

DANCE – DANCE, FINANCIAL LITERACY AND MEDIA MESSAGES - Adapted for Return to Schools during COVID

Elementary Dance: Junior – Public

Adapted from <https://www.code.on.ca/resource/financial-literacy-and-media-messages>

Lesson 2: Dancing the Issues

Students will use creative movement to communicate a message about social justice and socio-economic issues. They will conclude the lesson by using creative movement to communicate a message in an ABA pattern dance sequence, using their visual art piece as a stimulus.

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. CODE recommends that all dance and drama work be done with 1-2 metres of social distancing. 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 drama conventions in this lesson are embedded in green throughout it.

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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.

Materials

- Music for creative movement
- Scarves (substitute streamers or fabric if necessary)
- Chart paper and markers
- Pictures of poverty
- BLM #3 Peer Reflection Sheet

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Curriculum Expectations

Connections to Financial Literacy

Connections to financial literacy can be made in Visual Arts, in which students consider the relationship between arts, the community, and media. Connections can also be made in all strands of the arts curriculum as students develop skills related to reflecting, responding, and self-awareness in all of the arts. These skills are transferable and can be applied in contexts involving financial issues, including situations where they need to be critical consumers. In addition, ideas and themes related to socio-economic issues can be explored through all of the arts.

Visual Arts

D1.3 use elements of design in art works to communicate ideas, messages, and understandings

D2.2 explain how the elements and principles of design are used in their own and others' artwork to communicate meaning and understanding

Expectations in which explicit connections can be made to financial literacy can be found in the Media Literacy strand. Through learning to recognize overt and implied messages in advertising and other media texts, students can develop the critical thinking skills that they need as consumers.

Media Literacy

1.1 explain how a variety of media texts address their intended purpose and audience

1.2 interpret media texts, using overt and implied messages as evidence for their interpretations

Dance

A1.1 incorporate the use of props and materials into dance pieces they create

A1.4 combine the elements of dance in different ways to communicate a variety of ideas

A2.1 construct personal interpretations of dance pieces that depict stories, issues and themes, and explain their interpretations using dance terminology

A2.2 analyse, using dance vocabulary, how the elements of dance are used in their own and others' dance pieces and explain how they help communicate messages and ideas

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Learning Goals

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

- use the elements of dance to communicate a message or idea
- use props to enhance a dance piece
- reflect and interpret other's dance pieces that present an issue
- use the elements of dance to communicate a message
- reflect on the message of their own and other's dance pieces
- communicate how the elements of dance are used to communicate a message

Instructional Components and Context

Readiness

Students are encouraged to review their notes about media messaging and effective advertising. Refer students to <https://mediasmarts.ca/> to review various aspects related to advertising which will be highlighted in this lesson. They should have a solid understanding of non-verbal messaging from the previous lesson. Students should also have a solid foundation of social justice and socio-economic issues, and should be able to apply this knowledge to a dance piece that they create.

Terminology

- Personal space
- Body storming
- Levels
- Tempo
- Body
- Prop
- Stimulus
- Elements of dance
- Phrase
- Sequence
- Locomotor and non-locomotor movement
- ABA
- Flocking
- Canon

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Minds On

Whole Class > Body Storming; Incorporating Props into Movement

Ask students to find their personal space within the room. Consider taping a grid on the floor that delineates each students' 'home space'. Remind students that they need to work in this space and stay within their boundaries. Tell students to body storm the emotion of "sadness." Invite them to use different levels in this exploration. Use music as a stimulus for this activity and to inform the tempo of their movement. *Music suggestions:* [Bensound](#), [Audionautix](#). Pause student movement for reflection.

Prompt: *Did speed have a factor in communicating emotion? How was sadness communicated/reflected in your body? How might you use different levels to convey sadness?* Invite students to continue moving in their space but this time, to demonstrate the concept of "happiness." Pause student movement again for reflection, but this time focusing on the element of body. Prompt: *How can you use different body shapes to convey happiness?*

Remind students that their exploration should be safe and appropriate. Encourage students to avoid literal interpretations. *How might you use your body to make shapes, create pathways, and lines to emphasize or extend movement? How does this help to communicate an emotion?*

Share with students that there they will be exploring issues in the next activity that are connected to different emotions.

Connections: Students will apply their body storming to create a movement piece that communicates the concept of "poverty."

Differentiation: Provide images as a visual stimulus and oral prompts, depending on the needs of the learner. Be sure to incorporate both to meet the needs of all learners. ** When using images of poverty, proceed with caution and use your professional judgement. Images can reinforce stereotypes, portray people who experience poverty as helpless, passive objects and risks essentializing a group of people. Possible images can be found [here](#).

Assessment for learning: Observe students movement exploration with the prop and provide immediate oral feedback. Select a small group of students and side coach while the rest of the class is body storming, if required.

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Action!

Whole Class > Brainstorming

Write the word “poverty” on the board/chart. Ask students to brainstorm words associated with poverty (fear, hope, sadness, homelessness, cold, illness, hunger, etc.) Encourage verbs. Record these words underneath the word poverty. Present students with images of poverty and encourage them to continue adding to the list. Prompt: *What does poverty look like? Sound like? Feel like?* Inform students that they will be using these words as a stimulus for movement. Post or project the list in an accessible place within the classroom.

