Michigan Arts Education Instruction and Assessment Program

Arts Education Assessment Specifications

Dance

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Chapter 1
Introduction to the MAEIA Assessment Specifications Document

Assessment specifications communicate the standards and content to be measured in an assessment, as well as how that content will be assessed, to a wide variety of audiences. These audiences include the individuals who help to build the assessments, as well as those who will use the assessments and the assessment results. Therefore, this Arts Education Assessment Specifications Document (ASD) is intended to serve as a supporting document to help the full array of potential users understand the purposes and uses of the planned assessment, as well as provide more specific information as to how to accurately read and interpret the MAEIA arts education assessments.

1.1 Purpose of the Arts Education Assessment Specifications

The purpose of the MAEIA Arts Education ASD is to provide information on the assessment specifications that guided the development and use of the Michigan arts education measures. The MAEIA ASD will describe the following.

- What are assessment specifications?
- How was the MAEIA assessment specifications used?
- How were the MAEIA assessment specifications developed?
- How are the MAEIA Assessment Specifications Structured?

1.2 What Are Assessment Specifications?

Good achievement assessments are content driven. Successful completion of the assessment development process requires deep understanding of the knowledge, skills, and abilities that are measured on an assessment, and how these are derived from the content standards upon which the assessment is based. Not only is understanding of the specific content important, developers and users must also know the range and depth of content eligible to be assessed, the relative weighting among the various content strands to be included on the assessment, the item types used to measure each strand, and other key factors such as depth of knowledge spread within and across strands/standards/indicators.

Specifically, a set of assessment specifications is a formal document that guides the development and assembly of an assessment by explaining the following essential information:

- Content (standards, indicators, and validity claims) that is or is not to be included for each assessed arts discipline at each grade level, across various levels of the system (student, classroom);
- Emphasis and balance of content, generally indicated as number of items or percentage of points per standard or indicator;
- Item types, sending a clear message to item developers how to measure each standard or indicator, and to arts educators and students about learning expectations; and

- Depth of Knowledge (DOK)[1], indicating the complexity of item types for each standard or indicator.

Assessment specifications are essential for both assessment developers and for those responsible for curriculum and instruction. For assessment developers, the assessment specifications declare how the assessments will be developed to ensure full coverage of content and maintain fidelity to the intent of the content standards on which the assessment is based. Full alignment to content standards is necessary if educational stakeholders are to make valid, reliable, and unbiased inferences about student achievement at the student, classroom, school, and state levels.

For those responsible for curriculum and instruction, the ASD provides a guide to the competing demands of arts education content for instructional planning purposes, as well as suggesting how the content is intended to be demonstrated, as indicated by item type.

In summary, assessment specifications provide clear development guidance to test developers and signals to the broader education community both the full complexity of the pertinent content standards and how performance on these standards will be measured.

1.3 How was the MAEIA Assessment Specifications Used?

As described above, the MAEIA ASD was used to:

- Describe in general terms what the MAEIA assessments in dance, music, theatre and visual arts would cover.
- Provide more detailed information about the types of assessment exercises that were used and what knowledge and skills they addressed.
- Provide prototype assessment exercises to show readers the types of assessments to be selected or developed.
- Describe how the assessments may be administered and scored.
- Provide illustrative information about the manner in which assessment results may be reported.
- Discuss how the assessment information may be used by school districts.

1.4 How were the MAEIA Assessment Specifications Developed?

MAEIA assessment specifications were developed by arts educators and others under the guidance of a MAEIA Project Management Team (PMT) from the Michigan Assessment Consortium (MAC). Once drafted by the assessment specifications writers, the MAEIA ASD underwent editorial review by the PMT. This was paired with a field review by Michigan and national arts educators to assure that the ASD presented a challenging yet attainable level of expectations for students and schools. Since the ASD was used first in the development of the arts education assessments, this development process also yielded

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[1] Depth of Knowledge is a procedure developed by Norm Webb, University of Wisconsin, Wisconsin Center for Education Research to evaluate the alignment of assessments to standards. It is also used to judge the cognitive complexity of standards and assessments. The MAEIA project used the Webb cognitive complexity processes in assessment development.

refinements that needed to be made to the document itself.

As plans for providing the assessments for field testing by schools were made, and such use occurred, additional refinements to the document were necessary. In this sense, because the ASD remains a "living document," its development and refinement was a more or less continual process over several years.

1.5 <u>How are the MAEIA Assessment Specifications Structured</u>?

The assessment specifications writers used the outline provided by the PMT to fill in the information needed. A draft outline for the MAEIA ASD was first created and was used at the initial meeting of the assessment specifications writers to suggest the topics to be included in the MAEIA ASD. Subsequently, this outline was refined and used by the team in each discipline to describe the assessment to be developed in each discipline.

The examples and recommendations in the ASD are not exhaustive; they describe some of the more important examples of arts education assessments that will guide the development and use of the MAEIA assessments. The MAEIA ASD contains several chapters.

