

LUNA DANCE INSTITUTE

# SUMMER INSTITUTE

2020 – part two

A NEW FORMAT FOR A FULL YEAR OF INQUIRY

LUNA DANCE INSTITUTE

# Day Six – SI 2020

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RECONNECTING AFTER SHELTER-IN-PLACE HOLIDAYS

# Vocabulary Game

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Cut out words in the back of your book

- Explore words individually modified by size, body-part, tempo, place
- Partners improvise with a few words
- Exploration/improvisation with over/under, around/through, toward/away
- Make a dance with your partner using your distinct words and the relationship words
- Show

# What do you already know?

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Complete survey of what you know and want to know on these theories

Constructivism

Motivation

Culturally Responsive  
Teaching

Cognition

Situated Communities of  
Practice

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# Day Seven – SI 2020

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FULL DAY *MIDYEAR* MEETING



<https://college.lclark.edu/live/files/25190-multiculturalcommunicationpdf/>

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Zaretta Hammond, Culturally Responsive Teaching & The Brain: Promoting Authentic Engagement & Rigor Among Culturally & Linguistically Diverse Students

<https://www.teachingchannel.com/blog/culturally-responsive-teaching-brain>

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# Understanding Culture

## Software for the brain's hardware (Hammond)

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- Surface Culture: concrete elements-food, dress, holidays (low emotional charge)
- Shallow Culture: unspoken rules about social norms (strong emotional charge)
- Deep Culture: tacit knowledge and unconscious assumptions, worldview (intense emotional charge). Mental models (schema) help brain interpret threats in environment and can trigger flight/fight response.

**Coping skills are mistaken for norms and beliefs**

**Poverty is not a culture**



# Physical Structures of the Brain

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- Reptilian Region: Brainstem & Cerebellum. Automatic. Keeps body alive. Reticular activating system responsible for alertness and attention. RS scans for novelty, survival, strong emotions.
- Limbic Region (only in mammals). Links emotions, behavior, and cognition. Records memories & experiences and creates internal schema.
- Neocortex Region (newest layer). Information processing. Executive function. Manages working memory and houses imagination.

**Neurons. Message across brain regions. Unlimited. Neuroplasticity.**

**Dendrites. Grow them with new cognitive challenges, novel problem solving & increased physical activity.**

# Limbic Functions

Critical to releasing trauma & learning readiness

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- Reticular Activating System (RAS). Scans & sends reports to amygdala
- Amygdala. Fight, flight, or freeze. Can act on its own.
- Hippocampus. Where background knowledge is stored. Site of working memory. Information processing. Shrinks when Amygdala triggered.



# Meaningful Learning

Ausebel, 1960's

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- Working memory. Audio-visuo loop. Working memory. 7 things. Long-term memory based on meaningfulness.
- Schema theory. Structure gives generic concepts meaning. Learner as cognitively active. Data processing & computer storage metaphor. Emphasis on understanding.
- Lots of effects, beyond this scope.
- Elaboration, repetition (different than rote-learning/myelination) and meta-cognition aide process.
- Effects of trauma on this process related to the nervous system. Cognition/nervous system go hand-in-hand. At root of SEL learning, but not always understood.



# Nervous system

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Keeping the hippocampus from being hijacked by the amygdala

- Parasympathetic ns. Satisfying our needs. Relaxation. Dopamine & other endorphins
- Sympathetic ns. Keep us alert and ready to react to avoid danger. Adrenaline & cortisol.
- Polyvagal ns. Social engagement. Collectivism. Supports brains hardwiring for relationships. Oxytocin (the bonding hormone). Laughing, hugging, talking. “Oxytocin is the brain’s stand down to the amygdala.”



