

Course Profile

Dance

Grade 9

Open

- *for teachers by teachers*

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Course Overview
DANCE, OPEN, GRADE 9

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Department:

District:

Course Title: Dance

Grade: Nine

Course Type: Open

Ministry Course Code: ATC 10

Credit Value: One

Development Date: April 1999

Course Revisor(s):

Revision Date:

Description/Rationale

In dance, the medium of expression is movement and the instrument is the human body. Dance education goes beyond studying a repertoire of movements to offering an understanding of the principles and concepts that govern and define the art. Expectations are organized into three strands: *Theory*, *Creation* and *Analysis*.

Unit Titles (Time and Sequence)

Unit 1	Elements of Dance	20 hours
Unit 2	Introduction to the Form: JAZZ	25 hours
Unit 3	Focus on Composition	30 hours
Unit 4	Focus on Self and Community	11 hours
Unit 5	Focus on Performance	24 hours

Unit Organization

Unit 1: Elements of Dance

Time: 20 hours

Description:

Students will explore and demonstrate their understanding of the basic elements of dance – space, shape, time and energy – and will combine them into sequences. Students will improvise, experiment with and develop these elements. They will demonstrate knowledge of appropriate conventions as they relate to the classroom, and to being performers and audience members. Throughout the unit, students must apply safety principles in the dance environment and in the execution of these movement skills. They will observe and identify a broad spectrum of dance as well as begin to reflect on their own work and the work of others.

Strands: Theory, Creation, Analysis

Overall Expectations: TTV.01X, TCV.01X, 02X, 03X, 04X, 05X, TAV.01X, 02X, 03X.

Specific Expectations: TT1.02X, 03X, 04X, TT2.01X, 05X, TT3.01X, TC1.01X, 02X, 03X, 04X, TC2.01X, 03X, TC3.01X, 02X, TA1.01X, TA3.02X.

Unit 2: Introduction to the Form(s) being Studied – JAZZ

Time: 25 hours

Description:

In this unit, students will be introduced to the basic movement skills in the dance form(s) being studied. They will identify the terminology associated with each. They will explain the historical and cultural significance of the dance form(s) being studied. Throughout the unit, students will apply safety principles learned in Unit 1 as well as learn to use the new technique in a safe manner. They will observe and identify a spectrum of dance within the selected form(s). Students will continue to use appropriate classroom conventions as both performers and audience members as well as to reflect on their own work and the work of others.

Strands: Theory, Creation, Analysis

Overall Expectations: TTV.01X, 04X, 05X, TCV.01X, 02X, 03X, 04X, 05X, TAV.01X, 03X, 04X.

Specific Expectations: TT1.02X, 03X, 04X, TT2.01X, 02X, 03X, 04X, 05X, TT3.01X, 02X, 03X, TC1.01X, 02X, 03X, 04X, TC2.01X, 02X, 03X, TC3.01X, 02X, 04X, TA1.01X, 02X, TA2.01X, 02X, TA3.01X, 02X, 03X.

Unit 3: Focus on Composition

Time: 24 hours

Description:

In this unit, students will improvise to vary established patterns and to develop an idea or theme. They will combine the basic elements of the dance form(s) into sequences. They will describe dance works, using the language of dance criticism and will reflect on their own work and that of others. Through their compositions, they will demonstrate the basic movement skills of the dance form(s) studied. Throughout the unit, they will continue to observe and identify a broad spectrum of dance and to apply safety principles.

Strands: Theory, Creation, Analysis

Overall Expectations: TTV.01X, 05X, TCV.01X, 02X, 03X, 04X, 05X, TAV.01X, 02X, 03X.

Specific Expectations: TT1.04X, TT2.01X, 04X, TT3.03X, TC1.01X, 02X, 03X, 04X,
TC2.01X, 02X, 03X, 04X, TC3.01X, 02X, 04X, TA2.02X,
TA3.01X, 2X, 03X, 04X.

