**Sample Dance Assessment**

**Student Booklet**

**Proctor Booklet**

**Scoring Rubrics**

**Fall 2013**

**NOTE FROM ARTS ACHIEVE**

This performance assessment was developed by staff from the Dance Education Laboratory at 92Y in conjunction with the New York City Department of Education’s Director of Dance. This packet contains the student assessment booklet, proctor booklet, and rubrics used to score each task.

The Arts Achieve assessments were developed for the specific purpose of measuring students’ overall achievement as a class. Results will reveal gaps in student learning and provide insight into how students can progress toward recognized standards. In this way, the assessment results can also be used to measure teacher effectiveness. It is NOT the intention for this assessment to be used to grade individual students.

In the Dance assessments, students respond both through writing and dancing to a video of a dance masterwork, with some background information about the choreographer and the work.

**Discipline-Based Performance Tasks**

* Replicate (learn a dance phrase)
* Create a solo
* Peer coach or give constructive feedback using a protocol
* Create a collaborative group dance (duet in elementary, trio in middle school, quartet in high school)
* Perform

**Written Performance Tasks**

* Infer style and genre in the dance and justify their response.
* Compare and contrast the style of the dance to prior knowledge of styles and genres.
* Analyze elements of dance (body shapes and actions, use of space, energy dynamics, staging relationships) and choreographic devices and structures.
* Reflect on and interpret meaning.
* High School: additional questions address stage directions, anatomy/kinesiology, dance-related careers, and benefits of dance study

Each grade level’s assessment focuses on a piece that was selected according to the following criteria:

* By dance pioneers/historical relevance
* Age appropriate
* Explore universal human themes
* Recording must be professionally produced
* Clear sample of use of dance elements that align with the content to be assessed
* Easy to deconstruct using the Laban Movement Analysis (LMA) categories of Body, Space, Effort, Relationships
* Video segments between 3 and 7 minutes in length
* It is helpful to select a piece that show several stylistic influences that can be addressed in the assessment

For the Fall 2013 Elementary assessment, we selected *Revelations* by Alvin Ailey. While we are unable to provide this recording ourselves, this piece or comparable works can be found using other resources.

While all of the Arts Achieve performance assessments are psychometrically validated and developed against recognized standards, instructors are encouraged to re-interpret and modify tasks to fit their own classes’ needs. We hope this assessment will be useful to your practice and your students!

**IDENTIFY DANCE ELEMENTS: You are about to view the video of *Revelations* for a second time. While you are watching, circle or underline each of the dance elements below that you see in the video. Afterwards, you will use these words to fill out the Chart of Dance Elements on the facing page.**

**Arch Curve over Circle the body Reach Contract Plié**

**Look up Look down Jump Skip Gallop**

**Leap Run Walk Crawl Roll Fall**

**Balance Lunge Turn Extend Side bend**

**Rounded Angular Straight Twisted**

**Happy Sad Hopeful Smooth Sharp Strong Weak**

**High Middle Low Straight Curvy Zig Zag**

**Forward Backward Sideways Diagonal**

**Solo Partners Trio Groups**

**Line Clump Square Wedge**

**Gather Scatter Connect Support**

**Unison Canon Contrast**

**Chart of Dance Elements in *Revelations***

1. **CATEGORIZE AND ORGANIZE: Using the words you selected, please put at least three (3) words per box into the correct boxes to describe what you saw in the *Revelations* video.**

**DYNAMICS**

(What kind of energy, quality or feeling did the movements in the dance have?)

**Movement Qualities:**

**BODY**

(What kinds of movements and shapes did the dancers make with their bodies?)

**Movements:**

**Shapes:**

**Alvin Ailey’s**

***Revelations***

**RELATIONSHIP**

(What kinds of groupings, formations and organization were in the dance?)

**Groupings:**

**Formations:**

**Organization of dancers:**

**SPACE**

(How did the dancers use levels, pathways and directions?)