- Chapter 2 – An Overview of the Arts Education Assessment Design
- Chapter 3 – Content Standards for the Dance Assessment
- Chapter 4 – Dance Assessment Specifications
- Chapter 5 – Summary of Available Assessments

These chapters contain information on the following topics.

- A discussion of the purposes for the arts education assessment program,
- An overview of the arts education standards to be assessed,
- A description of the proposed arts education assessment design and instruments,
- Illustrations of this assessment in each of the arts disciplines for which assessments will be created (dance, music, theatre, and visual arts),
- An overview of the assessment development steps and how the assessments will be administered, and,
- An overview of the manner in which the results of the assessments may be reported at different educational levels to different groups and audiences.

Chapter 2
Overview of the Arts Education Assessment Design

This chapter provides an overview of the MAEIA arts education assessments, the depth of knowledge and difficulty levels intended for the items, a description of the different types of assessments to be created, and other assessment design and development issues considered in the development of the MAEIA assessments.

2.1 Discipline Areas Assessed

Since the first edition of the Michigan Arts Education Content Standards in 1998, Michigan has provided recommended learning expectations for students in dance, music, theatre, and the visual arts. This is consistent with the 1994 National Arts Education Standards. The MAEIA assessments are anchored in the grade-level and high school content expectations in the arts disciplines of dance, music, theatre, and visual arts.

The MAEIA project was aware that National Core Arts Standards project was developing standards for media arts. The development of media arts standards as part of the Michigan Arts Education Content Standards may be work that the Michigan Department of Education will embark on since national leadership in the form of NCCAS Media Arts Standards became available in 2014.

The MAEIA arts education assessments have been linked to the Anchor Standards contained in the National Core Arts Standards materials. This will permit users to link to both state and national arts education standards.

2.2 Cognitive Complexity and Difficulty of the Items

One of the essential characteristics of the assessments that were created is their cognitive complexity. This is an important ingredient in well-crafted assessment measures because there is at least a modest correlation between complexity of the task and the depth at which the performance standards in arts education will be measured.

The National Standards of the Arts encourage the organization of learning processes into three categories: Create, Perform, and Respond. Through this method of organization, assessment opportunities become a natural part of the process of learning. The process of measuring growth can include assessments used for summative and formative purposes, authentic performances, and the cognitive, affective, and psychomotor domains. The assessments cover several levels of cognitive complexity, and use a variety of tools including portfolios, pre- and post-tests, performance tasks and events, constructed-response, and selected-response items.

Historically, there have been several methods for judging the cognitive complexity of a set of content standards as well as the assessments that measure them. Schema such as Bloom's Taxonomy have been used in the past by educators. When states were required to demonstrate the complexity of their content standards and the alignment of their state assessments to these standards, though, two new methods were developed. The first, developed by Achieve, judged the standards and the assessments holistically. The other was a tool developed by Norman Webb, Wisconsin Center for Education Research, University of Wisconsin, called the Webb Alignment Tool. Because of the nature of this

tool, most states (including the Michigan Department of Education) used the Webb tool for their NCLB-required alignment studies to show alignment between the content standards and assessments. The Webb Alignment Tool is used to ensure assessments measure the content standards at the same level of rigor dictated by the standard.

Levels of Thinking in Bloom's Taxonomy[2] and Webb's Depth of Knowledge are related to one another, as shown in Figure 2.2.1

Figure 2.2.1
Comparison of Bloom's Taxonomy and Webb's Depth of Knowledge
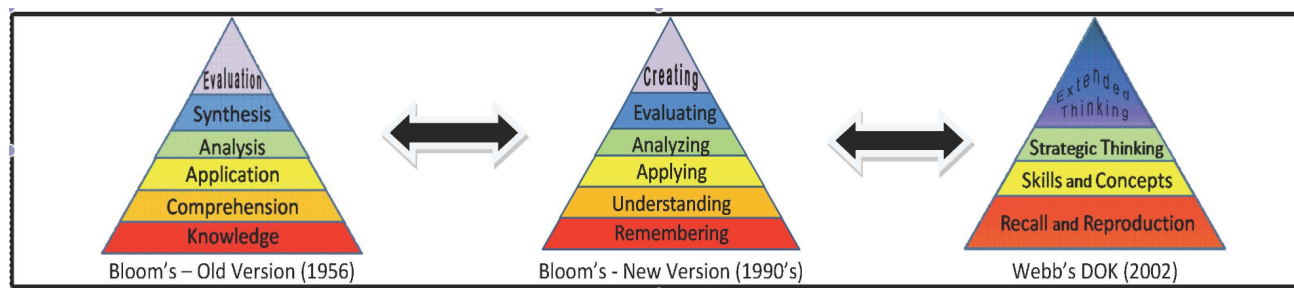
2.2.1 *Webb's Depth of Knowledge (DOK)* – Depth of Knowledge is one part of the Webb alignment tool developed by Norm Webb. The Webb Alignment Tool is used to judge the depth of knowledge of each standard, followed by the depth of knowledge, range of knowledge, categorical concurrence, and balance of representation of both a set of standards and the assessments that measure them. Depth of Knowledge (DOK) is the most important of these criteria for judging cognitive complexity. DOK is used to judge the cognitive complexity of standards and assessments. Webb defined four levels of DOK:

- *Level 1 (Recall)* includes the recall of information such as a fact, a definition, a term, or a simple procedure, as well as performing a simple algorithm or applying a formula. Key words that signify a Level 1 include "identify," "recall," "recognize," "use," and "measure."

