



THE COUNCIL OF ONTARIO **DRAMA** AND **DANCE** EDUCATORS

Drama and Dance
Creative Community in the time of
COVID Version 2.0

Reopening Schools in Ontario in
September 2021

7 NEW RESOURCES: 2 Elementary
(English), 2 Elementary (French), and 3
Secondary

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A MESSAGE FROM THE CODE PRESIDENT

Extreme situations call for a response. Crisis requires action. This is what happened in education in March 2020 and in all other areas of our society.

Since that time educators have adapted, changed, responded, and pivoted to meet the needs of learners in equitable and inclusive ways. As we move forward, our classroom practice must be informed by an awareness of the trauma and impact that isolation has had on everyone, staff and students alike, and a clear focus on community building and well-being of everyone involved.

We return to our schools in September 2021 once again aiming to provide quality education that preserves the integrity of our goals while maintaining safe practices and the need for action in the arenas of social justice, anti-racism, and climate change.

This time around we already know that we must work together to preserve integrity in our goals and missions, and maintain safe practices. We also realize that we need to move forward in a good way, and that we can work toward healing each other and our students through our drama and dance practices.

CODE's COVID adapted resources, [***Drama and Dance: Creative Community in the time of COVID***](#), released at the end of the summer 2020, was one of many things that we did to help meet the needs of teachers in this new environment. Through webinars, Fireside Chats and social media regional discussions, we were able to connect with drama and dance educators across Ontario, the country, and even internationally. Bringing us together to share ideas, strategies and coping mechanisms was and continues to be important. There is strength in community. CODE will continue to be that hub of community for all teachers who use drama and dance in education.

This summer, Educators from across Ontario came together to create CODE resources based on the principles of equity, decolonization and centering student voice. *The Grounded in Space and Place* resource writing project has resulted in five English and two French resources. All seven resources highlight the social justice, equity and pedagogical focus of CODE's mission and reflect our hope that, even in the face of uncertainty. We can adapt and grow, fostering deeper inclusion in our practices.

This September 2021, CODE is sharing our new resources with the release of ***Drama and Dance: Creative Community in the time of COVID - Version 2.0***.

Part of CODE's mission is to promote strong arts education in schools and communities across Ontario and we believe that Drama and Dance, both as art forms and as processes of learning, integrate the curriculum and facilitate essential learning outcomes. While we may begin this

school year with concerns and uncertainties, let us be confident in the important role that meaningful drama and dance education can play in building safe, caring, and inclusive classroom communities.

We hope you will make use of the inspiring new resources and strategies you find here.

We wish our members and school communities a wonderful school year.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Matthew Sheahan', with a stylized, flowing script.

Matthew Sheahan
CODE President



PRACTICAL SUPPORT FROM CODE FOR ONTARIO TEACHERS

WHO MAKES UP CODE?

CODE boasts a membership that is over 1000 strong! With a management board of 20 educators from across the province, CODE offers support to all regions of Ontario.

WHAT'S YOUR REGION?

There are seven CODE regions in Ontario representing a wide range of school boards and faculties of education. CODE understands the diversity of strengths and needs across the province and we deepen our regional support every year. Check your Board's region on our website under [CODE REGIONS](#) and get to know your [REGIONAL COORDINATOR](#). Each region has a Regional Committee chaired by the Regional Coordinator who is a CODE board member with a vote.

WHO SHOULD JOIN CODE?

We urge drama and dance teachers, elementary and secondary, French and English, from every school board in every region, to join their Regional Committee to give teachers in EVERY school board a voice and to ensure that your Regional Coordinator's vote on the board is informed and inclusive.

JOIN A CODE FACEBOOK GROUP!

Every Regional Coordinator manages a Facebook group to encourage online discussion by their teachers about local perspectives, ideas, challenges and expertise. Click on your region to link directly to yours and join!

[East Region](#)

[Central East Region](#)

[North East Region](#)

[West Region](#)

[Central West Region](#)

[North West Region](#)

[Toronto Region](#)

WE WANT YOU!

Thinking about making a difference for other teachers across our province? Join a CODE committee, learn more about supporting drama and dance, and then run for office on our board. [Get Involved!](#)

[TIDBIT: CODE and PROLOGUE TO THE PERFORMING ARTS are collaborating with a shared Trillium Grant to connect with elementary and secondary arts teachers in the Algoma DSB and local artists in Sault Ste. Marie and surrounding areas.](#)

GUIDING PRINCIPLES AND PRACTICE

CODE offers the following guiding principles/practices for the development of a socially just forward thinking drama and dance classroom:

❖ **Engage in personal reflection about dance and drama before you begin planning to avoid bias and misconceptions.**

For example, the ability to stop climate change is not exclusively dependent on STEM subjects. We will not save the world by focusing with a laser-like focus on science, technology, engineering and math without also developing highly refined creative imaginations honed to explore all possibilities for our math and science knowledge and skills. We will need personal and social responsibility to implement what we invent. The only way to move forward together after COVID is to ensure that students have access to all of the ways of knowing and experiencing the world.

