

COVID ADAPTATION: EMBODYING THE DANCER

Secondary Dance - Senior - Public

Lesson 1: Mapping the Body

Physical Distancing Adaptations

When conducting these warm-ups and conventions, it is important to adhere to the Physical Distancing guidelines from your school board. Students should remain 2m apart at all times. Students in grades 4 - 12 are required to wear a mask. Although the government allows students with masks to work 1 metre apart, CODE recommends that all dance and drama work be done with 2 metres of social distancing in effect. Think about using alternate learning spaces such as the gymnasium, library or school yard.

Whole Class Instruction: With floor tape, demark areas where students can stand in the classroom with a metre grid or a peripheral circle so that they can participate in drama/dance conventions at a safe distance from one another. Floor tape that is slip-resistant and made of vinyl to prevent wear and tear during cleaning is recommended.

Partner work: Students can face a partner 2m across from each other. When face to face, outstretched hands should not touch one another. Refer back to personal-space warm-ups.

Small Group work: No more than 3 or 4 students per group to allow for recommended spacing of 2m between students.

If you must move your desks to create space, please ensure that each student is moving only their own desk and chair and then retrieving their own desk and chair in order to avoid contact with others belongings.

Refer to *General Tips for Safety in our Classrooms* in the Overview.

Safety adaptations specific to the instructional strategies and dance conventions in this lesson are embedded in green throughout it.

Equity Considerations:

When inviting students to create something at home to bring to the classroom for personal use, teachers need to be aware of possible equity issues for students without the resources or ability to do this without support; teachers may choose to have craft materials still in their packaging available to distribute to those who need them.

When deciding if technology and online applications or software is the best route for your adaptation to physically distanced learning, you must be aware of the technological needs, internet capability and capacity of your students. The utilization of technology to substitute in person collaboration can create equity issues related to the socio-economic status of the household, or access to the internet (e.g., rural versus urban internet capacity). Please take into account the differentiations and adaptations that meet the needs of your students

Critical Learning

Students will use anatomical knowledge and apply it to their personal body. Specific limitations and strengths will be identified. The purpose of the lesson is for individuals to recognize and appreciate their current physical condition as a work that will continually be in progress. This will heighten body awareness in each dancer and ideally prepare students to take responsibility for their own conditioning.

Guiding Questions

What significant changes in your physical conditioning (or development) have you noticed throughout this course?

What are points of intersection between the physical body and the expressive body?

Where are the areas of strength, weakness, flexibility, tightness, injury, imbalance and/or hyper-extension in your body?

Curriculum Expectations

Foundations

C1. Physiology and Terminology: demonstrate an understanding of the physiology of movement as it relates to dance, including correct terminology;

C1.1 identify and demonstrate an understanding of somatic techniques that enhance dance training and physical and emotional well-being

C1.2 analyse and explain movement patterns using correct biomechanical terminology

Learning Goals

(Unpacked Expectations)

At the end of this lesson, students will be able to:

- show a Body Map that identifies areas of significance within their own body
- understand some of the causes for tightness, injury, imbalance, or other areas of need

Instructional Components

Readiness

This unit should be taught toward the end of the course. Students will need to know muscular and skeletal anatomy so that they can apply it to biomechanical terminology.

The lesson includes an initial sub-task intended to identify students' prior knowledge of muscular and skeletal anatomy.

Terminology

Planes of the body: *Transverse, Frontal, Sagittal*

Movements of the body: *Flexion, Extension, Abduction, Adduction, Rotation (External, Internal), Supination, Pronation, Retraction, Protraction, Elevation*

Vocabulary that is specific to training methods and dance techniques studied earlier in the course.

Materials and BLMs

- "Language of Anatomy" signage [posted in the room](#)
- Notes on Skeletal and Muscular Anatomy that have ideally been taught/handed out earlier in the course
- Reference: *The Anatomy Colouring Book* (Kapit, Wynn and Lawrence M. Elson) ISBN: D-8053-5086-1
- [Anatomy and Asana: Preventing Yoga Injuries](#) by Susi Hately Aldous
- [BLM#1 Body Map](#)
- [BLM#2 Personal Remedial Training](#).

How to use Materials and BLMs during Physical Distancing

In a classroom following physical distancing guidelines it is important to reduce the amount of paper and other materials distributed in class. Many Dance & Drama experiences include source images and text which can be projected safely instead of distributed to students. To avoid the use of hand-held manipulatives and artifacts, take photos of them and project the images to students.

Often *Black Line Masters* (BLMs) are given to students to generate ideas, report, self-assess, peer assess, reflect, and to use as final exit cards. BLMs in our resources are all PDFs. Some can be projected, however others will need to be converted for independent or group use.

A few ways to do this include:

1. Convert the PDF to a Word or Google Doc and assign it to individuals or groups of students via Google Classroom:
 - Download the PDF onto your hard drive
 - Upload the PDF into your Google Drive
 - Open *file as a Google Doc*
 - Reformat as needed
 - Share copies with students
2. Create slides and assign them to individuals or groups. The slides have the original document as a background and add a text box on top of it so that students can type into it.
3. Put the questions on a Jamboard or other collaborative interactive program and assign a board to each group.