# Discuss

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Relationships exist at the center of mind-body

# Culturally-responsive brain strategies

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Think on these for next month

ADD A FOOTER



UNIVERSAL DESIGN FOR LEARNING  
Engage, Represent, Express

<https://udlguidelines.cast.org/>

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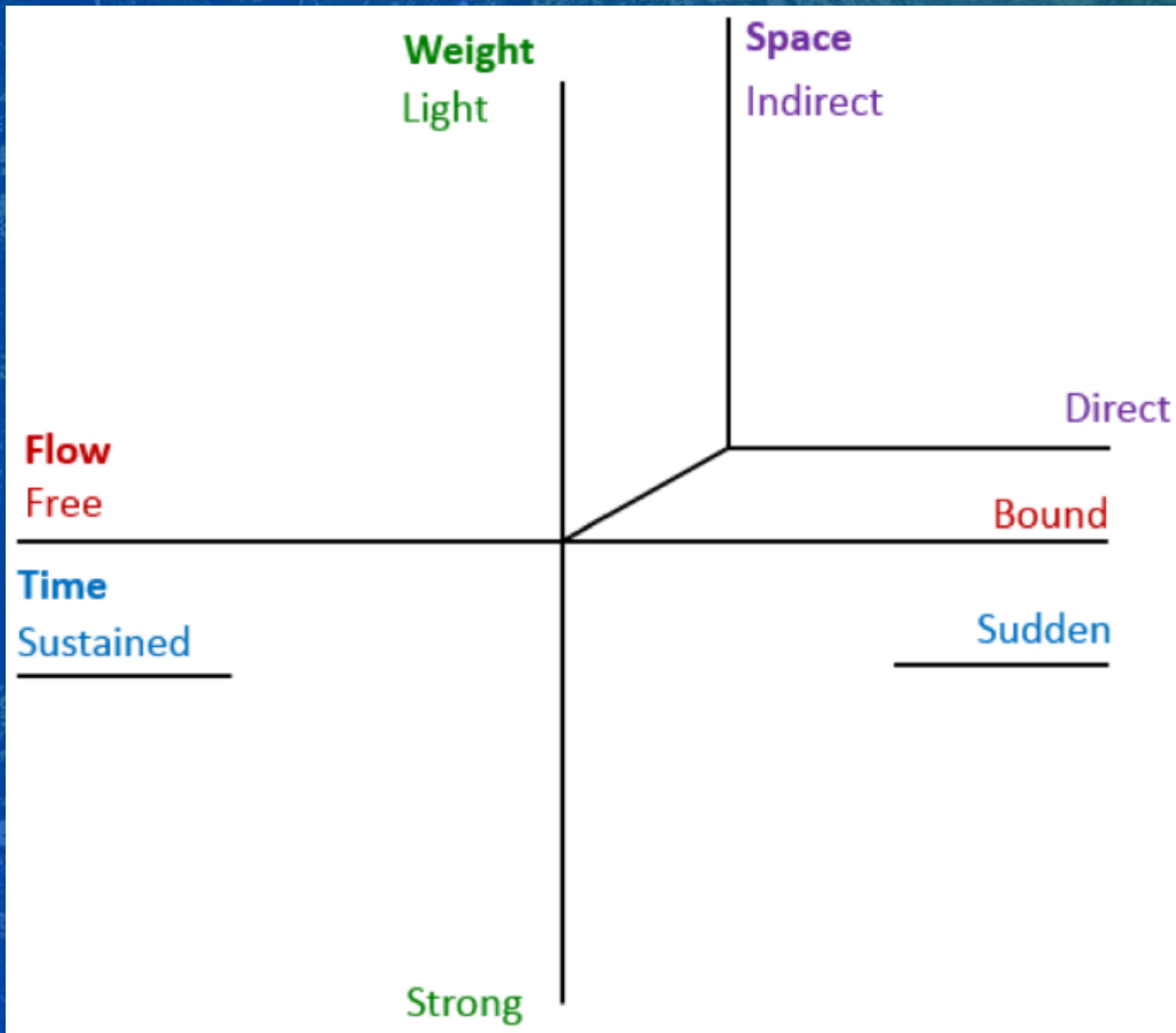
ENGAGEMENT	REPRESENTATION	ACTION & EXPRESSION
Provide options for <b>self regulation</b>	Provide options for <b>comprehension</b>	Provide options for <b>executive functions</b>
Provide options for <b>sustaining effort &amp; persistence</b>	Provide options for <b>language, mathematical expression &amp; symbols</b>	Provide options for <b>expression &amp; communication</b>
Provide options for <b>recruiting interest</b>	Provide options for <b>perception</b>	Provide options for <b>physical action</b>