Recognize that there is bias about the arts. All board documents on the well-being and social and emotional health of returning students should include all four of the arts in the curriculum, not just one or two of them: DANCE, DRAMA, MUSIC AND VISUAL ARTS. Explore whether or not the arts are equally resourced in your school board and are supported equitably by Instructional Leaders and/or Consultants. If not, why not? Does your board list the arts in alpha order or in a priority sequence? Do watch and then share widely the York Region DSB video on youtube: [Five Ways to be Culturally Relevant and Responsible in the Arts](#).

Understand that it is academic bias that supports the notion that some subjects are more academic than others, not research. In fact, retention of learning is lengthened when any content is delivered integrated with drama in particular. [Mariale Hardiman](#)

❖ **Become deeply familiar with the drama and dance curriculum.**

[Elementary Scope and Sequence Dance](#)

[Elementary Scope and Sequence Drama](#)

Although our arts curriculum was last revised in 2009 ([elementary](#)) and 2010 ([secondary](#)), it has become a model for countries around the world.

Do not assume that the dance and drama in education are the same as dance and theatre in the world around us, live or on social media. We are educating students, not training artists, although the artists of tomorrow may very well be ignited by experiences in dance and drama with you.

Dance as an art is not about learning steps, just as math is not about adding and subtracting. It is about creating movement to communicate ideas with one's body. All of us, regardless of body size, shape, flexibility, strength and coordination, can speak with our bodies. Dance as an art

focuses on creative process, critical thinking, and sharing feelings and ideas. “Embodied learning” is when the body, mind and soul are all actively engaged at the same time.

Drama is not an imitation of the superficial or always putting on a performance. It is about role-playing, students speaking their truth, and bringing stories to life. It is about exploring issues and problems, solutions and possibilities. The pedagogy of drama in education is connected deeply to theatre, but drama in our classrooms is about so much more than “putting on a play.”

Both the Dance and Drama curriculum are about high academic standards, creative process, and critical thinking. Understand that dance and drama disciplines are forms of embodied learning and cognition

❖ Understand the difference between innovation vs imitation in the field of dance education specifically (but also drama).

This is a misunderstood art form in the education system, even from 'dance people' who have been 'trained' physically in the private studio/conservatory setting. The creativity framework is not well understood in dance. It needs modelling and in some cases, re-education, especially if the teacher is a product of poor modelling and experiences in their former elementary and secondary education in dance, even if they received such education which in many cases is still inconsistent provincially. Teachers need to embody their own learning by experientially exploring instructional templates to better understand the creativity framework and this art form.

❖ Become dance and drama literate to inform instructional and assessment practices.

Every discipline has a language, a specific vocabulary that allows one to describe and explain what it is they are teaching and observing for assessment purposes. This needs to be a critical component of teacher education so that the dance/drama curriculum documents are accessible and easy to understand. The learning of this very specific dance and/or drama vocabulary is necessary to facilitate meaningful assessment practices because teachers need the language of the discipline to scaffold the learning and effectively observe, describe and assess the learning when it is occurring in children.

❖ Be sure to develop community building activities for use as you begin to work together again.

Drama and dance will be particularly useful for helping teachers recreate community in their classrooms and to support their students. Develop safe ways of greeting one another, showing support for one another, and managing the complex range of post isolation emotions with new practices and routines. There are community building resources on our website and in our newly added ones.

❖ **Embrace social and emotional well-being by ensuring the classroom is an emotionally and socially safe space.**

A primary focus of drama and dance teachers is to ensure that the classroom is safe not only physically, but also emotionally and socially for all students. We know that our students are only truly safe when the most vulnerable students feel safe. When they feel secure, they can engage deeply in the creative process, explore their emerging thoughts and feelings, share their critical thinking, and respond supportively to the ideas and work of their classmates. The complex emotional world of the students can be safely explored through being one step removed by the [safety of being in role](#) in both dance and drama.

“Social-Emotional Learning is a process being prioritized across the globe intended to provide students with the knowledge, attitude and skills needed to understand and manage emotions, to confront challenges and make responsible decisions by being self-aware, socially aware and confident—in essence, preventative mental healthcare.” SEL, 2020

❖ **Actively support and respect Indigenous students and teachers.**

Trauma is an issue faced in Indigenous communities throughout Ontario long before COVID. Focus on unlearning and relearning our history, challenging systemic racism and injustice wherever it exists, and teaching drama and dance without appropriation.

Please use our [In A Good Way Resource](#) and [CODE'S Call to Action](#). CODE works in active and respectful partnership with the First Nations, Métis and Inuit Education Association of Ontario www.fnmieao.com

❖ **Use the power of drama and dance to make a positive change in classrooms and communities, locally and globally.**

Recently CODE completed a two-year review of all of its resources, some dating back to the 1990s, with a focus on equity and current pedagogy. We have removed problematic resources and identified those which require revision.

We continue to create new resources and to respond to immediate social justice needs. CODE believes that anti-racist education is the responsibility of every teacher from JK to Grade 12.

This year, 20 years after 9/11, would be a good year for secondary drama and dance teachers to examine and use our resources written in collaboration with the [Aga Khan Museum](#).

CODE'S SUMMER 2021 RESOURCE WRITING PROJECT

GROUNDING IN SPACE AND PLACE

This summer, CODE developed dance and drama resources to support teachers in both English and French with a connection to the land. Our land based pedagogy focuses on drama and dance units that emphasize a connection to the land, place, space and/or sustainability. These new resources are centred on decolonization as a guiding principle. CODE does not promote or utilize resources that appropriate voice or culture.