**Levels:**

**Pathways:**

**Directions:**

1. **INTERPRET: What styles of dance did you see in *Revelations?* Choosing from the list below, please draw a circle around TWO styles of dance you saw in the video.**

 **Modern Dance Ballet African Dance Jazz Dance**

**What made you think these two styles were part of *Revelations*? Use specific examples that you remember from the video to back up your answer.**

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1. **DESCRIBE: Circle the style of dance below that you know the most about.**

**Tap Hip-Hop Salsa**

 **Describe one movement that clearly identifies it as this style of dance.**

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1. **COMPARE AND CONTRAST: How is the dance style that you chose in question 3 (Tap, Hip-Hop or Salsa) *similar to* and *different from* the dancing you saw in *Revelations*?**

This dance style is similar to *Revelations* because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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This dance style is different from *Revelations* because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**PLEASE CLOSE YOUR BOOKLET.**

**We will answer Question #5 after we dance!**

**The answers you wrote for questions 1 to 4 will help you answer question 5.**

1. **IMAGINE AND APPLY: You have just created an original short solo and collaborated on a duet based on the first section of *Revelations*. Now imagine that you are a professional choreographer like Alvin Ailey. What would you do to create your own special and beautiful group dance inspired by memories of your family, friends and community?**

Write a 1 -2 paragraph essay to show all that you know about dance choreography for this question. Be sure to write complete sentences and use dance-related vocabulary. In your response, discuss the topics below:

* What would be the story or theme of your dance?
* What kinds of movements and dance elements would you use, and why?
* How would you organize the dancers on stage to make the dance exciting to watch?
* What kind of music and costumes would you use, and why?
* How do you want the audience to feel when they see your dance?

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**Division of Academics, Performance and Support**

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***ARTS ACHIEVE***

**5th Grade Dance Assessment**

**Fall, 2013**

**Proctor Manual**

***ARTS ACHIEVE* Proctor/Adjudicator Checklist**

**DANCE: Elementary Teams**

**Before starting, did we preset these items? Please check off each box:**

1. **Name tags: if not on students, have ready in a stack □**
2. ***Revelations* DVD is in the laptop/Smart board □**
3. **Smart Board or projector is ready to go □**
4. ***Conjurer* music CD is in CD player □**
5. **Posters are mounted on mirror (or wall if no mirror) □**
6. **Proctor manuals are in hand; scoring pages are labeled □**
7. **Labeled exam booklets are in a stack ready to hand out □**
8. **Box of sharpened pencils is ready □**
9. **Drum & mallet are set on a chair □**
10. **Stop watch is worn by one proctor □**

***ARTS ACHIEVE* Proctor/Adjudicator Checklist**

**DANCE: Elementary Teams**

**After finishing, did we collect and pack these items in the large clear poly bag for your class (student test materials) or in the large box (supporting supplies)?**

**Please check off each box:**

1. ***Revelations* DVD (in box unless another class is being tested) □**
2. ***Conjurer* music CD (in box unless another class is being tested) □**
3. **Posters (in box unless another class is being tested) □**
4. **Proctor manuals with scores (2 in bag with student booklets) □**
5. **Student exam booklets (in bag – 1 per student) □**
6. **Drum & mallet (place in box for next proctors) □**
7. **Stop watch (place in box for next proctors) □**
8. **Pencils: make sure they are all collected and in container □**

**\* AFTER THE ASSESSMENT: Pack the student exam booklets in alphabetical order by students’ last names (should correspond to numbered order) in a stack in the poly bag. Place the two proctor manuals/scoring templates together in the bag on top of the student booklets. Pack the class roster on top of the written materials so it shows through the plastic envelope.**

**ARTS ACHIEVE 5th GRADE DANCE ASSESSMENT**

Total time: 120 Minutes

**Materials:**

School provides: Smart board to show DVD, music CD player, shoebox of sharpened #2 pencils with erasers, one class roster, 3 sets of student OSIS labels, name tag label for each student.

Arts Achieve provides: Extra blank name labels, Sharpie, dance drum to keep time, wall posters, DVD, music CD, student booklets, stop watch.