Unit 4: Focus on Self and Community

Time: 11 hours

Description:

In this unit, students will demonstrate basic library research skills, using available information technologies. They will describe how dance contributes to their physical, and social well-being, define good hygiene and healthy eating habits. They will explain the historical and cultural significance of the dance form(s) being studied. They will explain how skills developed in dance can be applied in a variety of careers.

Strands: Theory, Analysis

Overall Expectations: TTV.0X, 03X, 04X, TAV.04X, 05X.

Specific Expectations: TT1.01X, TT2.04X, 06X, TA1.04X, TA2.01X, 02X, TA3.01X,
04X.

Unit 5: Focus on Performance

Time: 30 hours

Description:

In this unit, students will demonstrate an understanding of fundamental presentation and performance skills. They will perform in settings which are appropriate for the students and for the pieces being performed. In their pieces, they will demonstrate the basic movement skills of the dance form(s) being studied. They will apply safety principles in their performances. They will observe and identify a broad spectrum of dance in performance and they will describe dance works, using the language of dance criticism. They will reflect on their own work and the work of others in performance.

Strands: Theory, Creation, Analysis

Overall Expectations: TTV.01X, 02X, 04X, 05X, TCV.01X, 02X, 03X, 04X, 05X, TAV.01X, 02X, 03X, 05X.

Specific Expectations: TT1.02X, 03X, 04X, TT2.01X, 02X, 03X, 04X, TC3.01X, 02X,
03X, 04X, TA1.01X, 02X, 03X, 04X, TA3.02X, 03X.

Course Notes

1. Overview

This course has been designed for schools where there is only one dance course offered in grade nine. Teachers in performing arts schools whose students take more than one dance course will adapt this structure to a more intensive approach.

It is recommended that the first two units be taught concurrently to avoid a three-week intensive focus on the elements of movement which may frustrate those students who have selected the grade nine course in order to immerse themselves in a particular dance style. It is essential, regardless of the form being taught, that students become familiar with the basic elements of any dance form and with the compositional approach to dance in the first unit of study.

Units 2, 3, and 5 should be adapted to the form(s) being studied in the course. For example, in a jazz course, the students will learn jazz technique and compose and perform jazz; in an African dance course, the students will compose and perform African dance pieces using African dance technique learned in Unit 2 and throughout the course.

Teachers should consider weaving the first few classes of unit 4 throughout the earlier units in order to introduce information and concepts which the students will need to prepare the work expected from them in Unit 4.

Teachers should note that it is an expectation for grade nine students that they perform in appropriate settings. For some students, the only setting in which it is appropriate for them to perform is inside their classroom for their peers. For other students, performances may take place at feeder schools, school functions or community events. The teacher's professional judgment must be exercised with a sensitive understanding of the needs of the students.

2. Safety

Teachers must introduce students to the principles of safety in dance from the first class and must insist that safe practices be observed within their dance classrooms at all times. It is assumed within these units that each and every class begins with a warm-up and ends with a cool-down. Specific warm-up and cool-down activities have been provided occasionally but not always due to the space restrictions of this document. Teachers must take their students' physical development into consideration in order to set realistic technical goals. Teachers should also continually monitor the students' technical practices in the classroom to ensure the students' safety. Safe practices include the development of healthy attitudes toward body image, eating, nutrition, gender, appearance, and personal hygiene.

Because touch is essential to the art of dance, teachers must establish a safe classroom environment in which the students are aware of their responsibility to respect the comfort levels of others.

3. Classroom Space

Teachers are required to teach dance in a variety of spaces, some of them less than ideal. It is essential that students have sufficient room to perform exercises and patterns without jeopardizing their own safety or the safety of others and that they dance on a floor which will not cause injury, either short or long-term. For example, students should not dance on cement, splintered wood or uneven surfaces. There should be sufficient ventilation and appropriate temperatures for safe movement, i.e., not too cold. Students should have access to showers and a change room facility. Music should not be played consistently at a high volume. Equipment in the classroom must be inspected regularly, i.e., barres, mirrors, lighting equipment.