"Land-based pedagogy is the progressive teacher that will provide us the tools to build healthy communities with sustainable futures. How can we better teach empathy? Instil responsibility and be examples of honorable human reciprocity? History? Survival skills? Land-based education offers higher levels of thinking not always found in traditional Western education." - [Mandi Reigh Elles](#), February 2020

All seven of these new resources focus on equity, decolonization and centering student voice.

We continue to focus on supporting classroom safety practices in the time of COVID so that teachers, as well as students, can focus on the creative process, critical thinking, and thoughtful exploration as a class without anxiety.

Our COVID guiding principles for these resources continue to be:

- Drama and Dance can be taught safely in schools during COVID.
- Students very much need to work with one another in person once again. There is no substitute for creativity and community in real-time in the same space.
- Performances for an outside audience should either not take place or carefully follow COVID safety information and school board safety protocols.
- Students will continue to share work created during instruction time with others in the class, following safety practices for distancing and breathing considerations.
- The challenges presented by doing dance and drama without physical contact or sharing of props, costumes and other materials can actually become creative challenges. For example, movement partners filling in the negative spaces of one another do so from 5 feet away. How does that change the visual effect? Characters in a dialogue must find ways to show differing relationships and moods without ever entering the 2-metre space, a space that is very powerful between two people. How can they find power further apart?
- All curriculum expectations can be addressed with adaptations for safety firmly in place.

ELEMENTARY RESOURCES - DANCE and DRAMA

Primary Dance and Drama Resource

Children in the primary division are engaged in play-based learning. Dance and drama are essential to the development of creative and critical thinking of these young students. The ideas underlying the Arts Curriculum are: Developing Creativity, Communicating, Understanding Culture and Making Connections.

“The emphasis in the primary grades should be an exploration of the student’s self, family, personal experiences, and the world. Since young children learn best by doing, it is especially important to provide opportunities for them to engage in open-ended, hands-on activities.” (p. 61, Arts Curriculum Grades 1-8, 2009)

While dance and drama are two separate arts, integrated learning is very much at the heart of work with primary students.

Primary/Junior Dance/Drama Resource (English): [*IF TREES COULD TALK*](#)
(members only)

Junior Dance and Drama Resources

With some adaptations, Dance and Drama activities can be done safely in the junior classroom. Health and Safety considerations do not interfere with creative process, problem-solving, and critical thinking skills. Involving junior students in the process of redesigning how the lessons and workspaces can be managed safely can be empowering and reinforce the importance and necessity of safe interactions.

During the COVID-19 pandemic, students have gone through a range of experiences and emotions. Dance and drama are excellent vehicles for addressing mental health concerns in safe and positive ways with this age group.

In the midst of the pandemic, many inequities have been magnified. It is essential to engage students in culturally responsive education. “[Culturally responsive pedagogy](#) is a student-centred approach to teaching in which the students’ unique cultural strengths are identified and nurtured to promote student achievement and a sense of well-being about the student’s cultural place in the world.”

“Junior students should have access to culturally diverse examples that allow them to explore more complex topics or issues and more subtle or abstract themes related to fairness, equity, and social justice.” (p. 96, Arts Curriculum Grades 1-8, 2009)

Dance and drama structures provide opportunities to build and rebuild community. Teachers can introduce strategies that establish connections, explore perspectives and find their voice.

“Arts instruction in the junior years is designed to engage students in meaningful interactions [...] Junior students learn to identify and explore multiple perspectives [...] communicate their own ideas and opinions for a variety of purposes and audiences.” (p. 95, Arts Curriculum)

Although dance and drama are often integrated into a single lesson or unit in the junior division, they are just as often integrated with other subject matter or focused on separately.

Junior Dance Resource (French): [LA VIE SECRÈTE DES PLANTES](#) (members only)

Junior Drama Resource (French): [TOUS QUE NOUS POUVONS SAUVER](#) (members only)

Intermediate Grades 7 & 8 Dance and Drama Resources

Teachers in the Intermediate division should explicitly teach and model the use of arts knowledge, skills and strategies across all subject areas. The curriculum for Grade 7 and 8 students is designed to engage students in tasks that they see as meaningful and motivate them to learn about and create artworks out of interest as well as to meet curriculum expectations. All topics and activities should invite interaction, inquiry, creative exploration, and critical analysis, and should promote anti-discrimination education. Drama and dance learning expectations encourage students to explore issues related to personal identity and community concerns. They need to be able to choose independently to interact with content that has personal relevance in their day-to-day lives, including material that deals with issues related to fairness, equity and social justice. (Arts Curriculum Grades 1-8, 2009)

Dance: In Grades 7 and 8, students refine their kinesthetic awareness and use all of the elements of dance to create dance works that express a point of view about a variety of issues, concepts and themes. Students at the intermediate level should be able to select a form of choreography appropriate to their theme and combine all the elements of dance effectively to communicate meaning.

