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## REVIEW OF “INVITING THE BODY INTO THE CLASSROOM”: A DANCE TEACHER’S RESOURCE

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**ABSTRACT:** This is a review of a pioneering arts-based research project “Inviting the body into the classroom.” The project includes 16 activity cards and an instruction manual for teachers. Theoretically strong, its unique take on the body supports all teachers in make the shift to enlivening learning.

**KEYWORDS:** Art/Research reviews; Dance, Yoga, Bodily awareness, Attunement, Feelings, Depth psychology

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Megan Davey, a master’s student in the Department of Secondary Education, University of Alberta, created a daring teacher resource as part of her arts-based master’s project, “Inviting the Body into the Classroom” (2016): <https://doi.org/10.7939/R3J38KR0S>. This resource contains 16 vibrantly designed activity cards along with an instruction manual. The cards are separated into three key areas aimed to foster bodily awareness in the dance, yoga or arts-based classroom. The deck is colour

coordinated and organized to guide the teacher through a three-part process: 1) “Getting into the Body” aims to re-direct attention to the body and focus one’s awareness into the present; 2) “Body” cards include dance, art, and contemplative practices. To conclude the activity, there is choice among 3) “Grounding” cards. This critical component shifts the student’s awareness from her/his body and inner world to the group or classroom. S/he can root into the here and now of group experience and reflect upon the previous personal encounter. The cards also provide direction regarding space, equipment, time, goal, and a detailed activity description for the novice. In this way, a teacher who hopes to re-vitalize learning by valuing the body will be well served by these cards and need not have any dance or yoga training (Whitehead, 1929; Fidyk, 1997).

Inspired by Celeste Snowber’s (2007, 2012a, 2012b) dance praxis, Davey locates her research in the intersectionalities of the literature of modern dance performance (Batson, 2009; Eddy, 2009; Gomez, 1988; Graham, 1991; Green, 2002; Kearns, 2010; Rouhiainen, 2008), the body in curriculum theory (Greene, 1995; Weibe & Snowber, 2011), and the body as addressed through depth psychological perspectives (Chodorow, 1991; Fidyk, 2013; Harris, 2001; McNeely, 1987; Stromsted, 2005, 2008, 2013; Woodman, 1993, 2005). Strikingly, Davey pioneers practice that invites movement, imagination, feeling, and creative expression into the classroom regardless of discipline in the hope of enhancing well-being.

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