4. Accompaniment

Teachers will use a wide variety of accompaniment according to what is available to them. Some teachers may work with musicians on a daily or an occasional basis. Suggestions are listed in the Resources. Teachers should be aware of copyright regulations (SOCAN) for the use of recorded and/or live music in performance. Teachers should also consider having students develop dance pieces without music. Senior music students may be able to develop appropriate music to accompany pieces for performance. At times, it may be appropriate to have students accompany pieces with sounds or text, or a combination of these.

5. Equity

Respect must be paid to the cultural, economic, gender and social makeup of the class. Teachers must ensure that the curriculum is inclusive by choosing resources and classroom materials which are multicultural in nature, and reflect the diversity of Canadian society.

Since dance reflects the history of social and cultural attitudes, the study of dance provides an opportunity to examine the changing roles of men and women in culture and in society. Teachers must ensure that course content and delivery are appropriate for both males and females.

6. Accommodations for Special Needs Students

The dance program must allow the integration of exceptional students. Exceptionalities are defined in the Education Act as behavioural, communicational, physical, intellectual and multiple.

Individualized Educational Plans (IEP) must be devised to meet the needs of exceptional students. For example, technique for students who use a wheel chair may focus on ways of using the upper body and moving the chair through space. It is suggested that teachers elicit the assistance of the personnel in the Special Education and Student Services Departments at the school and board level.

Assessment must be modified to accommodate a student's degree of exceptionality. Teachers will adjust safety procedures to accommodate the needs and activities of exceptional students. E.S.L. students may require modification of instruction and assessment. E.S.L. specialists should be consulted for assistance. For gifted students, programs in dance should stress the acquisition of advanced knowledge and the development of critical and problem-solving skills in the creation and presentation of dances. Students should be encouraged to use their imaginative and intellectual abilities and to develop fluency of movement and control of the body to a high degree.

7. World Dance and a Canadian Context

Grade nine teachers may select from 20 possible dance courses. A course may consist of one or more "world dance" forms. All dance is "world dance," all dance forms being cultural in nature. Students should understand the form(s) being studied within the context of their community, Canada, and elsewhere in the world. For example, students of jazz should look at Canadian jazz and its African roots within the American context. Students should examine jazz styles in their community whether they are a fusion of African/Caribbean/breakdancing as in hip hop, a fusion jazz which combines jazz with Irish step dancing as in "Lord of the Dance" or a fusion of jazz with contemporary Tamil social dance. Teachers must emphasize a global perspective of dance.

8. School and the Community

The dance program provides ideal opportunities for developing relationships between the school and the community. Teachers may invite dance artists to give lectures, demonstrations, choreographic input, etc. Field trips enable the students to view professional dance, performances in other schools and attend workshops, master classes, and lectures. Involving parents and other members of the community strengthens and enriches the program.

It is particularly important in communities in which such opportunities are not available that the school bring resources into the community. Teachers and school administrators, working in cooperation with provincial organizations (e.g., Ontario Arts Council) and cultural groups can organize classes, video presentations, etc. and can invite dance artists to live and teach in the community for a limited time.

9. Career Planning and Life Skills

Dance programs can provide opportunities for students to develop life skills that are of value in many types of employment or careers. It should be clear to students that the secondary school dance program is not pre-professional training that leads directly to a career in dance. Some students may wish to take further training that prepares them for a professional career; others may wish to pursue a career in related fields, such as administration, production, and stage, costume or set design. Teachers should provide these students with information on realistic career planning, including the kinds of preparation necessary for entrance into particular fields in dance and in related occupations. Students in grade nine can be made aware of future opportunities in cooperative education available in later years.

Teaching/Learning Strategies

Teachers will bring their own background and expertise to the development of specific content for the course and they will apply their own teaching and learning strategies. Because the study of dance is a very personal experience, teachers should try to involve students in the planning process wherever possible. In all dance courses, teachers should impress upon their students the necessity for being punctual and for following accepted class procedures in dance.