Drama: Students in Grades 7 and 8 continue to focus on role play and the development of believable characters as foundational components of both process drama and theatre performance. At this level, an issues-based focus encourages students to deepen their capacity for empathy and for critical analysis of issues. Because drama is a highly social art form, teaching, modelling, and guiding effective group skills are essential. (pp 131-132, Arts Curriculum)

Junior/Intermediate Dance Resource (English): [THIS LAND HAS IT ALL](#) (members only)

ELEMENTARY DANCE

Adapting Conventions and Strategies

| Convention/Strategy | Suggested Adaptations |
|---|---|
| Body Storming | Following physical distancing guidelines, direct students to find personal space marked areas of the room (e.g., tape a metre grid on the floor) or move to an alternative learning space such as the gymnasium, library or schoolyard. |
| Dance Phrases and Sequences | Depending on group sizes, blending dance sequences may involve the following: There may only be enough room in your space for 1 or 2 groups to work together at a time. Non-moving groups can be brainstorming, researching, planning, revisiting media projects from the previous lesson, finding more source imagery, and observing processes. |
| Elements of Dance: Exploring Space & Locomotor Movement | When exploring pathways, use tape or chalk pens to create varying pathways (e.g. loops, curves, zig-zag, etc.) on the floor. Instruct students to sit in a large circle or square around the tape lines. Have students move along those pathways, one at a time to maintain physical distance, using various locomotor movements (e.g. skipping, galloping, rolling, etc.). If needed, use digital images to indicate the type of locomotor movement and intended pathway. |
| Flocking | Roughly position half the class in a “stretched” diamond formation to accommodate for physical distancing. The other half of the class may watch in their own personal spaces, marked on the floor or at tables, etc. Students need enough room to move their arms freely and bend and stretch within their <u>personal space</u> . The outdoors are particularly good for the first flocking experience as space is not limited. During physical distancing, flocking should be done in smaller groups at a larger distance than is traditional. If working online, students could do a full turn after they are leading and then go on to follow another predetermined leader on the screen. |
| Mirroring | Partner students together. Students can face a partner two metres across from each other. When face to face, outstretched hands should not touch one another. If needed, use tape on the floor to indicate where students must remain while mirroring. |

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| Shadow Dance | Students will not be able to explore interconnectedness in dance in the same way during physical distancing. They can be encouraged to try the ideas of responding to one another and working with levels, negative and positive spaces, shapes, and angles from afar. Students might also like the idea of working with projected images or projected shadows. Projected image: Record A and live feed or replay the video, and B could respond to A's movements. Shadow: Shine a light on A and B interconnects with A's shadow. |
| Soundscape | Instead of creating the soundscape with a large group, students can do this individually or with a partner physically distanced by at least two metres and not facing each other while making the sound effects. |
| Warm-Ups | Lead the class through a warm-up to prepare them for the dance lesson. This may need to be done in 2 groupings depending on space. Ensure students remain in their 'home spaces'. You may also consider an outdoor space if students are able to focus there. |
| The Wave | To ensure physical distancing, only have groups of four perform the Wave at one time. The students' focus needs to remain completely ahead of them, and they should not look side to side. Encourage students to feel the energy of the group and move slowly and controlled in order to stay in line with each other. Instruct all members of this group to refer to the prompts (role on the wall, emotion). Students should not be standing and moving together shoulder to shoulder. You may also consider an outdoor space. |
| Writing in Role | This strategy is easily done in an individual's journal or have the students send it to the teacher electronically. Students may use technology or participate in this process in a way that respects physical distancing guidelines related to writing. This strategy could be a task done during online learning portions of blended learning if that is the model determined by your school board. |

ELEMENTARY DRAMA
Adapting Conventions and Strategies

| Convention/Strategy | Suggested Adaptations |
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| Artifacts | In lieu of having physical objects in the classroom, project images of these artifacts on a screen or wall in the classroom, or the teacher can number them and display them throughout the room so that everyone can see them. |
| Choral Speaking | Make the groups small and use a physically distanced triangle or four corners for staging safely. For all vocally focused activities, it is important to ensure the students are separated physically and all facing the same way rather than facing one another. The unknown issue with this strategy is whether or not masks will be required. Muffled choral reading may be the outcome, but the students will still be speaking aloud together, hearing one another, seeing one another and working together in a variety of ways. The creative process here will be more important than the product. |
| Clay and Sculptor | Assign partners and have students decide who will be the clay and who will be the sculptor. Choose a word or phrase from a text or source you are working with and tell the sculptors to create a piece of art using that word as the title and using the "clay" in front of them by verbally instructing their partner to take on a specific pose and/or facial expression. Under normal class circumstances, students would 'shape' the others by physically moving them into a specific pose; however, to accommodate for physical distancing, this 'shaping' will occur verbally. This becomes an excellent strategy for developing precise communication. |
| Collaborative Writing | Organize students into small groups with no more than 2-3 students per group in a primary classroom to allow for recommended spacing of 2m between students. If spacing of two metres is not possible, students can wear a mask or face shield. Each member of a group could write their own piece, then partner up following physical distancing guidelines. Students can complete alternate lines and create a collaborative poem. |

