

COVID ADAPTATION: EMBODYING THE DANCER

Secondary Dance - Senior - Public

Lesson 3: Dancing Ourselves and Together

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

A solo performance provides a dancer with the opportunity to deeply explore the nature of the theme to be presented, but perhaps more importantly it is an opportunity to explore the Self. Dancing alone before an audience puts one in both a vulnerable and empowering situation. In preparation for this moment, a dancer can journey through the creative and critical process, uncovering and discovering ways to express the physical and emotional body.

While students may want to work alone in this lesson for their own safety purposes, they are encouraged to work in pairs as they move through these activities.

Guiding Questions

What concrete movements and choreographic structures can you use to illustrate the abstract idea you want to express?

How does intuitive creativity mesh with themes or stimuli to create choreography?

What personal story, interest or experience would be meaningful to you to explore through dance and performance?

Curriculum Expectations

Creating, Presenting and Performing

A2. Choreography and Composition: combine the elements of dance in a variety of ways in composing individual and ensemble dance creations;

A2.2 create a complex dance composition that explores an abstract theme

A2.3 use a variety of compositional approaches in developing dance creations that explore complex, challenging themes and moods

A4. Performance: apply dance presentation skills in a variety of contexts and performances.

A4.3 demonstrate both an intellectual and an emotional understanding of the artistic and expressive intent of a work in rehearsals and performances

Learning Goals

(Unpacked Expectations)

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

- identify Dancers who have created **partner and solo** works
- use the creative process to compose a **partner, small group or solo** dance

Minds On

Approximately 40 minutes

Individual > Conditioning Sequence

As students enter the class, ask them to find their partners and begin their conditioning sequence from a safe distance of 2 metres. (20 minutes). When students have finished, give general feedback on what you saw while the students were running through their sequences. Prompt: *Many of you arrived promptly and began your sequences right away - good work. Make sure that you are not distracted by the work of others, each of your sequences will look entirely different.*

Whole Class > Examining the Work of Solo Artists

Identify the learning goal. Prompt: *Today we will view the work of some prominent dance artists and begin to consider how you too can choreograph a work for yourself.*

Play excerpts from the work of two or three dance performances, prefacing each with the necessary biographical and production information for context. (Possible artists to consider: Kaeja D'dance: *Old Country* or *Zummel*, Adlephi University: *A tribute to Danny Grossman*)

Key Questions for Discussion:

*How did the performers manipulate **space, shape, time and energy** to engage the viewer?*

Who or what do you suppose each dancer was relating too in each performance?

When working with personal material, how can a dancer use his/her art in a healthy, expressive way?

*This lesson is three days long. Dancers will begin the following two classes practicing their personal conditioning sequence. (20 minutes X 2)

Action!

Approximately 120 minutes

Using the Creative Process to Create a Performance

Explain to students that they will use the Creative Process to choreograph a performance. Students will need **their own individual materials and/or individual devices.**

Imagining and Generating

Ask each student to find an appropriately distanced space in the classroom.

Prompt: *I am going to give you some prompts to help you find the theme for your dance. Only list ideas that you are ready to explore with your classmates for the purpose of performance.* Read the following prompts, giving students time to answer each one:

Record the prompts on an anchor chart in the classroom or on a smartboard screen or projector. Be sure to share this with the class by keeping it accessible for them to see in the room or as a digital copy such as a Jamboard.

- *List three life changing moments you have experienced. (i.e. births, deaths, moves)*
- *List three causes or issues that you are passionate about (i.e. poverty, environmental concerns, child abuse)*
- *List three things worth celebrating in life (i.e. art, seniors, nature)*
- *List any other concrete or abstract subject you feel has a movement vocabulary waiting to be expressed through you.*

Planning and Focusing

Invite students to gather in pairs or in small safely distanced groups of 3 or 4 and discuss their possible topics. Digitally distribute [BLM #4 Planning and Focusing for My Solo](#). Each member has a chance to read aloud their three favoured ideas. Their partner will provide feedback, regarding which subject sounds the most intriguing and where resources might be found for **stimulus**. Ask the partners to come up with 3 agreed upon ideas on which to base their movement work.

Exploring and Experimenting

Give students an appropriate amount of time to use as work periods for choreography. Each class begins with the students' Personal Conditioning Sequences.

Consolidation

Approximately 10 minutes

Individual > Conferencing

Meet with each pair as you circulate from a safe distance during the Exploring and Experimenting phase of the Creative Process. Suggest resources, provide direct instruction, remind students of elements, techniques and conventions. You may wish to record your ideas digitally and to share with the dancers.

Assessment for Learning (AfL)

As students enter and begin their personal conditioning sequence, note if there is anyone who has difficulty focusing on the independent nature of the task. These students may need extra guidance with unstructured time while choreographing their solos.

Assessment as Learning (AaL)

As students are discussing topics in their groups, provide feedback, as you circulate from a safe distance (you may record notes which can be shared with dancers digitally), to them on how you see they are progressing. (i.e. *I'm impressed that both of you were able to provide Sabika with*

some suggestions on how she could narrow down her topic. What suggestions would you give Stephen to help him find movement that would express this experience?)

Differentiation (DI)

Based on the needs of each student, more or less time can be spent on feedback.

Quick Tip

When choosing performances to share with your students, consider finding dancers who are influenced by or are traditional practitioners of forms studied within the course. (i.e. Graham's *Lamentation*)

Link and Layer

Once students begin working on their own choreography, draw their attention to various forms of stimulus used in past compositional assignments to help establish a movement vocabulary (i.e. poetry, photographs, movies or video footage, news reports etc.). Reinforce the necessity of each student finding stimuli to create this work.