Teachers may wish to use different strategies throughout this course to suit students' needs. Some strategies include: brainstorming, discussion, reporting, listing, teacher-demonstration, constructive criticism and correction, written and oral assignments, scrapbooks, journals, logs, lectures, questioning, researching, reading, quizzes, seminars, guided exploration, improvisation, exercises, games, mirroring, videotaping, pairing/sharing, co-operative group learning, and activity centres.

Although the expectations for the three strands are listed separately, instructional strategies should ensure that theory and analysis are taught primarily through creation. The students should experience dance as much as possible in the course.

Assessment/Evaluation

The Ministry of Education requires that 30% of the evaluation for establishing a student's level of achievement be acquired through a cumulative performance task near the end of the course. Unit 5 is written to contain this evaluation. The dance performance task challenges the students to compose a dance piece and perform it for an appropriate audience (which may be for their peers inside the classroom), using the knowledge and skills developed throughout the course.

Although the expectations for all dance courses are now organized into three strands, Theory, Creation and Analysis, dance teachers are accustomed to thinking of dance expectations within the framework of: theory, technique, composition and performance. Technique expectations are now contained within Theory, and Composition and Performance expectations are now contained within Creation. When designing activities, teachers must ensure that all expectations are taught, assessed and evaluated by the end of the course.

At the same time, assessment and evaluation of dance expectations are expected by the Ministry to be communicated to the students within the framework of the four categories being used by all subjects:

- Theory (Knowledge and Understanding)
- Thinking/Inquiry
- Communication
- Creation (Application)

This means “rationalizing” the assessment/evaluation information gathered through the strand framework into the category framework.

Suggested weighting for Summative Evaluation in Grade 9 Dance:

Theory: 35-45 % Creation: 40-50% Analysis: 15-25%

Weighting Devised for this Course Profile

Theory: 40% Creation: 40% Analysis: 20%

Throughout the course: 70%

Theory (includes Technique) 30%

Creation (includes Composition and Performance) 20%

Analysis 20%

Final Performance Task 30%

Theory (includes Technique) 10%

Creation (includes Composition and Performance) 20% (10% for creative process and 10% for product)

Assessment/Evaluation Tool Summary

	Area	Method	Tools	Units
<u>Throughout course - 70%</u>				
Theory - 30%	technique	teacher observation	checklists, rubrics, anecdotal reports	1,2,3,5
	knowledge, understanding of concepts, terminology, etc.	reflective journal quizzes short writing assignments projects	checklists, rubrics marking schemes	1,2,3,5 1,2,4,5 1,2,3 4
Creation - 20%	creative process	compositional work, guided explorations, improvisations, compositional scrapbook	video-taped evidence, checklists, rubrics, anecdotal reports	1,2,3 1,2,3,5
	composition	teacher observation, compositional scrapbook	video-taped evidence, checklists, rubrics, anecdotal reports visual arts collage	1,2,3,5 3
	rehearsal process	teacher observation	checklists, rubrics, anecdotal reports	1,2,3,5
	performance	teacher observation	video-taped evidence, checklists, rubrics, anecdotal reports	1,2,3,5

Analysis - 20%	knowledge, understanding of concepts, terminology, theory, etc.	research written work group seminar presentations projects	checklists, rubrics marking schemes	2,3,4,5
	creative process	compositional scrapbooks, reflective journals	checklists, marking schemes	3
<u>Final Performance Task - 30%</u>				
Theory - 10%	technique	teacher observation	checklists, rubrics	5
Creation - 20%	creative process - 10%	teacher observation compositional scrapbook	video-taped evidence, checklists, rubrics	5
	product - 10%	teacher observation	video-taped evidence, checklists, rubrics	5

Teachers should create an overview of their assessment/evaluation strategies in order to assist them with this challenge and to ensure that:

- both process and product are being assessed/evaluated;
- assessment/evaluation is balanced among “doing” dance, “talking about” dance and “writing about” dance;
- assessment/evaluation is balanced among the three strands and not weighted heavily within only one or two strands;
- various assessment/evaluation strategies accommodating a variety of learning styles are used;
- what is being assessed/evaluated is what is actually taught through the activities of the course;
- all expectations are actually assessed/evaluated.