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| Corridor of Voices/Landscape of Voices | The Corridor of Voices used here is changed to Landscape of Voices to reflect an adaptation of the technique wherein students stand in two lines often facing inwards while the teacher or a student in role walks down the 'corridor' stopping at each student and facing them to receive the thoughts of others. In Landscape of Voices, students stand at a distance from each other and the perspective of each student is given when the teacher or a student in role gestures/points at them or calls their name. |
| Guided Imagery | Provide open, physically distanced, safe space for the guided imagery. Students should remain two metres apart at all times. With floor tape, demark areas where students can stand, sit or lie down with a metre grid or a peripheral circle so that they can participate at a safe distance from one another. If any movement prompts are included, instruct students to do so in their own "bubble". |
| Hot Seating | Allow time to elapse before permitting students to move into a space that has just been occupied by other students. If masks are required, students will have to speak slowly and clearly to be understood. Consider what <i>actions and gestures</i> might add to their role-play for clarity. Consider if shifting the spotlight from one speaker to the next can be done without students changing position in the space. Alternatively, chairs can be placed (2 metres apart) facing the rest of the class to maintain safe physical distancing. You may consider an outdoor space. |
| Inner/Outer Circle | This strategy usually has the class get into two concentric circles, the inside circle facing the outside circle, with the ability to change partners quickly. In order to maintain physical distancing, you might have students sit on chairs two or four lines facing each other so that every student has a partner leaving 2 metres between the students for physical distancing. One line moves, and all students carry their own chair to maintain physical distance but allowing for maximum collaboration and participation. Alternatively, you might have students stand in 2 lines, each line facing out in the opposite direction (back to back, but not too close). You may also consider an outdoor space. |

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| Role Play | Rehearse expectations for moving in and out of role, and for the physical space that might be occupied while students are in-role vs observing. Allow time to elapse before permitting students to move into a space that has just been occupied by other students. If masks are required, students will have to speak slowly and clearly to be understood. Consider what <i>actions and gestures</i> might add clarity to their role play. If masks are not required, students watching others share should sit as far away from those presenting as possible. You may also consider an outdoor space if students are able to focus there. |
| Role Play Retell | Together, determine the main ideas of the story. Depending on space and school board guidelines, have them role-play one key moment from the story as one of the group members narrates. Consider taping a grid on the floor that delineates each students' 'home space.' Consider how to place the audience to maintain physical distancing and reminding students to avoid touch and maintain distance during the role play. |
| Role on The Wall | Students could be assigned their own marker to add to the image and sanitize the marker after. Or Students could dictate their ideas and responses to the teacher or one assigned recorder to add to the Role On The Wall. |
| Scene Work | Organize students into small groups of 3 or less and maintain a safe physical distance of two metres between students. Alternatively, students can write a short scripted scene independently or create a storyboard to maintain physical distancing. Ask students to present or read their scenes to the class. |
| Storytelling | Students can generate ideas and brainstorm together from a physically distanced space, but the act of creating and performing the story is easily done by one, two, or in a small group depending on space. |
| Spectrum of Difference/ Fold the line | This strategy is a take on Opinion Lines. In this case, students are asked to weigh in on their views by indicating vertically with their arm or hand how much they agree or disagree with a statement by indicating their position on the spectrum based on the height of where they put their hand. This can also be done with the whole body with students standing, crouching, or sitting to indicate their place on the spectrum. |

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| Tableau | <p>Students could create tableaux in individual statues, or at home with their family and take a picture. Groups of students could also create statues in reaction to each other from at least two metres apart to ensure physical distancing. Alternatively, the class may create tableaux one at a time with the teacher guiding and sharing explicit prompts for the observing students. You may choose to create a grid on the floor or to mark out where students may form a tableau to ensure they have their own space according to physical distancing guidelines. Considerations need to be made for sharing these tableaux. For example, adjustments may need to be made for how many students present their tableau sequence at once based on the needs of the space. You may also consider an outdoor space.</p> |
| Tableau Crossover | <p>Direct two groups to assume their positions in their own tableau. When the music begins, ask everyone to slowly unfreeze and begin to cross the space. Demark a safe pathway with pylons or floor tape for students to cross over. Emphasize the importance of moving in extreme slow motion. Each person then takes up the position of their partner and freezes. Advise students to remain frozen in their new tableau until you signal for everyone to slowly dissolve and, in slow motion, return to the original tableau. Physical Distancing Variation: Have half the class perform at a time so that they can take turns observing and sharing feedback with each other. Using alternative learning spaces such as the library, schoolyard, or gymnasium may be suitable. To accommodate for physical distance, students will stay stationary instead of literally crossing over to take the position of a partner in the other tableau.</p> |
| Thought Tracking | <p>Thought tracking is a natural follow-up to still images and tableau. Once children have made an image, explain that when you prompt them by saying their name (in or out of role) or give a sound cue, you would like them to speak the thoughts or feelings of their character aloud. Students can also practice how to reveal the inner thoughts of their character without prompting, using visual/sound cues from group members.</p> |
| The Wave | <p>To ensure physical distancing, only have groups of four perform the Wave at one time. The students' focus needs to remain completely ahead of them, and they should not look side to side. Encourage students to feel the energy of the group and move slowly and controlled in order to stay in line</p> |

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| | with each other. Instruct all members of this group to refer to the prompts (role on the wall, emotion). Students should not be standing and moving together shoulder to shoulder. You may also consider an outdoor space. |
| Writing in Role | This writing is easily done in an individual's journal or have the students send it to the teacher electronically. |

