spy as an example. When the students play the role of spy, they are very flexible in the use of space and body parts, such as jumping and climbing the columns. Also, they develop various body movements, like jumping, slides, running, and hopping. (Chen, 2006: 11) This comparison supports Namstrops' usage of situational imagining, which enables participants to engage their whole body in movement. When Unlock Dancing Plaza's artists, on the other hand, say imagination, they mean some kinds of creation. For example, in Joseph's workshop, participants created ball games that did not exist; in Emily's workshop, participants designed some unique shapes of "chair". This usage of imagination stretches the possibilities of reality, which is essential for creating original artworks.

Conclusion

The creative dance was not only developed in other cities but has been developed for over forty years since the 70s and 80s. Hong Kong's Education Bureau also published a teaching package to facilitate the teaching of creative dance. However, the implication of creative dance in the physical education curriculum seems not popular. Through comparing the learning model between Japan's and Hong Kong's creative dance curriculum, the latter, which is based on the Laban Movement Analysis Framework, appears to be more challenging to develop a lesson from it, especially for physical education teachers without dance training background.

Even though we can take the Japanese Learning Model as a reference, it is more critical to have Namstrops sharing their teaching experience. In their workshops, their performativity of teaching enhanced students' engagement and motivation of participation. This attitude is game changing and should be the strength of performing artists. Namstrops has given various suggestions after observing the teaching materials designed by local dance artists, such as allowing participants to share their thoughts in a group and setting a topic for the lesson to create participants' expectation.

Lastly, I investigate the imitation and two kinds of imagination that happened in the workshops. Although Takahashi holds that imitation is essential for the learning, the teachers should be aware of the object to be imitated, whether concrete or abstract, according to the ages of the student. The clarification of the imagination should be helpful when serving different objectives of the creative dance lesson.

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