Teacher observation is the primary method of collecting assessment/evaluation information in a dance course. To assist the teacher in assessing/evaluating through observation, whether or not videotaping is used for documentation purposes, checklists and rubrics are invaluable. These should be devised well in advance, where practical with input from the students, and shared with the students before assessment/evaluation takes place. In this way, students will understand the criteria being used by the teacher making assessments/evaluation through teacher observation.

Resource Summary

In Ontario, teachers of dance have many resources available to them. Many universities and colleges offer courses, consultation and workshops for teachers of dance as well as liaison opportunities for secondary dance students. The provincial subject association, the Council of Drama & Dance in Education (CODE), Dance Ontario and Dance Collection Danse are invaluable sources of information, contacts and resources. Dance resources and books developed by Canadians are available. Dance artists in the community are also a rich resource for teachers. The Ontario Arts Council will assist teachers to bring artists into schools, and provides funding to make this possible. As well, teachers can connect with the various Dance associations, local dance studios, community and cultural centres. Internet access has opened up the dance world for educators. CD-ROMS and

software are available. Periodicals, books, newspapers, magazines, videotapes, newsletters, theatres, studios and business partnerships can be found to enhance the dance teacher's resource list.

Specific resources are listed at the beginning of each unit and are referenced within each activity.

OSS Policy Application

This course profile has been developed to assist in the implementation of *The Ontario Curriculum, Grades 9 and 10, 1999*. In using this material, teachers and administrators must take careful note of the applicable sections:

1. *Ontario Secondary Schools, Grade 9 to 12: Program and Diploma Requirements, 1999 (OSS), Sections 4, 5, 6, 7*
2. *Choices Into Action: Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools, 1999*
3. *The Ontario Curriculum, Grades 9 and 10: The Arts, 1999*
4. *The Ontario Curriculum, Grades 9 and 10: Program Planning and Assessment, 1999*

Assessment and Evaluation of Program

In dance, there is an ongoing process of reflection and refinement, often through informal discussion with the students. A more formal review of content and delivery will be conducted at the end of the course by providing the students with a rubric for evaluation of the following criteria: content of each unit, choice of teaching/learning/assessment/evaluation strategies, ability of the teacher to motivate and interest the students, and overall value of the course to the students. Discussion with other staff and administration will provide further assessment. Refer to: *The Ontario Curriculum, Grades 9 and 10: Program Planning and Assessment, 1999*.

Coded Expectations: Dance, Open Grade 9

Theory

Overall Expectations

TTV.01X

- apply safety principles in the dance environment and in the execution of movement skills;

TTV.02X

- describe how dance contributes to physical well-being;

TTV.03X

- define good hygiene and healthy eating habits;

TTV.04X

- explain the historical and cultural significance of one or more world dance forms;

TTV.05X

- demonstrate basic movement skills in one or more world dance forms studied, and identify the terminology associated with each.

Specific Expectations

Health and Safety

TT1.01X

- explain the implications of eating disorders and define a healthy awareness of body image;

TT1.02X

- demonstrate an elementary understanding of the science of movement (e.g., biomechanics, kinesiology, physiology);

TT1.03X

- demonstrate an understanding of dance as a means to physical well-being (e.g., cardiovascular endurance, flexibility, strength);

TT1.04X

- demonstrate an understanding of safe practices in regard to self and others in the classroom and in performance settings.

History and Culture

TT2.01X

- describe, using their own observations, a broad spectrum of dance (e.g., ballet, jazz dance);

TT2.02X

- demonstrate an understanding of the historical development of one or more world dance forms;

TT2.03X

- outline the cultural significance of one or more world dance forms (e.g., modern, jazz, Afro-Caribbean, South Asian);

TT2.04X

- demonstrate an understanding of the relationship between dance and social issues as expressed in the lives and works of particular artists;

TT2.05X

- identify commonalities among various dance forms (e.g., steps, patterns, choreography);

TT2.06X

- describe aspects of dance in their own surroundings and of the artistic heritage of Canadian peoples (e.g., Native sacred circle dancing).

