

COVID ADAPTATION: NEEDS vs WANTS

Dance - Secondary Intermediate - Public

Lesson 2: Your Relationship with Money

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.

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 throughout in green.

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 distanced 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.

Lesson Overview

Estimated Time: 3 or 4 classes

Subject/Course Code/Title/Curriculum Policy: Grade 9 - 10 Dance

Connections to Financial Literacy

Grade 9 Dance

Reflecting, Responding, and Analysing

B3. Connections Beyond the Classroom

- B3.1: identify knowledge, skills, and personal qualities/attitudes they have acquired or strengthened through dance studies that can be applied in other settings and to a variety of careers (e.g., personal qualities such as willingness to take risks, discipline, cooperativeness, empathy, willingness to take responsibility)
 - Teacher prompt: “Is the behaviour expected of you in dance class the same as or different from your usual behaviour outside of class? What situations outside dance class might have behavioural expectations similar to those in the class?”

Grade 10 Dance

Reflecting, Responding, and Analysing

B3. Connections Beyond the Classroom

- B3.1: identify physical, intellectual, and artistic skills that are developed through dance and explain how they can be applied to a variety of careers (e.g., with a partner, research and report on possible summer volunteer or employment opportunities where their learning in dance could be helpful)
 - Teacher prompt: “What skills that you’ve learned in dance class are required for employment in any field?”

Curriculum Expectations

This lesson can be linked to various subject curriculum expectations depending on the grade level of the students, and the subject(s) being covered during a “Needs versus Wants” unit. Specific curriculum expectations for other subject areas will need to be identified by the

individual teacher in accordance with the grade they are teaching.

Learning Goals

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

- explore and set etiquette guidelines for the element of dance: relationship
- establish and explore partnerships using the techniques: canon, flocking and mirroring
- express, through movement, the relationship people have with money
- articulate the relationship people have with money using/incorporating key dance terminology

Instructional Components and Context

Readiness

Students should have some previous experience working in groups to create movement phrases using discussion ideas or word phrases as the stimulus.

Students should have some previous experience with the elements of dance and should be able to use vocabulary associated with the elements of dance. If students have no previous experience with the elements of dance, consider doing some work on the elements before beginning this unit. See "Take Five" or "Creating a Word Wall" activities from [Think Literacy: Drama and Dance](#), or the "Dance - Elements Review" lesson posted on [EduGAINS](#).

They should also have experience using flocking, mirroring, and canon. If they do not, extra time to teach these movement forms will need to be built into the lesson.

Flocking, mirroring and cannon can be done while maintaining adequate distance amongst the dancers. If necessary, divide students into two (or three) groups and have one group work at a time while observed by others from a safe distance of 2 metres.

Students should be comfortable working as soloists, in pairs or in small groups while maintaining a safe distance of 2 metres, presenting in front of the class, and receiving feedback from the teacher and/or peers.

Terminology

Elements of Dance

Relationship: disconnected/connected; close/far; clump/random; call/response; unison; with a prop

Canon

Call and Response

Materials

- A chair for each side of the classroom space for visual reference. Chair will not be touched but still prudent to disinfect before use.
- A selection of music for students to choose from
- Various musical/percussion instruments (optional)
- [BLM #3 Elements of Dance Checklist](#)
- [BLM #4 Sayings about Money](#) (You may wish to review and select less or as an extension for this activity challenge students to find GIFs and memes as well.
- [BLM #5 The Money Dance](#) (Be sure to edit this outline to suit the dancers as soloists, pair etc)
- [BLM #6 Elements of Dance Summative Checklist](#)
- [BLM #7 Exit Card](#) (Have students do this on their individual devices or as a reflection exercise)

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.

Lesson Plan

Minds On (15 minutes)

Individual > Building a Relationship with a Prop

Inform students that this lesson will explore the Element of Dance: relationship. In your classroom place chairs on all 4 sides for students to use as a visual reference, reminding students not to touch them in any way. Inform the students that this chair is their “partner”, and they must first show their partner a sign of respect. Set 2 or 3 guidelines for how to show respect for the chairs when they are working with them. First, invite students to take a risk by demonstrating their act of respect to a chair.

Prompts: *You may greet your partner with a gesture that you think is an “old-fashioned greeting.” Now greet them with a 2020 gesture while refraining from making contact and maintaining 2 metres of distance.*

Now inform students that they will work independently while maintaining a safe distance from classmates, using one of the chairs around the perimeter as their visual cue. Use the prompts below to have students create shapes using the chair as the reference point to begin.