- *Level 2 (Skill/Concept)* includes the engagement of some mental processing beyond a habitual response. A Level 2 assessment item requires students to make some decisions as to how to approach the problem or activity, whereas Level 1 requires students to demonstrate a rote response, perform a well-known algorithm, follow a set procedure (like a recipe), or perform a clearly defined series of steps. Keywords that generally distinguish a Level 2 item include "classify," "organize," "estimate," "make observations," "collect and display data," and "compare data."

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[2] *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives.* Anderson, L.W., Krathwohl, D.R., et al. (2001).
http://www.paffa.state.pa.us/PAAE/Curriculum%20Files/7.%20DOK%20Compared%20with%20Blooms%20Taxonomy.pdf

- *Level 3 (Strategic Thinking)* requires reasoning, planning, using evidence, and a higher level of thinking than the previous two levels. In most instances, requiring students to explain their thinking is a Level 3 activity. Activities that require students to make conjectures are also at this level. The cognitive demands at Level 3 are complex and abstract. The complexity does not result from the fact that there are multiple answers, a possibility for both Levels 1 and 2, but because the task requires more demanding reasoning. An activity, however, that has more than one possible answer and requires students to justify the response they give would most likely be a Level 3.

- *Level 4 (Extended Thinking)* requires complex reasoning, planning, developing, and thinking most likely over an extended period of time. The extended time period is not a distinguishing factor if the required work is only repetitive and does not require applying significant conceptual understanding and higher-order thinking. At Level 4, the cognitive demands of the task should be high and the work should be very complex. Students should be required to make several connections - relate ideas *within* the content area or *among* content areas - and have to select one approach among many alternatives on how the situation should be solved, in order to be at this highest level. Level 4 activities include developing and proving conjectures; designing and conducting experiments; making connections between a finding and related concepts and phenomena; combining and synthesizing ideas into new concepts; and critiquing experimental designs.

Where possible, assessment writers strive to write most of their assessment items at DOK levels 3 and 4, although items written at DOK levels 1 and 2 are also necessary in developing a well-rounded assessment.

2.3 Nature of the Assessment Items

The MAEIA arts education assessments are comprised of a number of different types of assessment items. Each of these is described below. The item types are listed here in descending order of importance to the overall assessment effort, since one goal of this arts education effort was to create assessments that mirror and encourage authentic instruction at deep levels of cognitive complexity.

2.3.1 *Performance Tasks* – As used in this assessment design, performance tasks are prompts that require students to spend multiple class periods, weeks, or months in preparing a response. These typically are multi-part items and may require students research a topic, prepare a response, develop a paper, a presentation, and/or a performance, and reflect on what they learned during the process of responding to the prompts. Many of these items are constructed to measure performance standards at DOK levels 3 and 4.

Performance tasks should be comprised of multiple components that culminate in a final product. For these assessment items, educators and students should be provided with a rubric as well as examples that have reached the array of scores (Jackson & Davis, 2000). The rubric should provide sufficient detail to guide students' efforts in the task and samples of student work to provide more in depth

examples for how to proceed. For example, students might create an original work of art through the design process of

1. Identifying a problem
2. Planning possible solutions
3. Testing solutions to determine best
4. Refining design through the use of a prototype
5. Completing a work that results in the solution of the design problem
6. Exhibiting the finished product for feedback.

The performance task may consist of multiple steps along the way. Thus, a checklist might be used to help guide students in completing all aspects of the task and/or to convey the manner in which these different parts of the task may be scored. Both types of checklists are useful in helping students to do their best on these types of assessments.

2.3.2 *Performance Events* – These are on-demand performance assessment items that require students to construct a response in a very brief period of time, with little or no advance preparation or rehearsal. Sometimes, this is viewed as "first draft" work on the part of the student. After their initial performance, students are also given little or no subsequent opportunities to improve their performance. These assessments may require a class period or less to implement. Students may work alone or with a small group of other students (e.g., the performance of a scene from a play) in preparing and implementing their responses. When small groups are assessed, individual students still receive their own scores. These assessments are also at DOK levels 3 and 4.

2.3.3 *Constructed-Response Items* – This item type requires the individual to create their own answer(s) rather than select from prewritten options. These items are open-ended, that is, there are usually several ways in which they can be answered correctly. Responses are often written, although they need not be, and even in the case when they are, these may be essays, charts, graphs, drawings, or other types of written responses. Such items are typically at DOK levels 2 or 3. These items are included in conjunction with the other item types (e.g., performance tasks or performance events).