Technique**TT3.01X**

- identify basic movement terminology pertaining to the world dance form(s) studied (e.g., turnout, step-hop, port de bras, salutation, arabesque);

TT3.02X

- identify and describe the main characteristics of one or more world dance forms studied;

TT3.03X

- demonstrate basic body positions, movement skills, simple movement patterns, and combinations in at least one world dance form studied (e.g., modern).

Creation**Overall Expectations****TCV.01X**

- identify and explore in basic ways the elements of movement (e.g., flow, space, time), and combine them into sequences;

TCV.02X

- improvise to vary established patterns and develop an idea or theme;

TCV.03X

- demonstrate an understanding of fundamental presentation and performance skills;

TCV.04X

- perform in appropriate settings;

TCV.05X

- demonstrate knowledge of appropriate conventions relating to classroom presentations, and conventions affecting performers and audience members.

Specific Expectations**Elements of Dance Movement****TC1.01X**

- demonstrate elements of dance (e.g., shape, time, energy, space) alone and in combination;

TC1.02X

- apply movements as stimuli to develop movement vocabulary (e.g., everyday movements in work and play, major choreographers' ideas);

TC1.03X

- explore movement through structured improvisation (e.g., lead and follow, mirroring);

TC1.04X

- explore improvised movement based on a variety of other stimuli (e.g., objects, pictures).

Composition**TC2.01X**

- create dance sequences using explored elements;

TC2.02X

- create dance compositions using various forms and structures (e.g., canon, rondo, themes);

TC2.03X

- compose original dance pieces using various other stimuli (e.g., body percussion, literature, objects, voice);

TC2.04X

- use computer technology as a compositional tool (e.g., videocam hooked up to computer, animation software).

Presentation and Performance**TC3.01X**

- describe and demonstrate appropriate dress (e.g., proper footwear) and behaviour (e.g., punctuality) in dance class, rehearsal, presentation, and performance;

TC3.02X

- demonstrate an understanding of the importance of focus, concentration, and repetition in reproducing movement accurately;

TC3.03X

- identify and describe parts of the stage and basic stagecraft (e.g., current lighting, sound, and recording technologies);

TC3.04X

- present and perform dance in different group forms (e.g., trios, small and large groups).

Analysis**Overall Expectations****TAV.01X**

- observe and identify a broad spectrum of dance;

TAV.02X

- describe dance works, using the language of dance criticism;

TAV.03X

- reflect on their own work and that of others;

TAV.04X

- exhibit basic library research skills, using current information technologies;

TAV.05X

- explain how skills developed in dance can be applied in a variety of careers.

Specific Expectations**Appreciation and Criticism****TA1.01X**

- develop criteria for discussing a broad spectrum of observed dance (e.g., ballet, jazz, tap, swing);

TA1.02X

- demonstrate the difference between learning steps and creating a dance work;

TA1.03X

- demonstrate an understanding of concentration, effective projection, and clarity in communication;

TA1.04X

- identify types and/or styles of dance, describing them orally and in written form (e.g., butoh; modern dance styles of Graham or Cunningham).

Exploration and Research

TA2.01X

- use library facilities and information technology to complete assignments;

TA2.02X

- use CD-ROMs, the Internet, and other sources, to collect and review information on various topics and themes (e.g., eating disorders, dance and gender, movement in ritual).

Self and Community

TA3.01X

- identify ways dance is used in the community (e.g., liturgical, performance settings, recreation, therapy);

TA3.02X

- understand and demonstrate appropriate behaviour at dance performances;

TA3.03X

- describe the distinctive characteristics of presenting dance in small and large groups;

TA3.04X

- explain how physical, intellectual, and artistic skills and knowledge developed in dance can be applied in a variety of careers (e.g., self-discipline, confidence with movement).