Following the work with the chair visuals, ask students to work independently to use the shape of a fellow classmate to inspire shapes. Have students number themselves 1 and 2 as you signal to them. Instruct class that the 1s will go first. You will signal the 1s to create a shape using the prompts below. The 2s will observe and respond to the shape of a classmate when you give them their signals. *Students will remain in their designated space for this activity to ensure a safe distance of 2 metres is maintained.*

Prompts: *Create a square. Circle. Triangle. Rectangle. Pentagon. Oval. Octagon. Star. Express the feeling sad. Happy. Frustrated. Surprised. Exhausted. Excited. Angry. Joyful. Powerful.*

Remind students to take risks, and that movement can be literal or suggestive; there are no wrong answers.

Observe students as they are engaging in the activity. *As you observe from a safe distance, when activity comes to an end, invite students to voluntarily share their work in their own space. If no one is comfortable enough to share, that is important information for you, the teacher, as we work to create social and emotional safety as well as physical safety in our classrooms.*

Prompt: *What do you notice about how these students showed respect for the chair when they engaged with it during the movement activity?*

Connections

Connections: Discuss dance etiquette and audience etiquette. Set class guidelines and expectations. Use the Elements of Dance anchor chart (see CODE Lesson: [Cyber Bullying.ca BLM #11](#)) as a coaching tool and assessment guide. Post anchor chart on [the projector in the room](#) for the students to use as reference. Have students generate key vocabulary terms to describe various relationships (e.g. connected, disconnected ...). Post as an anchor chart.

Differentiation: The Interpersonal Learner can record student responses during the class discussion, and can be asked to take on a leadership role to model respect for fellow dancers. Visual Learners can respond by creating etiquette [posters to share with the class virtually about](#) how to show respect for fellow dancers.

Assessment for learning: Check for knowledge and understanding of respect for partners during dance, as well as the elements of dance. Offer guiding questions to elicit rationale for dance etiquette and audience etiquette.

Action! (30 minutes)

Post various sayings, provided in BLM #4 Sayings about Money, around the classroom. Feel free to add your own. [See note beside BLM#4 in lesson overview as well.](#)

Whole Class > Find the Saying

Raise the idea that the relationship between the person and the chair (using the chair as a physical representation of a person), is similar to the relationship a person has with money (i.e. neither the chair or the money speaks to us). We endow value to both the chair and money based on what we want at the time. Have students discuss how this was different when responding to the person making shapes. How was this different? How did a moving, physical person change your movement response? Invite students to share their perception of money, sayings about money they may have heard from their parents, and where their beliefs about money originate from. Encourage students to discuss how money is blamed for problems but yet it responds like the chair, with no meaning or interaction. Facilitate a [whole class discussion from a safe distance.](#)

Inform the students that there are several money sayings/quotes posted [in the virtual classroom.](#) [Ask them to read all the sayings posted using their own devices and/ or project the sayings for the whole class to see.](#) [Ask students to share their ideas on which sayings most resonate with them.](#)

Provide students with 1-2 minutes to find their favourite saying. [Now, ask students to discuss,](#)

with a safely distanced partner, which saying resonates with them

Provide pairs with 1-2 minutes to discuss their choices. Request that one person from each pair summarize the pair's ideas into 2 or 3 sentences and share them with the class orally.

Small Group > Canon

Ask each pair to create a movement phrase using the saying and the ideas expressed about the saying as the stimulus. The phrase should utilize various aspects of the elements of dance, with particular emphasis on relationship. The movement phrase should then be transformed into a **canon**. Have each group present their canon. (As an option, students could present to music of their choice).

Using **two stars and a wish format**, ask viewers to comment on how the performers used the Elements of Dance to demonstrate the relationships people have with money.

Small Group > Call and Response

To be done while maintaining adequate distance of 2 metres among the dancers.

Request students get into groups of 3; assign one person to be A, another to be B, and the third to be C. Inform students that persons A and B are going to have a movement conversation, through **call and response**, with each other while maintaining safe space between them. Person C will clap a steady beat for the performers and watch the movement piece.

Person A will start the movement conversation and use 8 counts to express their views on why money is so important. Person B will have 8 counts to respond, in agreement or disagreement with person A's views. Person A will then have a further 8 counts to respond back. The conversation ends on your request or if the conversation naturally comes to an end, the pair can choose to stop. Person C will comment on their observations using the prompts listed below.