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# UDL

Universal Design for Learning  
[cast.org](http://cast.org)



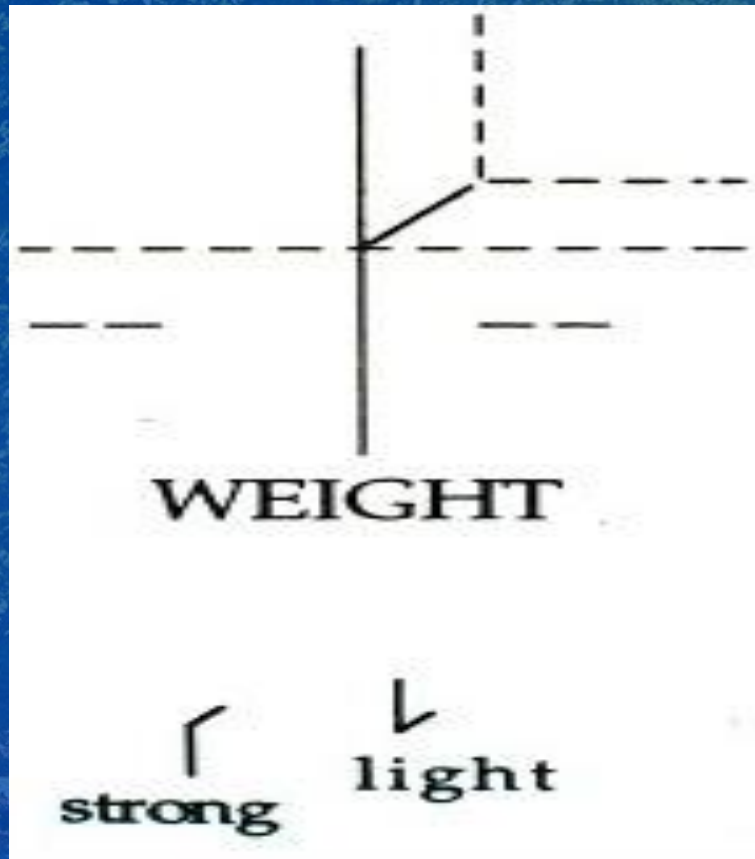


# Laban's Efforts

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# Laban's Efforts WEIGHT

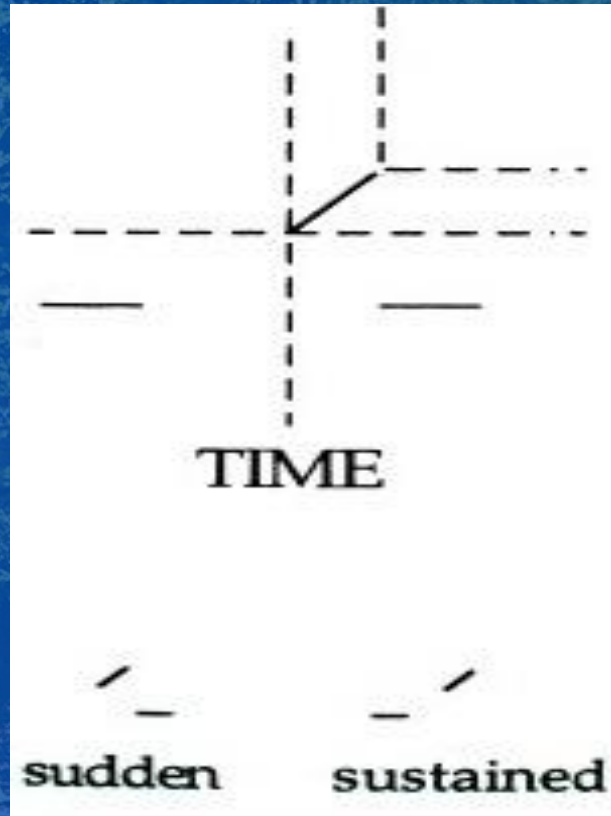
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# Laban's Efforts