Junior Drama before COVID - Toronto Region



Photo published in OECTA's Catholic Teacher Magazine June 2019

SECONDARY RESOURCES - DANCE

Intermediate Grades 9 & 10 Dance Resources

Dance at the Grade 9 level introduces students to the notions that movement is a medium of expression and that the human body is an instrument. Dance transforms images, ideas, and feelings into movement sequences. Students will generate movement through structured and unstructured improvisation. Performance is integral to the work, but dance presentation skills are allowed in a variety of contexts [and, therefore, adaptable during COVID]. Grade 10 focuses on developing the technique and creative skills introduced in Grade 9. (Arts Curriculum Grades 9 & 10, 2010)

Senior Dance Resources

Grade 11 Dance emphasizes the development of students' artistry, improvisational and compositional skills, and technical proficiency. The focus remains on Creative Process, Choreography and Composition, Dance Techniques and Performance with flexibility about the contexts and types of presentations. Dance science is an added focus in grade 12M, whereas 12O remains focused on the physical and reflective aspects of dance. (Arts Curriculum Grades 11&12, 2010)

Senior Grades 11 & 12 Dance Resources: [*IF THE WATER COULD TALK*](#)
(members only)

Secondary Dance Before COVID - Central West Region



SECONDARY DANCE
Adapting Conventions and Strategies

| Convention/Strategy | Suggested Adaptations |
|--------------------------------|---|
| Warm-Up/ Conditioning Sequence | To facilitate adequate spacing, measure out and mark space on the floor using painter's tape or Gaff tape to ensure a safe distance between students. Be sure to also measure out the space where the teacher is leading. |
| Guided Improvisation | This can be teacher-led while students move physically in their own designated space. |
| Traveling Through Space | To maintain physical distance, students may be instructed to move from one designated spot to the next, facilitated by the teacher in a controlled manner. Consider using a clap to cue all dancers on when to move after providing a warning that the time to move is approaching. |
| Partner Work | Partner work can be done at a safe distance from across a room with no contact between dancers. |
| Call and Response | This type of partner work can be done at a far distance. |
| Flocking | Students can do this while maintaining their distance as they transition between leaders of the movement. Teachers can also move around the perimeter at a safe distance to facilitate this type of activity. |
| Mirroring | Can be done while maintaining physical distance. |
| Negative Space | Pairs can work from a distance to do this as they start and stop in response to another dancer's movements while separated by a safe distance. |
| Body Storming | Can be completed as individuals or as call and response in partners at a safe distance. |

SECONDARY RESOURCES - DRAMA

Intermediate Grades 9 & 10 Drama Resources

In Grade 9, students use the elements of drama to examine situations and issues relevant to their lives. They create, perform, discuss, and analyse drama, and then reflect on the experience to develop an understanding of themselves, the art form, and the world around them. This work is deepened in Grade 10 with the students expected to take responsibility for decisions made in the creative and collaborative processes and reflect on their experiences. There is an increased emphasis on exploring dramatic sources from various cultures. (Arts Curriculum Grades 9 & 10, 2010).

Intermediate Grades 9 & 10 Drama Resources: [GOING IN FEET FIRST](#)
(members only)

Senior Drama Resources

Grade 11 Drama requires students to create and perform in dramatic presentations. Students analyse, interpret, and perform dramatic works from various cultures and time periods. Students also research acting and analyse the functions of the different positions in theatre, such as playwrights, directors, actors, etc. In Grade 12, students should be experimenting individually and collaboratively with forms and conventions of both drama and theatre. They interpret literature and other texts and media sources and analyse how drama skills are related to personal skills and social awareness. (Art Curriculum Grades 11 & 12, 2010)

Senior Grades 11 & 12 Drama Resources: [AN IMPASSIONED STAND](#)
(members only)



Secondary Drama
Suggested Adaptations for Conventions and Strategies

| Drama Convention/Strategy | Suggested Adaptations |
|----------------------------------|--|
| Choral Reading | Make the groups small and use a physically distanced triangle or four corners for staging safely. For all vocally focused activities, it is important to ensure the students are separated physically and all facing the same way rather than facing one. With masks required in grades 4 - 12, muffled choral reading may be the outcome, but the students will still be speaking aloud together, hearing one another, seeing one another and working together in a variety of ways. The creative process here will be more important than the product. |
| Flocking | During physical distancing, flocking should be done in smaller groups at a larger distance than is traditional. If working online, students could do a full turn after they are leading, and then go on to follow another predetermined leader on the screen. |
| Freeze Dance | Play Freeze Dance in two to three shifts to allow students to be able to physically distance (e.g., If you have a class of 28, split them into three groups of 10, 9 and 9 to create more space to move). |
| The Great Game of Power | Instead of having students manipulate chairs and a water bottle to change the power dynamics, the students take turns asking the teacher to rearrange the desks and water bottle. |
| Image Theatre | The “images” will be created through verbal commands and instructions by partners, instead of physical manipulation, and the “gallery walk” will be conducted from two metres apart, and move in one direction to allow students to maintain a safe distance. |
| Inside/Outside Circle | Inside/Outside Circle usually has the class get into two concentric circles, the inside circle facing the outside circle, with the ability to change partners quickly. In order to maintain physical distancing, have students sit on chairs two or four lines facing each other so that every student has a partner leaving 2 metres between the students for physical distancing. One line moves, and all students carry their own chair to maintain physical distance but allowing for maximum collaboration and participation. |