**Time Recommendations**

**Total time for proctor scripts, materials distribution/collection, and video: 15 minutes**

**Written Tasks Time Recommendations:**

Item #1 – 10 minutes

Item #2 – 5 minutes

Item #3 – 5 minutes

Item #4 – 5 minutes

Item #5 – 10 minutes (done at end of session)

**NOTE:**

**The performance tasks are administered before students respond to written Item #5.**

Task #1 – Warmup – 5 minutes
Task #2 – Teaching *Revelations* combination – 15 minutes
Task #3 – Solo Composition with script – 10 minutes to create solo, 5 minutes to give peer feedback and revise
Task #4 – Collaborate on a duet – 10 minutes to set and practice duet with partner Task #5 – Performance – 20 minutes; each duet performs, rest of class is audience

**ARTS ACHIEVE 5th GRADE DANCE ASSESSMENT**

**CRITICAL ANALYSIS**

25 minutes total

**Proctor script:**

***“Today you will be doing some activities that will help your teachers understand what you have learned about dance.***

***First you are going to watch the first section of Alvin Ailey’s dance Revelations. Alvin Ailey choreographed Revelations in 1960. He was inspired to create this dance by his memories of growing up in an African-American community in Texas. Mr. Ailey wanted his dance to contain all the feelings he experienced as a child among his family, friends and neighbors.***

***After we see the video, you will answer some questions about what you saw. How completely you answer the questions about this dance will tell us a lot about your dance knowledge.”***

***“Now let’s see Alvin Ailey’s dance. Pay close attention to the types of movements, the energy and feeling, and the way the dancers are organized in the dance.”***

[Show students the video of “I’ve Been ‘Buked” from *Revelations.*]

**Proctor script:**

**“*Now open your booklet. I will read the first page to you.*** [Do so.] ***Now we will see the excerpt again. Remember — while you are watching, mark all the dance elements on this page that you see in the dance.”***

[Students are shown the excerpt again. While watching, they mark dance elements they see.]

**Proctor script:**

**“*Turn to your neighbor and share which dance elements you saw in the dance.*** [Give the children 1 minute each to do so]. ***Now, on your own, answer question 1 by organizing the dance elements you noticed in the Chart of Dance Elements. After that you may answer questions 2, 3 and 4 on your own. Then we will stop writing. We will answer question 5 at the very end of our session today.”***

[Give the students 25 minutes to answer the first four questions in the booklet. Give them 10 minutes for question 1, and thereafter prompt them to move on every five minutes.]

**PERFORMANCE TASKS**

**Proctor script:**

*“****In our dancing today you will learn a combination using movements from Revelations, and you will also have a chance to make your own short dance inspired by Revelations. First we will do a warm-up to get our bodies ready to dance. Just follow me.”***

**WARM UP**

5 minutes for warm-up. Say the steps as you are leading them.

**Rolling Up and Down the Spine:**

* Roll down and up in parallel first 1X
* Roll down and up in turned out first 1X
* Roll down and up in parallel second 1X
* Roll down and up in turned out second 1X

**Plies:**

* Plié in parallel first 4X, Relevé hold two counts, change to turned out first
* Plié in turned out first 4X, Relevé, hold two counts, change to parallel second
* Plié in parallel second 4X, Relevé, hold two counts, change to turned out second
* Plié in turned out second 4X, Relevé and hold 4 counts

**Twists and Swings:**

* Twist 4X in open second position, R,L,R,L – emphasizing transfer of weight, and pointed foot on non weight bearing leg
* Swing 4X in open second position R, L, R, L – emphasizing transfer of weight and pointed foot on non weight bearing leg
* Repeat twists and swings twice

**LEARN A COMBINATION**

15 minutes

**Proctor script:**

***“Now I am going to teach you a combination of reaching and bending movements such as you saw in the video of Revelations. Learn and remember this combination. We will ask you to recall and perform it later in our class. First let’s chant the steps of this combination. Repeat after me:”***

[Practice the rhythm of the steps as a spoken song call and response, then teach the steps]

***Reach long and smooth, and slowly come back in***

 ***Reach long and smooth, and slowly come back in***

 ***Reach way up high, and circle, and circle***

 ***Arms down-down-down-down-down-down, look front!***

***“Now let’s learn the steps.”*** [Teach steps below, using the chant to support the steps. Set to counts as indicated. When student have learned the steps, practice several times with second proctor supporting with a simple pulse on the drum.]

* Plié in 2nd position, reach low diagonal w R arm, L hand on ribs (4 cts)

Recover slowly to neutral 2nd position, legs straight (4 cts)

* Repeat everything to the L (8 cts)
* Reach up with both arms, looking up, fingers spread (4 cts)
* Circle the upper body two times (4 cts)
* Bring straight arms down sharply, bit by bit, 6 times. Look front. (8 cts)

**Proctor script:**

 ***“Now let’s practice dancing our combination again. This time we will dance it to music. As you dance, imagine that you are reaching for a better life. Use your focus and the energy in your movements to express this.”***

[Practice the combination several times in this way, with the Conjurer music.]