Materials to record brainstorming may be handled by the teacher who would record ideas. This material can also be projected on the screen for the whole class to see as the teacher records ideas from whole class discussion.

Students may use personal materials such as individual devices, notebooks, pens and pencils to record their own work.

Minds On

Approximately 20 minutes

Whole Class > Review

Important Note: Physical Distancing Physical Cue - work out with class on the first day a physical and/or spoken cue students may use and agree upon which indicates that someone is coming too close and within two metres of space. Practise it to normalize its respectful use.

Begin with a review of the muscular and skeletal system, as taught in an earlier unit or course.

Pairs > Quiz

Arrange students safely in the space where they may work with a partner and letter themselves A and B. Partner A quizzes Partner B on the skeletal system. A points to a body part on themselves and B must name the bone closest to that point. This is repeated with ten bones in total. Partner B then quizzes Partner A on the muscular system. B points to a body part on themselves and A must name the muscle closest to that point. This is repeated with ten muscles in total. When this is complete, A points to a part of the body and B responds by creating movement for this part of the body. Repeat with B leading this activity. Students are given five minutes to review earlier notes on Anatomy, finding the names of bones and muscles that were not used/overlooked in the pre-learning activity outlined above. Steps 1-3 are repeated with B quizzing A on the skeletal system and A quizzing B on the muscular system. The same partners are used but different locations on the body must be chosen.

Action!

Approximately 35 minutes

Individual > Body Map

Distribute BLM #1 using digital platform where they may use their own devices or their own notebooks and materials to complete this at home where possible

Distribute [BLM#1 Body Map](#) to each student. Instruct students to colour areas of the Map that represent strength, weakness, flexibility, tightness, injury, imbalance and/or hyperextension on their own body. A legend indicating which colour represents which condition should be

included. Post the terms associated with the "Language of Anatomy" (including anatomical planes and movements of the body) around the room.

Whole Class > Creating Definitions

Maintain physical distancing and have students work in small groups of 3 or 4 to complete the "Language of Anatomy" using their own individual materials and/or devices

As a whole class activity, invite students to aid in the creation of definitions for each of the posted terms. Instruct students to record the "Language of Anatomy" in their course binders. Teacher will then bring the class together and record the definitions from all the students using the white board or a digital copy of the material which can be left up and/or shared with students for reference. These terms and their accompanying definitions will remain posted for the duration of the unit or throughout the remainder of the course. Time can also be allocated to the demonstration of the terminology, as a whole class activity or in the small groups.

Consolidation

Approximately 15 minutes

Individual > Anatomy Chart

Ask the class to find a partner to work with and have the pair examine their Body Maps and their Language of Anatomy Charts in shared digital documents. Pose the question: *If a student has a weak lower back, what type of exercise could he/she do to improve the situation? Consider the various dance training techniques we've studied and use the Language of Anatomy to describe the remedial movement.* Ask students to engage in sharing training ideas such as stretches and share these with each other. They review these training ideas and give vocal pointers for effectiveness.

Individual > Personal Remedial Training

Distribute BLM #2 using digital platforms

Distribute [BLM#2 Personal Remedial Training](#). Working with their partner, have students use the remainder of the class to complete both this sheet and their Body Maps, building a repertoire of training ideas much like a warm up. Explain that any unfinished work is to be completed for homework as it is required for upcoming lessons.

Pause and Ponder

Assessment for Learning (AfL)

Once students have collectively contributed to the definitions for the "Language of Anatomy", ask the class to demonstrate various movements to you to see if the terminology has been understood. (ie "Flex and Extend your Foot", "Show me medial rotation in your upper left thigh.") Many of the terms should be familiar to the students through their regular use in dance instruction.

The Body Map and Personal Remedial Training Chart will provide information for the teacher on the students' conceptual understanding of their own physical conditions and their needs.

Assessment as Learning (AaL)

The essence of this lesson is a detailed self-assessment. You provide the tools and the vocabulary for the lesson and can provide oral feedback to the students on their *application* of these tools. However, you can observe the a-ha moments as students begin to pair up techniques they've learned with the current condition their own bodies.

Differentiation (DI)

While students are working on [BLM#2](#) encourage them to also consider all situations outside of dance that may have led to current conditions (ie other sports, car accidents, poor posture.) Be conscious of students who have unique physical conditions, if they choose not to draw attention it through this activity it is their right (i.e. scoliosis, forward head)

Quick Tip

If it is assumed that students know basic parts of the muscular and skeletal system by Grade Twelve, and it is not covered in course material, a review hand-out should be provided so that the students can properly participate in Minds On.

Link and Layer

Possible alternative training techniques that are covered earlier in the course may include Yoga, Pilates, the Alexander Technique, the Feldenkrais Method, Joan Skinner's Releasing Technique, Donna Krasnow's C-I [conditioning-with-imagery] Training

Hyperlinks in the Lesson

[BLM#1 Body Map](#)

[BLM#2 Personal Remedial Training](#)