2.3.4 *Selected-Response Items* – This item type includes multiple-choice, true-false, matching, and other types of items in which students are provided with a variety of responses and students select the answers to the questions, rather than constructing their own responses.

Many assessments are comprised of a significant number of selected-response items. In the MAEIA arts education assessment, this item type will be used only in conjunction with the other item types (e.g., performance tasks or performance events). These items measure content at DOK 1 and 2 and cover content required to respond correctly to the other types of items.

See Chapter 4 for examples of each type of assessment in Dance.

2.4 Assessment at the High School Level

At the high school level, the MAEIA assessments have been created to address different levels of past and current participation in instruction in an arts discipline. Students participate in the arts for different reasons and durations, ranging from students who take a year of instruction to fulfill the one-credit Michigan high school graduation requirement to students who intend to study the arts in college and enter arts careers afterwards. Tasks and events were developed for this range of high school arts students.

o   Level 1—Students who fulfill their one credit visual, performing, or applied arts (VPAA) high school graduation requirement only, or who are in their first year of a multi-year VPAA program.

o   Level 2—Students who have already completed their first year in an arts discipline and are now in their second year of instruction in the *same* arts discipline.

o   Level 3—Students who have already completed their first and second year courses in a single arts discipline and are now in their third year or fourth year of instruction in the *same* arts discipline.

Note: If a student takes one year of instruction in one discipline (e.g., music) and then one year of instruction in another discipline (e.g., theatre), this student would participate in the Level 1 assessments in each discipline. While many assessments are written for two or more of these levels, teachers also have the flexibility to adjust the assessments to match the instructional levels of the students being assessed.

2.5 Use of Graphics, Audio and Video in the Assessments

Because the arts are so media-rich, it is natural that the assessments will use a variety of media in the assessments. The potential media to be used include:

- Video and Photography – This medium is used to present content in the arts education assessments. For example, clips of dance or performance, a scene from a theatrical or a visual arts production are used. In these cases, the clips are short (a couple of minutes or less) and are available to the test administrator to download from a web site.
- Audio – This medium is used particularly in the music assessment, although audio might be part of a theatre assessment as well. Again, these audio clips might have to be downloaded from a web site.
- Print media – Particularly in the visual arts assessment, high quality reproductions are necessary. Some of these are used with individually administered assessment items, while others are used with group-administered items. The nature of the reproduction is carefully considered. For example, some prints are reproduced in test booklets, while others might be prints that educators administering the assessments need to download or purchase. Some assessments use digital projections of prompt material. In all cases, the quality of the reproductions is an issue – whether reproduced in black-and-white or in color.
- Digital materials – Digital materials such as jpegs, mp3, mp4 or video files should be easily accessible and may require the use of screens, LCD projectors, and MP3 players.

- Capturing student responses – Student responses to dance, music, and theatre items might be video recorded or audio-taped. Digital student portfolios are available to preserve and maintain digital evidence and sampling of student work and performance. Maintaining it in digital format will permit later scoring.
- Use of Copyrighted Materials – One of the issues with the use of graphics, audio and video is that some of the best examples may be copyrighted and permission to use this material is required unless the materials are located in the public domain. This project obtained permissions to use copyrighted materials that are shown in the assessment booklets.

2.6 Accessibility and Accommodations – Universal Design (UD) and Evidence-Centered Design (ECD)

The principles of universal design were taught to item writers so as to minimize the need for assessment accommodations by increasing the accessibility of the items for all students, including students with disabilities and English learners. While it was impossible to avoid all accessibility issues, many were eliminated by careful attention to the manner in which the assessment items were written and provided to students. This said, it is almost certain that some students, those with Section 504 plans, IEPs, or who are English learners, will still require certain accommodations.

The principles of evidence-centered design (ECD) were used in creating the items. ECD is a technique used to assure that the items meet the purposes for which they are designed. Validity claims for the items are established, the characteristics of the items to be developed are described, and then the items are created to address and show evidence that the items demonstrate these claims. This is an item technique useful for creating items for the full range of students and all content areas.

2.7 Issues of Bias and Sensitivity in Arts Education Assessments

Careful consideration in any assessment needs to be given to avoiding using sensitive topics or material as the basis of the assessment, as well as to assure that the items are not biased against any sub-group of students. Each of these requires some study and review during the assessment development, review, and field testing process. In order to avoid sensitive topics for assessment development, the MAEIA Project Management Team developed a list of topics and material that the assessment developers would avoid or would be sure to treat with sensitivity.

2.8 Assessment Time and Structures

The assessments that were created can take several class periods to administer. Some of the assessments are designed to be carried out outside of the classroom, with support from the certified arts educators throughout the assessment process. For example, outside the classroom might be through adjudication at festivals or through co-curriculum activities.

In some of the arts disciplines, individually-administered assessments or small-group assessments are used. While the length of each of these assessments may be only a few minutes, this time may need to be multiplied times the number of individual students or groups of students that need to be assessed.