**CREATE A SOLO DANCE PHRASE**

15 minutes total

**Proctor script:**

***“Now you are going to create your own solo dance phrase. As you work on it, think about the part of Revelations where the dancers break out of their tight grouping and explore the space in many different ways. You will have 10 minutes to work on your solo dance. Be sure to begin and end your dance standing completely still so we know when it is starting and when it is finished. Include these three elements in your dance:”***

[One proctor reads required elements, pointing to the poster, and other proctor demonstrates each one. Then first proctor demonstrates a different way of doing the task.]

**Begin your dance in stillness.**

**Your dance should include:**

* **One curved pathway using fast locomotor movements**
* **One straight pathway using slow locomotor movements**
* **One non-locomotor movement that changes level**

**End your dance in stillness so we know it is over.**

**“*How many ways are there to make a dance with these elements?***

[Reinforce that there is an infinite number of dances that could include these elements.]

***Show us your own unique way of including these elements in your dance! You have 10 minutes to create your dance. Please start working on it now.”***

[Give the children 10 minutes to work on their solos. If it seems they are finished earlier, move on.]

**PEER FEEDBACK AND REVISION**

 The instructions are on a poster. 15 minutes total.

**Proctor script:**

***“You have just created your solo dance****.****Now I will place each of you with a partner and assign you in alphabetical order to be Solo Dancer A and Solo Dancer B.”*** [Do so]

“***Perform your dance for your partner as clearly as you can. Your partner will watch you to see how clearly you begin and end your dance in stillness, and how well you have included the three required elements in your choreography. Then your partner will give you some feedback on:***

* ***One thing you did very well in your solo***
* ***One thing you might do to improve your solo***

***We will demonstrate how to give feedback to your partner.***”

[Both proctors demonstrate peer feedback protocol together.]

***“After you have both shared your solos, use your partner’s suggestion to revise and practice your solo. As you work on improving your dance, ask yourself these questions:***

* ***Have I included all the required elements?***
* ***Have I made original and interesting movement choices?***
* ***Have I listened to and used my partner’s feedback?***
* ***Have I practiced my dance so I can perform it with flow and confidence?***

***You have 10 minutes to work with your partner on feedback and revising both your solos.”***

[Give the children 10 minutes to work together. Roam the room, observing the students as they work together on the peer feedback and revision process. You may make notes on the scoring templates in the Collaboration criterion. If it seems all pairs are finished before 10 minutes is up, move on.]

COLLABORATE ON A DUET

15 minutes total

**Proctor script:**

**“*Now you will work with your partner to combine the Revelations combination and both of your solos into a longer duet dance.*** ***Remember who we assigned as Solo Dancer A and Solo Dancer B. This is the structure of your duet:***

 **First – *Revelations* combination in unison**

**Next – Solo Dancer A**

**Last – Solo Dancer B**

***“Let’s all review the Revelations combination together.”***

[Review the combination with the class]

“***Now practice with your partner so you can perform the combination accurately and with feeling. Then put the combination together with each of your solos to create your duet.***

***Once you have created your duet, practice together so you can perform the whole dance with energy and confidence.***

***You have 10 minutes to work on your duet. You will be performing to the same music that we used for the combination. We will play this music softly while you are working on your duet. ”***

[Put on the Conjurer music CD at a moderately low volume, loud enough to hear but not distracting. Give the students 10 minutes to work. If it seems all pairs are finished before 10 minutes are up, move on.]

**PERFORM**

15-20 minutes for performance and scoring, depending on the size of the class

[Direct the students to sit along one wall]

**Proctor script:**

***“Now each of the duets will take a turn to perform. The rest of the class will be the audience. There are three rules for the audience:***

* **Give your classmates your full, respectful attention while they are performing**
* **Do not talk or comment during your classmates’ performances**
* **Unlike usual dance performances, do not applaud after these performances.**

**We will applaud for the whole class after all the performances are finished**

***“Now we will begin.”***

[Turn on the Conjurer music. The duets are performed by each pair in turn. Evaluators score the performance of the *Revelations* combination, the solo phrases, and the quality of collaboration shown by the students.]

