

COVID ADAPTATION: EMBODYING THE DANCER

Secondary Dance - Senior - Public

Lesson 4: The Art of Critiquing with Kindness

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

Artists need to feel comfortable relying on their peers for feedback and guidance. It is important for a work to be vetted in a safe environment before it is presented to an audience. Equally as important, it is a dancer's responsibility to his/her community to become adept at providing honest and well-meaning feedback when presented with works-in-progress.

Guiding Questions

How can you use your artistic community to help you develop as a dancer?

In what ways can it be enriching to collaborate with fellow artists, when working on an independent project?

Curriculum Expectations

Creating, Presenting and Performing

A1. The Creative Process: use the creative process the elements of dance (body, space, time, energy, and relationship), and a variety of sources to develop movement vocabulary;

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

A4.1 revise, refine, and polish movement execution and choreography, with particular attention to how each detail contributes to the whole and to the intended effect

B Reflecting, Responding and Analyzing

B1. Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' dance works and activities;

B1.2 develop appropriate criteria and use them to interpret, analyse, and evaluate both the content and the fluency or expressiveness of a broad range of student compositions

Learning Goals

(Unpacked Expectations)

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

- give meaningful criticism to their peers with the intention of helping to create a more refined dance
- perform their dances as a work-in-progress to a group of their peers

Instructional Components

Readiness

Students need to know what to look for when reviewing a dance work. Reviewing a dance work will have been covered in an earlier unit when students have viewed and critiqued a live, professional performance.

Terminology

Sacrum

Materials and BLMs

- Personal devices to play music.
- Students required to bring in selected music for their dance pieces.
- [BLM #6 Work-In-Progress Feedback Form](#)
- [BLM #7 Moving Forward with my Solo Dance Creation](#)

BLM#6 and #7 can be adapted to suit the formation of performance pieces (duets/small groups)

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.

Minds On

Approximately 30 minutes

Individual > Conditioning Sequence

In **safely distanced space** begin the class by inviting students to warm-up using their personal conditioning sequence. (20 minutes)

Individual > Visualization

Direct students to find a comfortable seated position that allows their spine to be straight; sacrum rooted to the ground and crown of head reaching toward the sky. Tell everyone to close their eyes. Provide the class with the following situations to contemplate in meditation (10 minutes).

Prompt: *Think of a time you were given feedback in a way that made you feel defeated, insulted or centered out. *pause* Now recreate that same scenario. This time, imagine a way that the critic could have communicated to you in a way that made you excited about your work and willing to make changes for the purpose of enhancement.*

*Remember a time when you were given feedback that genuinely helped you to improve a project. *pause* Try to identify what it was about this helper's tone, words or body language that made you feel safe, motivated and supported. Take a moment to acknowledge the work and dedication you have put forth in conditioning your body and developing your solo. *pause**

Imagine that each individual in our class has put forth the same, or even more effort than you. What kind of language, tone of voice and body language can we offer one another to help each person's work progress?

Note: The script outlined above is a suggested guideline to follow that targets key elements of the lesson.

Action!

Approximately 45 minutes

Pairs > Critical Analysis Process

Describe steps of the critical analysis process as outlined below. Write **or project** the steps in a visible location so students can refer back to them (you may also reference the CODE creative process poster you have already hanging in your room). Ask students if they need clarification on any of the steps. **Distribute digital copies of [BLM #6 Work-In-Progress Feedback Form](#)** to each student.

Producing Preliminary Work

During performances, students stay in their physical distancing spaces.

One at a time, students perform their **dance creations**. While one **pair or group** is performing, **the whole class can record their notes on [BLM #6](#) using their own devices and materials.**

Consider recording the performance to share with the individual dancer in the virtual classroom.

Initial Reactions

When the dance **piece is finished**, the **class** reports what they felt while watching it or something the dance reminded them of. (e.g.: *"I felt lonely, cold and isolated while you were performing. Watching this piece reminded me of people working day-in and day-out on an assembly line."*)

Descriptions

Each group member then describes what they saw in the work. (e.g.: *What stands out in the work? What elements of dance were clearly addressed? What appeared to be an aspect of the composition that the dancer/choreographer worked particularly hard at capturing?*)

Analysis and Interpretation

Students can share their feedback digitally both with the teacher and then with the performers.

At this stage, a discussion occurs between the dancer/choreographer and the group. The performer describes the intended message or meaning behind the work. The audience contemplates this and compares it to their initial reactions. **Personal** context is brought into the picture and the audience helps the performer by sharing their personal interpretations and analysis. Both performer and audience try to put their ideas into context by sharing possible influences on their individual interpretations of the dance.

Expression of an Informed Point of View

Finally, each audience member identifies what they feel could use further exploration in the dance so that the dancer/choreographer has guidance in refinement and polishing. **The teacher can collate student responses from BLM#6 and provide them to the performer for reference.**

Consolidation

Approximately 10 minutes

Distribute [BLM #7 Moving Forward with my Solo Dance Creation](#) digitally.

Ask students to quietly and independently complete this form and [share it virtually with the class](#).

Assessment for Learning (AfL)

Guide students through the feedback meditation above. For students to share their work and be open to *giving* and *receiving* feedback, they must feel safe and be in a positive, constructive mind-frame.

Assessment as Learning (AaL)

Plan in advance to join groups who have struggling members. Casually participate in the feedback session so that those individuals who require more direction in their solo, receive it from the teacher

Differentiation (DI)

Option to group students in **Action!** based on similar Solo Creation themes. They may find inspiration in one another's work. Other possibilities include ability/experience groupings or groups created based on where each member is at in the creative process.

Quick Tip

It may be advantageous for the teacher to seek out multiple spaces in advance of this lesson. The more privacy each group has, the more focused the peer audience will be on the [dance piece](#) at hand.

Link and Layer

Remind students that while they are viewing their peers and taking notes, audience etiquette applies.