2.9 Potential Assessment Administration Processes

It should be possible for the group-administered assessments to be given to students in one or two class periods as an entire class group. The regular certified arts educator will give these assessments to their classes when they meet. There may be test booklets/answer documents needed, or the assessments might be administered online (at the district choice). In addition, ancillary materials may be needed to administer these assessments, including visual arts models or reproductions, special tools (e.g., drawing pencils), and so forth. Digital and print media might be needed for these assessments.

Individually-administered assessments will be more challenging to administer to students, since the time for assessment is multiplied by as many students as there are in the group being assessed. It is suggested that in such cases, the certified arts educator conduct the individual assessments. If done during regular class time, an additional educator might be asked to take over the class. Or, the individual assessments might be scheduled at times outside of regular classroom instruction. There is no method that will work in all circumstances. It is an issue that each school administering the MAEIA assessments will need to consider and determine.

Chapter 3
Content Standards for the Dance Assessments

This chapter describes in some detail the content assessed in the MAEIA Dance Assessments. This includes the Michigan arts education content standards and benchmarks at the grades 3-8 and high school level, the MAEIA performance standards, and the National Core Arts Standards.

3.1 <u>Michigan Arts Education Content Standards</u>

The *Michigan Arts Education Content Standards and Benchmarks for Dance, Music, Theatre and the Visual Arts* (1998) were first approved by the State Board of Education in 1998. They were aligned to the 1994 National Arts Education Standards, part of the series of voluntary standards developed by each of the content areas under Goals 2000. These established the expectations that all students should achieve in all core curricular subjects, including the arts.

In 2011, the Michigan State Board of Education approved a revised set of Michigan Arts Education Content Standards and Benchmarks and Grade Level Content Expectations. In addition to providing learning expectations at the K-8 grade levels, the 2011 revision aligned the Michigan Standards to two new sets of guidelines: the artistic-creative process as described in the <u>Michigan Credit Guidelines for the Visual, Performing and Applied Arts</u> (2006) and 21st century skills of critical thinking, communication, collaboration, creativity; information, media and technology skills; life and career skills.

A partnership of organizations and states worked together as the <u>National Coalition for Core Arts Standards (NCCAS)</u> to lead the revision of the 1994 National Core Arts Standards (NCAS). NCAS goals are consistent with the core alignments that drove the 2011 Michigan arts education standards revision. Therefore, while based on Michigan's 2011 Arts Education Content Standards, the MAEIA Blueprint and Assessment Specifications reflects current thinking in the field of education and the arts.

The NCAS were released in 2014. The standards describe what students should know and be able to do as a result of a quality curricular arts education program. NCCAS has committed to developing the next generation of voluntary arts education standards, building on the foundation created by the 1994 document. In addition, NCCAS is committed to supporting the 21st-century needs of students and educators, helping ensure that all students are college and career ready, and affirm the place of arts education in a balanced core curriculum.

In both the 1998 and 2011 editions of the Michigan Arts Education Content Standards, student learning has been organized around these five standards which are consistent for dance, music, theatre, and visual arts at all grade levels:

1. Students apply arts education skills and knowledge to perform in the arts.
2. Students apply arts education skills and knowledge to create in the arts.
3. Students apply arts education skills and knowledge to analyze, describe, and evaluate works of art.

4. Students apply arts education skills and knowledge to understand, analyze and describe the arts in their historical, social, and cultural contexts.
5. Students apply arts education skills and knowledge to recognize, analyze, and describe connections among the arts; between the arts and other disciplines; and between the arts and everyday life.

Responding to national efforts to streamline standards for educators, the Michigan Credit Guidelines for the Visual, Performing and Applied Arts (2006) organized the artistic-creative process around three strands: Perform, Create, and Respond. The first two strands align directly to Michigan Arts Education Content Standards 1 and 2. The Respond Strand encompasses Michigan Arts Education Content Standards 3-5. It is noteworthy that the artistic-creative process is described as iterative and non-linear. Students at the 9-12 level are expected to identify the components of the process and to be given sufficient opportunities to engage in the process multiple times.

Students learn through the steps of Create, Perform, and Respond to synthesize information so that it becomes part of their embodied knowledge, hence creating "enduring understandings" and connected learning across disciplines.

3.2 Performance Standards Assessed in the MAEIA Project

For the purposes of identifying important arts learning for the MAEIA Assessment Specifications development process, two sets of writing teams comprised of K-16 dance, music, theatre, and visual arts educators studied the Michigan Standards, Benchmarks, and Grade Level Content Expectations in Dance, Music, Theatre, and the Visual Arts. They identified commonalities and overarching ideas. They discussed what was fundamental to the learning processes and what tied some of the standards together in terms of students' abilities to be able to demonstrate knowledge and skills. They discussed which over-arching ideas were fundamental to demonstrating learning in their respective arts disciplines and to really function as an artist in the world. They found the frame of Perform, Create, and Respond helpful in terms of organizing these ideas. They worked within those to identify what are referred to in MAEIA documents as performance standards.