**Critical Analysis**

**REFLECT**

10 minutes for writing

**Proctor script:**

***“Thank you for your wonderful performances. Now imagine that you are a choreographer creating a dance about your family, friends and community. Answer question #5 in your booklet to tell us how you would make an exciting dance.”***

[Hand out exam booklets and pencils. Children answer Written Item #5. Give them 10 minutes to work on this. Collect the booklets and pencils as the period ends and thank the children.]

**Scoring Rubric for Dance Performance Task**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Criteria** | **4** | **3**  | **2** | **1** |
| **MOVEMENT REPLICATION:***Student performs the* ***combination*** *with accurate movements, shapes, spatial elements, timing, focus.* | Performs the movement sequence with complete and detailed accuracy. | Performs the movement sequence with basic accuracy. | Performs the movement sequence with multiple errors but tries to perform the entire phrase. | Performs the movement sequence completely inaccurately, perfunctorily, or incompletely. |
| **CREATIVE INVENTION in a COMPOSITION TASK:*****Solo*** *clearly shows a fast curved pathway, slow straight pathway, and non-locomotor level change.* | Student fulfills all the required elements of the solo, inventing movement choices that directly and clearly address the task. | Student addresses all the elements of the solo task, but some movement responses are unclear. | Student includes some of the required solo elements but not others, or many movement responses are unclear, but student tries to address the task. | Student demonstrates very little movement, or only movements that are unrelated to the task. Choices betray lack of understanding of the task.  |
| **PERFORMANCE QUALITY:***Student performs* ***the combination and the solo*** *with animation, energy, directness, clarity and self-control.* | Performs with animated energy, clarity, directness, focus, and excellent self-control. | Performs with energy, clarity and self-control, but displays moments of hesitancy or self-consciousness. | Performs with inconsistent energy and self-control and is hesitant at numerous points, but demonstrates one or two elements clearly.  | Performs with little or no energy, poor self control, and does not demonstrate any dance elements clearly. |
| **COLLABORATION***Student successfully collaborates on the* ***solo*** *feedback and* ***duet*** *planning, choreography and performance.*  | Actively contributes, listens, and cooperates in all phases of the partnering task, including performance. | Participates and cooperates well in most phases of the partnering task, and demonstrates awareness of partner in performance but may not always coordinate. | Either takes over or does not contribute much during the planning, but shows some effort to coordinate with partner in performance. | Is disruptive or entirely unengaged in most or all phases of the partnering task, including performance. |
| **COMMON CORE****CAPACITY #4: Respond to Varying Demands of Audience, Task and/or Purpose*****Entire task*** | Skillfully adapts performance according to audience, task, and/or purpose given for task; performance displays strong understanding of nuances and appropriate adjustments in focus and intent. | Attempts to adapt performance according to audience, task and/or purpose, but is not always successful in making appropriate adaptations; displays some understanding of nuances and performance shows some evidence of change in focus and intent. | Performance shows occasional attempts to adapt performance according to audience, task and/or purpose, but these are largely unsuccessful; little change in focus and intent throughout performance; shows occasional inconsistent evidence of understanding of nuances.  | Performance shows little or no awareness of the audience, task, and/or purpose; little or no change in focus or intent throughout performance; no evidence of understanding of nuances.  |

**SCORING TEMPLATE**

**School: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Proctor Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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| --- | --- | --- | --- | --- | --- | --- |
| **No.** | **Student Names and OSIS #****(please attach labels)** | **Movement Replication:****Combination** | **Creative Invention:****Solo** | **Performance Quality****Solo and Combination** | **Collaboration****in****Planning and Performance** | **Common Core Capacity #4****Responds to Audience, Task and/or Purpose** |
| **1** |  |  |  |  |  |  |
| **2** |  |  |  |  |  |  |
| **3** |  |  |  |  |  |  |
| **4** |  |  |  |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **No.** | **Student Names and OSIS #****(please attach labels)** | **Movement Replication:****Combination** | **Creative Invention:****Solo** | **Performance Quality****Solo and Combination** | **Collaboration****in****Planning and Performance** | **Common Core Capacity #4****Responds to Audience, Task and/or Purpose** |
| **5** |  |  |  |  |  |  |
| **6** |  |  |  |  |  |  |
| **7** |  |  |  |  |  |  |
| **8** |  |  |  |  |  |  |