Pairs in their own spaces > Body storming

Students return to their ‘home spaces’. During ‘physical distancing’ working in pairs means that they will each move in their individual home spaces and respond to partners in their individual home spaces. Ask each pair to select a word from the list, and communicate through movement that word with their partner. Remind students to come up with a single movement or gesture that represents their word. Allow time for creation and use music (see [Bensound](#), [Audionautix](#)) with a slow tempo to inform movement. Invite half the class to share their movement, while the other half observes. Alternate observation with an opportunity for discussion after each half presents. Invite students to elicit words/emotions/feelings from the movement. Then invite students to identify what they observed and how they believe it was effective.

Key Questions for Discussion:

- *What elements of dance did the dancers use to communicate _____ (i.e. sadness/fear)?*
- *Were the ideas clearly communicated through movement? What specifically was effective?*
- *How has the dance clearly communicated something that couldn’t have been expressed in another way?*

Small Group > Dance Phrases and Sequences

Partner each pair with another pair to create groups of four.

Note: There may only be enough room in your space for 1 or 2 quads 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.

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Ask each pair to teach each other their movement and put the two movements together. This will create a dance phrase that now has two movements in it. Ask the group to share their dance phrase demonstrating how they have incorporated the two movements into one dance phrase, by having two groups presenting at a time, while the rest of the class observes.

Next, have two groups of four combine, to create groups of eight. Have each group of four teach their dance phrase to each other, to create a four-movement dance sequence. Assign the following criteria in the development of these pieces:

Each dance sequence should include:

- different levels
- locomotor (within the home space boundary) and non-locomotor movement
- unison and solo
- a clear message

Give students the opportunity to share, one group at a time, and give each other feedback. Feedback should be based on the above criteria.

Connections: Invite students to use their exploration in pairs and groups to identify what successfully communicates an idea. They will apply this knowledge to a culminating group piece that conveys a message about various issues.

Differentiation: Some students may need to observe others before creating their own movement. If necessary, during the initial pair exploration, have students observe other pairs to provide them with ideas, or extend the time used for bodystorming. A guided bodystorming session could also be helpful.

Assessment as/for learning: Students will give each other peer feedback using the posted criteria. Continue to record anecdotal observations based on criteria, as well as giving feedback through conferencing while groups are working.

Consolidation

Small Group > Communicating a Message in an ABA Dance Sequence

Students will create a dance piece that communicates a socio-economic issue selected by their group based on work completed in lesson one. They may use the ads created in lesson 1 as potential source material.

For this final task, students will be asked to work in a group of four. Invite students to select one of the following topics from the previous lesson's media activity that included but were not limited to - Poverty / Consumerism / Global aid / Racism / Conservation / Global warming / Equality / Unity / Peace & War / Global Pandemic-COVID-19

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Ask groups to begin brainstorming words associated with their topic (either on a digital document or with one student recording the responses.) The words will then become the stimulus for communicating the topic. Prompt: *What does _____ (global warming etc) look like? Sound like? Feel like?* These words might be thoughts, feelings, ideas or anything they feel might connect to the topic.

Indicate to students that they will be creating an ABA pattern dance sequence to communicate their topic. In their group, ask each student to be responsible for selecting one word from the list they created, and invite them to communicate that word through movement. Remind students to come up with a single movement or gesture that represents their word. Ask each member of the group of four to teach their movement or gesture to the other members. This will create a four-movement phrase in the ABA pattern dance sequence. This is the “A” in the ABA pattern. Students in the group will be dancing each of the four movements at the same time. Each dance phrase should include the following criteria:

- different levels
- locomotor (must be within the home space boundary) and non-locomotor movement
- a clear message

After the groups have created their “A” dance phrase, ask the group to use the same four distinct movements in “A” but now perform them in contrast in another way. This will now be the “B” in the ABA pattern. Provide students with the choreographic choice as to how they might like to perform their “B” using the elements of dance (i.e. retrograde, different levels, energy change, directional/relational positioning etc). Include in their “B” phrase the coordinating theme to inform some of their choices (i.e. poverty and global aid, peace/unity and war, etc). Finally, ask the group to end the ABA pattern dance sequence by returning and repeating their “A” movement phrase. Their ABA pattern dance sequence should then have the first four movement phrase (A), followed by four movements that originated from A that have now been changed to a new phrase (B), followed by the group repeating the A phrase again.

Remind each group to include the following in their ABA pattern dance sequence:

- a clear beginning
- clear differentiation between A and B in the pattern through a choreographic choice made by the group
- a clear ending
- any other appropriate features or elements (invite student input)

Invite students to share their ABA pattern dance sequences in a variety of ways either teacher directed or with student input.

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Consider: Once expectations and criteria are communicated, could the dance work be created and/or performed outside or in larger spaces to facilitate everyone working together but safely apart? Could the content and location of the work lend itself to 'site specific' exploration?

Extension Ideas:

- Allow students the choice to incorporate music into their dance sequence, to use choral dramatization with words or phrases brainstormed from their issue or to share without music.
- Consider grouping students in groups of four and use Flocking to explore one theme. Then, when presenting, invite another group with a contrasting issue to share at the same time in an overlapping diamond formation.

Invite each group of four to reflect on each performance using the **BLM #3 Peer Reflection Sheet**.

Differentiation: Provide students with the option of incorporating a prop into their movement sequence. Some students may opt to exclude the use of props in their final piece. **Please ensure that if a prop is used it is a personal prop and not shared or transferred between students.** Allow students the opportunity to present in the location in which they rehearsed. Based on the needs of the class, provide opportunities for creative sharing such as: two groups share simultaneously, sequential presentation of all groups with an eight-count overlap, canon etc.

Assessment of learning: Students should be evaluated using **BLM #14 Dance Assessment Checklist** from the CODE Critical Literacy document.