Prompts:

I think the conversation went like this...

The movement I liked best was...

What I found surprising is...

I could see the difference between... by/when you did...

Have person C switch places with either person A or B. Repeat activity so all members have the opportunity to participate, view and respond to the movement conversation. All work is done maintaining a safe distance. Have the students take on the challenge of working this far apart

and still being connected in a visible and meaningful way.

Individual, Pairs > Partner Work: Learning to Respect 1) Someone, 2) Money

Instruct students to work independently for the first part of this activity. Ask students to use their knowledge from the Minds On activity and use of signals as teacher leads using the following prompts: *Prompts: Imagine there is a person with whom you have a significant relationship with, signal to them a sign of greeting. Come back to neutral. Create a shape with your body that shows them a sign of respect. Come back to neutral. Create a short movement action to show them your love and appreciation. Come back to neutral. Create a short movement action to show them how you would feel if they were not in your life. Come back to neutral.* Have students redo these movements in a sequence.

Ask students to to work with partners from whom they will maintain a safe distance.

Request pairs assign one person as A and the other as B. Inform students: person A will greet person B with the movement they created. B will respond with theirs. The pairs will continue until all 4 movements created in the previous activity are shared with one another. Encourage students to continue this activity, going back and forth, working independently with their own bodies in response to their partner in their space while not making contact. Challenge students to move simultaneously through all eight movement phrases. They can repeat using retrograde, add cannon, change levels and other exploration of dance elements but all without speaking to one another. It is a silent improvisation.

Discuss as a whole class the experience of communicating with their bodies rather than with words. Is there a different impulse when speech is removed from the creative process? Were there any misunderstandings? How were these resolved?

Prompt: *Was your working relationship respectful? Difficult? Satisfying? Playful?*

Use the quotation below and ask engage students in a whole class discussion about how money can impact the relationships with have both with people we know and don't know

Money is a trust that we must choose to manage wisely, productively, and honorably for our own good, for our families, and for others. ~Dr. James G. Salmons. ([reference](#))

Key Questions for Discussion:

How can your respect for another person be affected by your perception of their economic status?

What is the purpose of money in your life?

What is the role and function of money in your life?

How does money impact your social life choice? Does it impact your ability to build meaningful relationships? Does it influence the decisions you make in social situations?

How do you acquire money? If you have to work for it, do you think you respect it more? Why or why not.

You organize time to spend with your family, friends, on your homework, and extracurricular activities. How does this parallel with organizing your money for all the responsibilities (i.e. bills, purchases, charitable donations, etc.) you will make in the future?

Large Group > “The Money Story”

Have students work in groups of 2-3, and [post a copy to the online classroom as well as project a copy of BLM #5](#) The Money Dance to each student.

Inform students that this sheet will provide their framework for the dance they are to create. Groups can choose to work with recorded music, or the piece can be performed in silence.

Connections

Connections: Consider watching a TEDtalk by a financial expert on financial literacy about respect and responsibility for money, as well as how to organize/budget money they earn.

Differentiation: Ask the Mathematical/Logical Learner to create a list of 5 strategies (with descriptions) for how to effectively manage money, thereby showing respect for money.

Assessment as/of learning: Throughout the lesson students will be providing feedback to one another. Ask students to refer to the Elements of Dance when observing, presenting their feedback and accepting constructive criticism in order to improve the emotional and skill qualities of their works. Use sidecoaching and provide individual students with feedback in the form of student-teacher conferencing and [BLM #3 Elements of Dance Checklist](#) and/or the [BLM #6 Elements of Dance Summative Checklist](#).

Consolidation (25 minutes)

Whole Class > Observe performances

Have each group present their piece to the class. After each group presents, ask for volunteers to make inferences about the story line and share how the performance group used the Elements of Dance to demonstrate the relationship people have with money.

Individual > Exit Cards

Distribute copies of [BLM #7 Exit Card](#) to students. Ask students to complete and submit to the teacher [using their own individual devices](#)..

Connections

Connections: Present some of the responses from the Exit Cards in an by [sharing them in a digital class with student permission](#).

Differentiation: Suggest Visual Learners create a social awareness campaign poster(s) using digital media. They may wish to use classmates as subjects within their project. Ensure media/photographic permission forms have been signed by parents.

Assessment of learning: Read Exit Cards to elicit students' compassionate awareness about relationships and financial expectations.