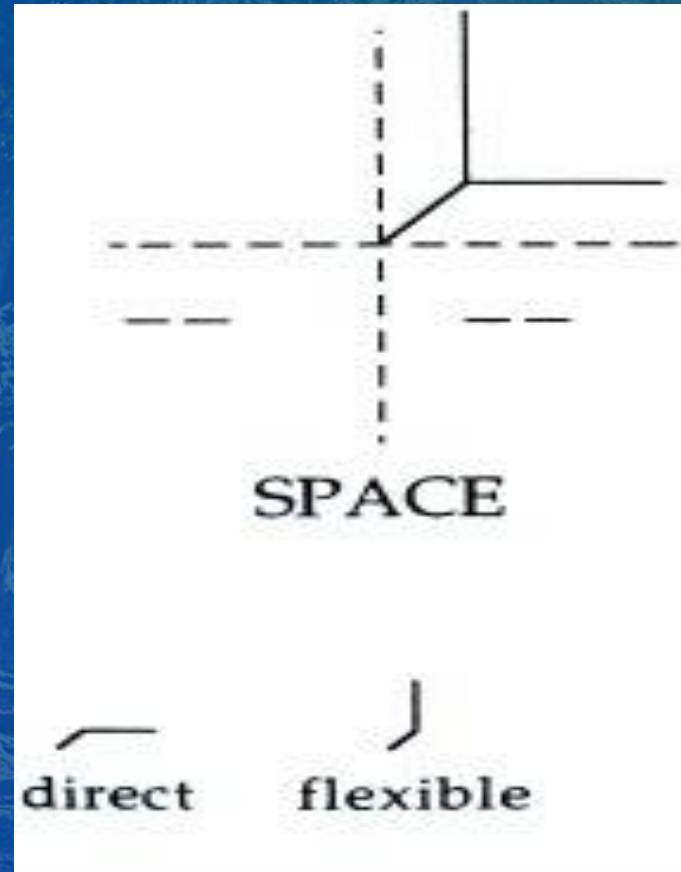
## TIME

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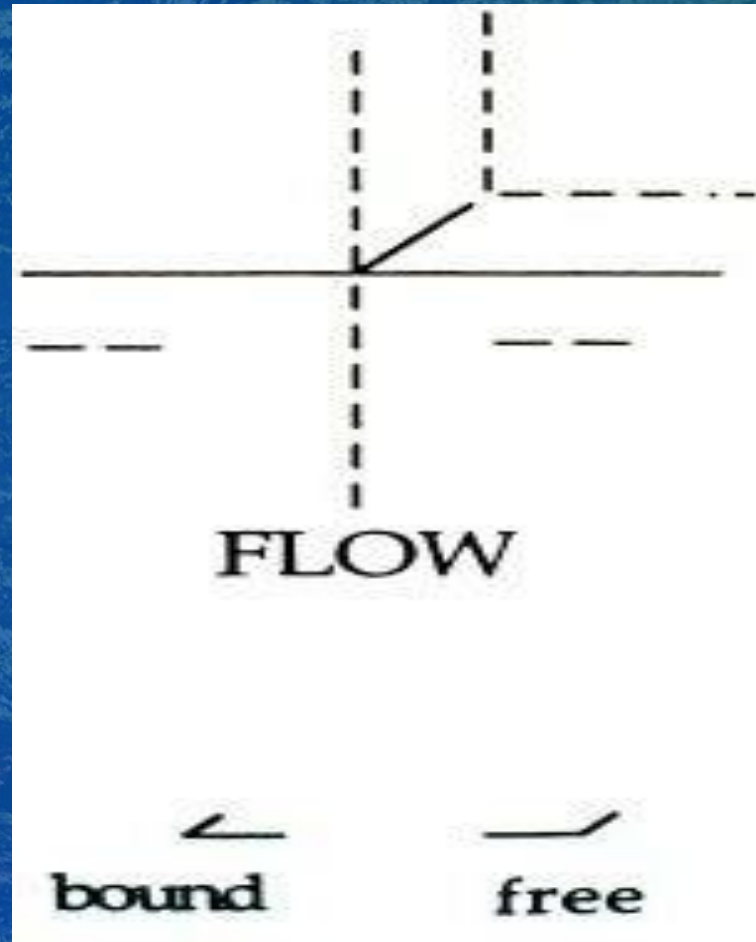
# Laban's Efforts SPACE