| | |
|--|---|
| Monologue (Writing and Performing) | Monologues are inherently one person performing, so an ideal task for physical distancing. Sharing electronic copies for peer editing and reviewing is a safer method to maintain hygiene and physical distancing. |
| Newspaper Theatre (Theatre of the Oppressed) | Groups will be only 3-4 students, and will share their readings from at least two metres apart, and will not face each other while reading/speaking, unless masked. |
| Soundscape | Instead of creating the soundscape with a large group, students can do this individually or with a partner physically distanced by at least 2 metres and not facing each other while making the sound effects. |
| Storytelling | Students can generate ideas and brainstorm together from a physically distanced space, but the act of creating and performing the story is easily done by an individual. |
| Tableau | Students could create tableaux in individual statues, or at home with their family and take a picture. Groups of students could also create statues in reaction to each other from at least two metres apart to ensure physical distancing. |
| Walk as.../Walk In Space | Usually, this activity would occur with each member of the class engaged in walking as...through space together. Where space does not allow for safe distancing, split the class into two or three groups and run this activity multiple times. |
| Wax Museum | In order to play Wax Museum safely, students need to have established a gesture that reminds other students that they are entering within two metres, and the game could be played in shifts to allow for proper physical distancing (e.g., If you have a class of 28, split them into three groups of 10, 9 and 9 to create more space to move). |

ON-LINE AND HYBRID LEARNING MODELS

In 2020-2021, teachers taught either physically present with their students in their schools or at a board-created Virtual School. Once COVID escalated and schools were closed, teachers who had been in their schools had to quickly adapt to various models, all entirely on-line.

In September 2021, some boards did not continue their Virtual Schools for financial reasons. Instead, a hybrid model of learning was created in which teachers are assigned two different classes to teach concurrently, one in person in their classroom, and one on-line composed of students from across the board who are situated in their homes. In most boards, this was a secondary model but in one or two boards, elementary teachers are working in this way. Teachers and students are stressed and learning is compromised. Please read:

[CODE Response to Hybrid Learning](#)

As stated, we will develop strategies UNDER PROTEST to assist our drama and dance teachers required to work in this way. These will be added to our website when they become available.

The following are suggested strategies for ON-LINE LEARNING models in drama and dance:

- Use asynchronous learning time at home for solo tasks such as reading scripts, creative writing, creating journals or portfolios of original work, or finding sources of inspiration for creative work that will take place in person.
- If digital tools are available, students can view recorded theatre productions online, contribute ideas for project work through Jamboard, and can write scripts collaboratively through Google Docs. Students may be able to use apps such as Flipgrid to record performance work that can be posted for feedback from their peers through comment threads. Groups may be able to meet virtually to discuss, plan, and rehearse in-class assignments.
- CODE posted resources for parents when schools first closed, and these continue to provide useful links for teachers engaged in on-line teaching.

[Elementary](#)

[Secondary](#)

- Educators have already been using the Distance Education resources we created for ARTSECO (The Arts Education Consultants of Ontario) in collaboration with the York Region Arts consultants, and these are posted on our website.

[Elementary Resources](#)

[Secondary Resources](#)

TIPS for intermediate/secondary dance from on-line teachers of AQ courses:

- The first couple of times, we realized that what we see on the screen is mirrored, and what others see is not. So finding our left from our right was confusing. Establish this early on so students know how to perform to a camera.
- Always make sure there is good light so the body can be seen. Sometimes some students (by accident) performed in a backlit room, and they looked like shadows and silhouettes, which was actually very effective but should be a conscious choice.
- With warmups, have a student present while the teacher assesses (Brain Dance works well with this because eventually everyone knows it). Everyone should be able to have their camera/video far enough away that the whole body is visible. Students can set the view so that you see the presenter on the full screen and not necessarily the whole class.
- For group work, we created breakout rooms, and they had a time limit of 10 to 15 minutes. For Google Meet, you can set up separate Meets and then add the students into them for their breakout group session. If you create separate Meets, then you can jump in and out of the 'rooms' to see how the students are doing.
- When presenting work, have only the presenters' screens on, and everyone else can mute and turn their video off. This way, the only screens visible on the monitor are the presenters.
- When doing site-specific dancing (live session), some students used the computer as a prop and carried it to new sites as if it were the body and eyes.
- When accommodating for space, we did many chair warmups and chair dances so that students could stay in their self space. Different body bases that were used in chair dances were the bum, hips, back, hands, knees and feet.
- When performing, the teacher can record the screen or the session, so students' collaborative performances are recorded for assessment. Students can also record their own performance in a break out room or if they are working collaboratively outside of school hours. They can then submit this recording as their final performance.
- Sometimes it was hard to hear the music, so it worked better when a DJ or someone else played the music from their computer. Usually, one of the instructors did it, but it might be a good job for a student to take on.
- Much of the choreography was created without music, and we worked with counts or improv sections. Music was played after during the performance, and there were many happy accidents and some that didn't work well with the music chosen. This was a critical section to reflect upon the importance of music to relay an emotion.

TIP: Visit [CODE YouTube](#) to watch drama and dance classes in action and also view resources easily adaptable for distance learning posted by our Regional Coordinators last summer.

ADVOCATING FOR ARTS EDUCATION IN OUR SCHOOLS: **ESSENTIAL LEARNING FOR UNCERTAIN TIMES**

Achievement, equity, mental health, well-being, and inclusivity within our Ontario school communities, indeed within schools everywhere, cannot be achieved without thoughtful funding that involves analysis of pedagogical research and deep reflection about systemic assumptions and biases in education. CODE supports all government and school board initiatives that demonstrate evidence and outcomes based thinking and/or practices.

