

not only with minute movements of the speaker's body but also with corresponding movements by the listener. Both partners are locked into an intricate sequence of rhythmic movements. The work of Brazelton, Tronic, and Stern, among others, demonstrates this same "rhythmic dance" between baby and caregiver.

From this perspective, education itself becomes a dance—a dance between learner and teacher, and learner and object. Just as mass dances to become energy and energy to become mass, so the poles of learner and teacher and learner and object form paradoxical, yet unified, relationships transforming each other. When a dance is evaluated, it is viewed as a whole. The dancer is not assessed on how well he can pirouette, given scores on each skill and then

a total. He is evaluated as interacting with the music, the other dancers, and the audience. So, too, perhaps the only way to assess the child learning is to assess the moment; to look at the processes such as assimilation and accommodation; to study the compensations as they occur in the interactions between teacher, object, and learner; to value their rhythms. In the words of Capra:

"There is motion but there are, ultimately, no moving objects; there is activity but there are no actors; there are no dancers, there is only the dance."

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Errata

Please note in *The Effects of Progressive Interactivity on Learning From Interactive Video*, by Lemuel C. Schaffer and Michael J. Hannafin, *ECTJ*, 34(2) [Summer 1986], pp. 89–96, that the figure identified as Figure 1 should indeed be Figure 2, and vice versa. The titles are correct as printed.