Performance standards are discipline-specific and condense the Michigan Merit Curriculum's five content standards into the three overarching performance standards of Create, Perform, and Respond. These performance standards were developed to serve as the basis for MAEIA model assessments that measure student proficiency in each arts discipline at each grade span - K-2, 3-5, 6-8, and 9-12. Considerations in the identification of performance standards included:

○   Scope and sequence and dedicated instructional time
○   Vertical and horizontal alignment at the grade spans focused on the artistic process
○   Differentiation of the curriculum for varying developmental, social, cognitive levels as well as for students with disabilities and English language learners.

There are certain nuances to the performance standards that are important in each arts discipline along with discipline specific considerations to remember when developing assessments. They are presented below.

3.2.1 Dance Performance Standards

The performance standards of Create, Perform, and Respond are supported by current research in dance education that emphasizes the importance of creativity, transferable skills cultivated in arts settings, and thorough engagement in higher order thinking skills.

In Dance, Create refers to theoretical and creative concepts. Perform in dance refers to technical and performance based concepts. Respond contextualizes dance through history, current practice and current events, and through connections with learning in other subject areas. Literacy in dance should be developed through work that represents the breadth of the field, e.g., technique, performance, choreography, movement analysis, dance science, dance history, criticism. The revised National Standards of Dance (2014) features Create, Perform, Respond, and Connect. In this document, Connections are embedded within the Create, Perform, and most dominantly in Respond categories. Students learn through the steps of Create, Perform, and Respond to synthesize information so that it becomes part of their embodied knowledge, hence creating "enduring understandings" and connecting the learning across disciplines.

Assessment of these processes can take the shape of a wide variety of experiences used to drive learning, understanding of and appreciation for the arts.

DANCE PERFORMANCE STANDARDS

Grades K-5
Create
1. Students can create stationary, axial, and locomotor movement, apply level/tempo/dynamic change, and assemble movement based on literal and abstract concepts.
2. Solve movement problems through improvisation, exploration and discovery.

Perform
1. Students can perform choreography as soloists and part of an ensemble with spatial awareness, musicality, and accuracy in technical principles relating to stationary, axial, and locomotor movement as well as time, space, and energy.

Respond
1. Students can observe, analyze and discuss actions of movements with attention to space, time, and energy, main ideas and themes of the dance, and support statements with linkage of concepts from core subject areas such as patterns, sequence, transition words, etc.

Grades 6-8
Create
1. Students can create rhythmic movement phrases with movement vocabulary, positions, and patterns from two dance styles or traditions with attention to space, time, and energy resulting in a thoughtful demonstration of form and structure. Students can explore and solve problems relating to concepts from core instruction through movement research methods and in context of personal experiences.

Perform
1. Students can perform as soloists and part of an ensemble with accuracy in technical

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concepts (alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery), expression of multiple genres and traditions of dance, and use of space, time, and energy.

Respond
1. Students can analyze and describe the actions of movement with attention to technical concepts, space, time, and energy. Students can make neutral observations of performance and choreography with detail and supported explanation, inquire about technical and creative processes with appropriate questions, and propose what could be done differently through revision processes.

High School
Create
1. Students create solo and ensemble movement phrases and choreography, contribute choreography consistent in style and intent of performance theme, craft thoughtful movement phrases and dances with a point of investigation and links to core content, technical acuity, and attention to space, time, and energy. Advanced students can create with technical rigor, stylistic nuance, and a sense of choreographic voice.

Perform
1. Students can perform as soloists and part of an ensemble with accuracy in movement vocabulary, interpretation, style, musicality, and phrasing with projection and expression as well as attention to space, time, and energy.

Respond
1. Students can critically and analytically dissect and discuss intent, process, and product of performance and choreography created by self and others, consider multiple points of view and apply constructive feedback, engage in productive dialogue with reference to aesthetic standards, cultures, and the history of dance.

Chapter 4
Dance Assessment Specifications

4.1 Design of the Dance Assessments – The function of assessment is to measure, understand, and promote learner growth through a variety of standardized and non-standardized/non-traditional testing methods. Assessment experiences take on multiple styles, address multiple modalities, domains, and areas of knowledge, as well as Depth of Knowledge. In this way, "learner" is defined as the person(s) whose growth is being monitored, which includes students, and which may and should include certified arts educators, administrators and evaluators, district leaders, and other stakeholders.

The National Standards of the Arts, including Dance, encourage the organization of learning processes into three categories: Create, Perform, and Respond. Through this method of organization, assessment opportunities become a natural part of the process of learning. The process of measuring growth can include assessments used for summative and formative purposes, authentic performances, and domains (cognitive, affective, and psychomotor). The assessments cover several Depth of Knowledge levels and use a variety of tools including portfolios, pre- and post-tests, performance tasks and events, constructed-response, and selected-response items.

Dance emphasizes performance tasks and events over constructed- response or selected-response because of the synthesis of information. The arts lend themselves to both simple and complex assessment tasks, from the self-analysis of daily performance to produced stage performances and the multi-tiered steps involved in the act of creating, performing, and responding. Learning moves beyond memorization of content (such as terminology and physical execution of steps) to engagement, application, embodiment and reflection.