People for Education (PFE) produced an analysis of [Ontario's Grants for Student Needs for 2020/2021](#) that shows that overall funding for education suffered a net loss of 1%. Ontario schools cannot afford reduced funding on infrastructure until schools are safe for all students and staff, both physically and emotionally.

CODE submitted our own [Response to the Ministry's](#) request for consultation about the opening of schools which can be found on our website under [Advocacy](#).

Ministry of Education: *What is required for students returning to school in 2021?* CODE replied:

Students will be returning to school after experiencing trauma, whether mild or severe. Our sense of school community has been shattered as has student learning of social skills, positive group behaviours, and inclusive attitudes and interactions. There has been no way to practice working cooperatively with others and to regulate emotions within a community group outside the home. Many students were unable or unwilling to keep their cameras on during remote learning.

1. Administrators and teachers partnering to rebuild school communities through the Arts is required to create a positive school community with a focus on inclusivity and well-being.

Support for trauma counsellors is essential for individual student counselling but it is not enough. We must infuse our schools with arts education. This focus must happen in classrooms whatever the subject focus. But, the arts are very often overlooked because they are misunderstood, and because too many principals do not recognize their personal biases about the arts and about the systemic hierarchies within which they prioritize learning. During this pandemic we all experienced the powerful positive effects that dance, drama, music and visual arts have had on adults as well as children to help us deal with our feelings and survive our isolation. All four of these highly academic disciplines are essential to the processing of our collective trauma, and to forging ahead as an educational system and as a society. The arts are key to unlocking the transformative impact STEM that will change social systems. This focus can happen in classrooms whatever the subject focus and principals play an important part in rethinking biases about the arts and identifying how harmful systemic hierarchies of learning are reproduced.

2. Dedicated post-trauma funding in 2021 and beyond is essential to ensure that all four of the arts in the curriculum are made available to all students in our elementary schools and as elective credits for our secondary students.

This is essential to the well-being of all involved. Drama and dance promote community

and group identity as students create together with their bodies as well as their minds. Creation involves critical thinking as every visual and media arts, music, drama and dance student understands.

- [Why dance is just as important as math in school](#) Sir Ken Robinson, 2018, TEDtalk.
- Last summer, the New Jersey State Board of Education made news by releasing an [Arts Education & Social and Emotional Learning \(SEL\) Framework](#) in conjunction with the *2020 New Jersey Student Learning Standard for Visual and Performing Arts*. The framework shows the inherent connection between SEL and the arts and makes it clear as to why drama and dance and the other arts are necessary for teaching after trauma and for a rigorous and enriched education of our students.
- See New Zealand's approach to students returning to school after the trauma of earthquakes and fires: [Te Rito Toi](#).

3. All students will require gap analyses followed by results focused teaching that creatively blends the learning of missed knowledge and skills with the new learning for the grade and level entered after COVID.

Often folks unfamiliar with the pedagogy of the 21st century assume that rote learning and memorization remain at the heart of learning. They are wrong. Educational research is very clear that successful teaching and learning is foremost relational, and that students must feel safe in the space and be engaged in the work to learn deeply and to achieve high expectations in all subjects. Students must be engaged in both creative and critical thinking. We need to ***do math and science*** and we must ***imagine what to do with math and science*** if we are to truly change the world; we must hone our imaginations as well as our critical thinking skills through arts education and apply these learnings to our mathematical and scientific understanding. The creativity and learning in the drama and dance (all arts) classrooms is essential academic and transferable knowledge. The skills and knowledge acquired in the arts classrooms are essential to survival in the 21st century.

TIP: For specific dance and drama resources available on our CODE website that provide concrete support strategies for a variety of mental health and social justice related issues and challenges, please see this section of our 2020 document: [“Addressing trauma as we return to our schools”](#) pages 5 to 8.

LOOKING FOR OUR eighteen COVID ADAPTED RESOURCES? Click [HERE](#).

Class Performance before COVID, East Region



IN CONCLUSION

First and foremost, CODE believes that Ontario Boards of Education need to act forcefully to maintain all of the arts: Drama, Dance, Music and Visual/Media Arts. We also advocate for Physical and Health Education and Indigenous Studies and believe that ALL subjects are integral to the education of our students.

CODE will continue to emphasize higher-level thinking skills, interdisciplinary learning in elementary grades, and the pedagogy of community, such as social relationships, personal and social identity, active listening, and respect for your own body and for the others in the room. We will focus on creative process and critical thinking and integrate these skills with math, technology, and science work so that our students will be truly ready for what comes next. We continue to give students the opportunity to find their voices, share their thoughts and feelings and work together in a new way.

In the fall, this will include well-being, coping with anxiety, resilience and personal and social responsibility. We in education must ensure that we also include finding hope and rediscovering a belief that our future can be a good one. Who better to tackle all of this in our schools than drama, dance, and the arts? We saw where people turned for comfort when we were in isolation in our homes. The Arts became more critical than ever before. Please ensure that all of the arts are taught in your elementary classrooms and in your secondary schools in the fall.



How we will all feel when our schools are safe once again!