

COVID ADAPTATION: EMBODYING THE DANCER

Secondary Dance - Senior - Public

Lesson 2: The Healing Art of Dance

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 distance 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

Established methods of physical conditioning are designed to cater safely to the majority of able-bodied people. Human bodies are intrinsically different. Therefore, dancers should become experts on their own bodies and take ownership of their own physical conditioning. This can be accomplished by picking and choosing elements from a variety of training methods. (i.e. yoga, pilates, the Alexander Technique, the Feldenkrais Method, Joan Skinner's Releasing Technique, Donna Krasnow's C-I [conditioning-with-imagery] Training)

Guiding Questions

How does training in a variety of dance forms expand your awareness of the possible positions and movements of different parts of your body (your kinesthetic range?)

How can you continue to develop physically, emotionally, intellectually and creatively as a dancer?

How can you apply your knowledge of dance techniques and training methods to address your body's needs?

Curriculum Expectations

Creating, Presenting, Performing

A3. Dance Techniques: demonstrate an understanding of the dance techniques and movement vocabularies of a variety of global dance forms;

A3.2 accurately demonstrate a wide range of movement techniques from a variety of global dance forms (e.g., correctly perform assigned phrases that alternate the use of weighted movement and movement requiring a weightless quality)

Learning Goals: (Unpacked Expectations)

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

- demonstrate a twenty minute physical conditioning sequence that is based on their body's needs
- using anatomical language, explain why they chose certain techniques from various forms

Instructional Components

Readiness

Students must be wearing proper dance attire and arrive prepared with their homework ([BLMs 1](#) and [2](#)) completed.

Through this course, students should have experience in training methods and dance techniques from a variety of dance forms.

Students should know safe practices in warming up, stretching, strengthening and practicing various dance techniques

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

- BLM #1 completed
- BLM #2 completed
- [BLM #3 Building my own Conditioning Sequence](#)

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.

In advance of this class, the teacher must create a 10-20 minute conditioning sequence that models the student's assignment in this lesson. The sequence should be a fusion of the training techniques taught in the course. It should highlight areas of focus for the teacher's current physical conditioning needs.

Music to accompany the teacher's conditioning sequence.

Minds On

Approximately 30 minutes

Whole Class > Conditioning Sequence

This whole group activity can be done while maintaining 2 metres distance.

Explain to the students that they will be led through a twenty minute conditioning sequence that has been designed to address the personal needs of you, the dance teacher. Describe some areas of concern and which techniques will be applied to address these needs. (i.e. For a tendency to hyper-extend the knees; begin with a series of plies where one consciously maintains a minuscule bend in the knees while standing in order to bring awareness to this habit. A combination of Pilates exercises with some other variations of sit-ups could follow to address lower back pain. If flexibility comes naturally, there could be a minimal amount of stretching). Lead the students through your twenty minute conditioning sequence. Be aware that the intention of this exercise is to model how a dancer can tailor and synthesize methods to meet their own needs.

Approximately 90 minutes

Action!

Individual > Creating a Conditioning Sequence

Reinforce to students that the conditioning sequence they participated in was designed to address the needs of you, the teacher. Explain that it is now the students' turn to develop their own conditioning sequence. Prompt: *Thank you for participating in my personal conditioning sequence. Depending on my health, and whether or not I'm performing, this sequence changes from month to month, or even week to week. I invite you now to develop your own conditioning sequence that addresses the needs identified in your Body Maps. Use the ideas you came up with in your Personal Remedial Training charts to weave together your practice.*

Distribute [BLM #3 Building My Own Conditioning Sequence](#) using digital platforms and post it on the screen if you are in the classroom. Read the instructions aloud to the group. Ask students to work with a partner who has identified some of the same conditioning needs for this task. Allow students who have high anxiety working with others to complete this task individually. Encourage students to bring music to the second class so they can set their sequence.

As an additional extension have each pair find another pair to review each other's conditioning sequence for peer feedback.

Consolidation

Approximately 20 minutes

Individual > Reflection

Students are to record their reflective work using their own materials and digital devices.

What challenges did you find in putting together your sequence?

What strategies did you use while transitioning or fusing various methods together?

What are the advantages/disadvantages of using a set method over creating one of your own?

Students should record their answers in their dance journals. (Alternatively, this could be done as an exit card). Tell the students that once set, the individual conditioning sequences will be practiced on a daily basis for the remainder of the unit.

Assessment for Learning (AfL)

Ensure students have access to their individual [Body Map](#) and [Building My Own Conditioning Sequence](#) BLMs. Offer suggestions or corrections to students who did not complete the assignment or who misunderstood some of the terminology. *The feedback can be generated through the teacher led conditioning sequence as well.*

Assessment as Learning (AaL)

At the halfway point in Action! gain the attention of the class. Tell students to pair up with the two students closest to them for "Share and Question." *This can be done while maintaining adequate distance among the dancers. Each partner reports to the other where they are in their progress.* They are then allowed to present their *partner* with one problem they are having so that the other two might provide some solutions (i.e. transitioning from one section to the next.) This assessment should last no more than 5-10 minutes.

Differentiation (DI)

Keeping in mind that your warm-up is designed for your body (as modeling is the intention), be aware of students whose injuries or inclinations differ from your own. Perhaps draw these students aside in advance of your conditioning sequence and provide them with some modifications or alternatives to the practice.

Quick Tip

Encourage students to draw on any method of physical conditioning that they have learned outside of dance class (i.e. sport, gymnastic, aerobic).