A collection of work, such as a portfolio featuring digital and non-digital samples, (e.g., drawings, journal entries) can show tangible data on consistent criteria regarding student growth in multiple ways and modalities. The collection can continue to expand as the student advances through the curriculum, offering comprehensive details of learning over time.

Dance, as a discipline and an academic subject, includes study in technique, composition, performance, theory, history, and social/cultural constructs. Therefore, the emphasis of performance tasks and events should measure learning across these categories in concise and applied ways. As a collaborative and personal art form, the data collected through this means can speak to whole group as well as individual learning and may also capture data program-wide.

The materials required for performance task- and event-based assessments are consistent with the description of materials needed by a "gold standard" dance program, as outlined in Research and Recommendations in Support of the MAEIA Blueprint. These materials include, but are not limited to: a dedicated space for dance with relating physical attributes, quality sound equipment, video recording, editing, and presentation capabilities, and traditional and/or non-traditional performance spaces with relating physical attributes.

The rationale and potential purpose of the assessments for the dance education experience include yet are not limited to:

o   Improve instruction
o   Monitor and drive student growth and educator growth
o   Create tools to frame critical discussion between stakeholders (including administration and evaluators, as well as the community)
o   Inform professional development needs
o   Serve as tools for advocacy of programs and classroom needs
o   Use as methods for demonstrating educator effectiveness
o   Motivate stakeholders
o   Create a badge of honor for stakeholder achievements
o   Connect learning
o   Encourage enduring understandings
o   Create the case for alternate methods for assessing authentic understanding via processes relating to performance/creation/response to processes

4.2   Description of the Dance Assessments – The assessment items for Dance range in activity and function. In general, assessments for the earlier grades (K–2 and 3–5) reflect process through the steps of Create, Perform, and Respond but also include a more targeted focus of terminology and identification of concepts through constructed-response and selected-response than in grades 6-8 and 9-12. As students advance into the higher grades, the assessment activities more aptly measure the development of their thinking rather than specific skills. Therefore, by grades 9-12, dancers are relying mostly on performance tasks, with performance events used as markers of their advancement rather than the most prominent assessment type. Constructed-responses are also used to round out the process experience as students must be able to articulately discuss and persuasively support their points of view, aesthetic choices, and creative decisions made within the artistic process.

Some types of assessment items clearly support some aspects of dance content better than others. Because of this, some assessments can be offered at grade levels other than those they are assigned to, if the content of the assessment is being delivered at a different point. This might happen if the dance program builds from partial grades to a comprehensive K-12. Portfolios provide the best opportunity to monitor growth over time throughout a Performance Task. Post concert responses may address summarizing of experience and strategy for curriculum. The main difference in how the assessments are utilized between grade levels, however, will be the number of times the assessments are issued. Generally, the number of assessments increases with the frequency of contact hours with dance students.

Dance as a discipline broadly covers a variety of skills and knowledge. These are best measured with assessment items that allow students to authentically apply the skills and knowledge being explored. The process of choreographing dance could be assessed through performance tasks that include multiple steps and span a period of time. Dance technique and the assessment of composition competencies are best measured with performance events that can measure understanding in quick, single class sessions. Constructed-response best suits analysis of work in the Respond

performance standard and may appear in written or kinesthetic contexts. Selected-response is a fast way to quiz terminology and concept identification.

The use of these item types is further described below.

a. In this document, a PERFORMANCE TASK is a process that spans a period of time. An example of this can be creating a small group piece, exploring a conceptual theme and applying the elements of dance, to be produced in a showing. For grades K-2, 3-5, 6-8, and 9-12 a performance task would measure the understanding of dance developed through an on-going project such as the collaborative creation of a dance to be produced in a dance concert. This type of assessment is experienced at all levels, but is the predominate assessment type for students in grades 9-12.

b. A PERFORMANCE EVENT can be a physical demonstration of class concepts through a quick-study phrase and immediate performance. A performance event is a short-term activity that assesses skill development and execution. This may be the most frequently used form of assessment items as it can provide a series of snapshots within the process of an on-going project such as a performance task. A performance event can measure technical development as well as understanding of the composition process.

c. A CONSTRUCTED-RESPONSE item can be used to assess students' responses to a study of a variety of dance styles and genres. The responses can be demonstrated physically or through written and/or oral presentation. These opportunities enable students to have personal voice when demonstrating knowledge and understanding.

d. A SELECTED-RESPONSE item may be a multiple-choice test relating to terminology, concept identification, classification, or physical recall.

The assessments may be implemented by inserting them into the flow of the course through various approaches:

2. Performance Tasks: a series of performance activities that accumulate to demonstrate a cohesive process leading to a formal performance (e.g. , phases of making dance - rehearsal expectations and processes, production responsibility, performance, and personal reflection).
3. Performance Events: weekly assessment during class checking for mastery of the concept theme of the week or unit.
4. Constructed-Response: written or physically notated responses to a variety of concepts and presentations.
5. Selected-Response: pre- and post-tests to measure how a student understands and identifies concepts and defines terminology, or sequences events.