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# Laban's Efforts

## FLOW



## Laban's Efforts Lesson

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### Explore:

- Range of weight effort: Strong to light
- Range of time effort: Sudden to sustained
- Range of space effort: Direct to indirect
- Range of flow effort: Bound to free

### Explore 2: Combine

### Improvise: Insert Flow

**Compose:** Short phrase emphasizing range of two efforts.

**Show:** In groups

**Respond:** How make audience feel? How choreographer experience—feeling state?

## INTERNAL

Breath

Pace

Pulse

Felt phrase

Stillness

## EXTERNAL

Beat

Accent

Measure

Meter

Syncopation

Tempo

Rhythmic pattern

Counted phrase

Rest

# Element of Time

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H'Doubler

## TIME LESSON

### Internal & External

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**Explore:** Internal time-Breath. Different breath phrases long-short. In breath & movement. Modified by rising & falling, by traveling on exhale/inhale, suspense.

**Improvise:** Phrasing long & short in longer phrases in different ways, i.e. pant, pant, pant, long in, short out or short in-in-in-in, hold it, long out. Play in different ways. Modified based on observation: just body half, traveling across floor, upside-down.

**Improv/Compose:** Play with different phrases. Find one with a pause inserted. Create a score to it.

**Show:** Pin on person to watch. Show in two groups.



## TIME LESSON

### Internal & External

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**Analyze.** Take your internal time score and explore it with an external meter. See how many counts your phrase takes at Jochelle's meter.

**Improvise [Elastic Time]:** Do the dance sequence in 16 counts. Try it in 8 counts. Try in 4 counts, 2 counts, 1 count. What becomes essential. 50 counts. Figure out where the "middle" of your dance is. First half 20 counts, last half 5 counts. Reverse. Dance your piece to selected music.

**Respond:** Discuss with partner about how it felt to modify your dance from internal to external time. What did you discover?

# Laban's spatial cube with effort affinities

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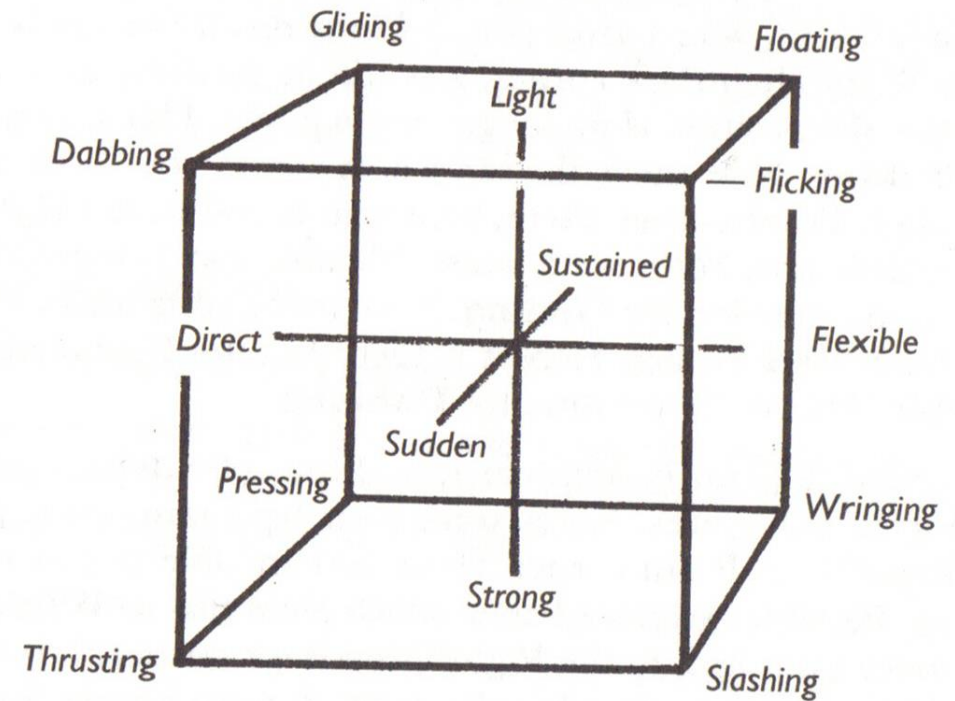


Figure 48: The Dimensional Cross within the Cube

# Homework

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## Do – Lots of Fun!

- Design a full lesson based on ENERGY or TIME or SPACE.
- Teach at least the exploration of above to your students
- Write on the forum about your thoughts on hybrid teaching. Fears, questions, ideas, advice. Conversations in breakout rooms were about structure. What structures do you imagine needing as we go “hybrid”?
- Meet with your coach
- Search out ONE video of AXIS Dance Company, Sins Invalid, Candoco, DV8 Physical Theater, or Dancing Wheels.

## Read

- Pedagogy of Poverty, Haberman
- Culturally Responsive teaching (optional, for your library)
- Constructivist Principles (glance at)
- Constructivism and CRT (optional)
- BMS pp. 31-38

See you 3/6 9:00am to noon.

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Day Eight – SI 2020

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## Our group's point-in-time AHAs

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- Watch More/Show Lesson
- Concepts
- Visuals to help teach
- Responding as they watch
- We rise to the occasion
- Use big poster paper as resource
- Kids have different needs – feel a responsibility to meeting them where they are

# Modes of Shape

## Change part I

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### Warm-up:

- Explore/touch all parts of kinesphere

**Explore 1:** Explore Spoke, Arc, Carve individually. Modified by body parts, length, weight, flow, time, traveling

**Improvise:** Play with differently proportioned phrases: 90% carve, 5% spoke, 5% arc; 50/45/5; 33/33/34, etc.

**Compose:** Create a dance that has one mode the dominant theme, a second supporting the first, the third a judicious accent.

**Show:** In groups based on the main idea. Repeat twice so they can really “memorize” the dance

**Respond:** What does the gesture/mode evoke?

## Modes of Shape Change part 2

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**Improv 2:** Using your phrase as source material. Keep repeating it with these modifications:

- Spokes pull you off center to new space
- Arcs change perspective or facing
- Fragment arc or spoke
- Make movements super small/super big
- Make arcs very open, then close like rainbow or arch
- Make carves really tight or really loose

**Compose:** Using anything you discovered, revise your dance—develop it

**Show:** In groups

**Respond:** what changes did you make and how effect the meaning of your piece

# Homework

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## Do !

- Design a **full** lesson based
- Teach at least the exploration of above to your students
- Write on the forum ideas about teaching Modes of Shape Change or the Efforts
- Meet with your coach
- Free-write about relationship development in this platform.
- Write on forum what you want to make sure we cover.

## Read

- Anything you haven't had time for yet.

See you 4/17 9:00am to noon.



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Day Nine – SI 2020

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# Directional Scales

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## Warm-up:

- Breathing in the 3 dimensions

**Explore:** Explore the axis separately. First with body, then with modifiers.

**Improvise:** Play with combining two axis into a plane: Rise-Fall w/ Advance-Retreat, Rise-Fall with Spread-Enclosed, Advanced-Retreat with Spread-Enclosed. Wheel, Door, Table plane.

**Compose:** Create a dance that has one plane as main idea (two Axis) and then the 3<sup>rd</sup> as an accent.

**Show:** In groups based on the plane chosen.

**Respond:** What does the plane evoke?

**Reflect:** Why did you select the plane you did?


# Situated Learning

Wenger, Lave

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- Knowledge conceived in lived practices, in context
- Learning is participation in communities of practice
- Learning, meaning, identity are undifferentiated
- Legitimate peripheral participation
- Apprenticeships, habitat, assessment in-situ



A photograph of a misty forest path, overlaid with a blue-to-green gradient. The path is narrow and leads into the distance, flanked by tall, thin trees. The ground is covered in fallen leaves and some patches of snow or light-colored earth. The overall atmosphere is serene and quiet.

Young Adulthood – To Love, To Work  
Mid Adulthood – Generativity. Meaningful work. Family. Culture-creators  
Late Adulthood – Integrity. Responsibility, Acceptance