Here are some more specific examples of how this can be done:

Performance Task – In a grade 6-8 or 9-12 dance setting, a Performance Task can be implemented as follows. As noted above, a Performance Task takes place over time. If we consider this to be the process of creating new work, based on the development of

new technical and/or choreographic skills, exposing students to production responsibilities and ultimately, to a performance and a reflective response, it could break down to a series of "steps" or phases that are intentionally connected. Using a portfolio or other method of providing cohesion by consistent presentation and reflection about the work can be used to document growth of creating and producing dance through written and physical means (captured digitally). The four types of assessments described below can be assessed separately. However assessing them collectively and/or cohesively will provide an example of a sustained Performance Task and best demonstrates to students how dance is created and produced, dependent upon each phase of the process.

Performance Event – A performance event can be implemented into the flow of a course by scheduling regular assessments on a weekly or bi-weekly basis (or every 4th or 5th class in grades K-5 classrooms). In this type of class experience, whatever class structure that best suits the concept is maintained but rather than using additional time to further explore the content, the students present their mastery of the concept. For a technical unit, this might include a standard technique class with specific focus on the concept being explored and the use of a developed rubric to support the analysis of work. For a composition unit, students may create a movement phrase within a single class period to present to their peers for review and analysis in reference to a guiding rubric. Portfolios are an appropriate method to file information to gauge development in performance events over time. It is also appropriate that performance events may be repeated over time.

Constructed-Response – A constructed-response item can be implemented into the flow of a course by brief writings, physical note-taking and presentation. Brief movement sketches responding to thematic concepts, analyzing movement experiences based on prompts or personal reflection, highlighting significant qualities within iconic dance works (e.g., Ailey's Revelations, Balanchine's Agon, Fosse's Rich Man's Frug) can also be used. An example of physical note-taking and presentation is demonstrating a series of movements or shapes observed in an iconic work and either using these examples to answer prompts provided by the instructor or by using these items as source material to be manipulated with the application of class concepts.

Selected-Response – Selected-response items may be used within a dance context to assess concepts, define terminology, or sequence events within a process.

Tables 4.2.1, 4.2.2 and 4.2.3 offer illustrative ideas for items.

Table 4.2.1
Illustrative Ideas for Dance Assessment – Grades K-2 and 3-5

	Create, Perform, Respond	Performance Task	Performance Event	Constructed - Response	Selected-Response
Create	Create stationary, axial, and locomotor movement (PT, CR)	Design a movement phrase that includes basic locomotor and axial movements and combinations		Link any 3 locomotor movements to travel through space	
Create	Identify level/tempo/ dynamic change (PT, PE, SR)	Create a dance phrase that includes the elements of dance: time, space, energy	Vary a dance phrase by making changes in the elements of dance: time, space, energy		Define level/tempo/ dynamic change used in movement phrase
Create	Assemble movement based on literal and abstract concepts. (PE, CR, SR)		Generate movement based on literal and abstract concepts to create a movement phrase	Summarize verbally the meaning of the movement created and give reasons for choices made	List axial and locomotor movement actions used in movement phrase
Create	Solve movement problems through improvisation, exploration and discovery. (PT, PE, CR)	Explore multiple solutions to a given movement problem Create a dance that demonstrates understanding of a concept or idea from another discipline, such as patterns in dance and science with the use of technology	Improvise and create dances based on own ideas and concepts from other sources	Use improvisation to discover, invent and solve movement problems	Define improvisation, choreography

	Create, Perform, Respond	Performance Task	Performance Event	Constructed - Response	Selected-Response
Perform	Perform choreography as soloists and part of an ensemble with spatial awareness, and musicality (PT, PE, CR)	Perform and maintain use of space, musicality and focus when performing skills	Respond to tempo changes by remaining on the beat of the drum/music as it changes	Write and perform 2 rhythm patterns	Define rhythm, pattern, tempo, space, focus, musicality
Perform	Perform choreography as soloists and part of an ensemble with accuracy in technical principles relating to stationary, axial, and locomotor movement (PT, PE, CR)	Accurately demonstrate basic technical principles with smooth transitions between stationary, axial and locomotor movements	Memorize and perform combinations with accuracy in technical principles relating to stationary, axial and locomotor movement	Explore using different body parts to execute the same axial movements in personal space	Define stationary, axial, locomotor movement and relating movement vocabulary/ terminology, isolation
Perform	Perform choreography as soloists and part of an ensemble with accuracy in space, time, and energy (PT, CR)	Perform choreography with accurate use of space, time and energy reflecting choreographer's intent		Describe actions, such as skipping and galloping; and the movement elements of time, space and energy in a movement phrase	Define skipping, galloping, space, time, energy
Perform	Perform in front of others (PT)	Present their own dances in front of peers both formally and informally on a regular basis			

	Create, Perform, Respond	Performance Task	Performance Event	Constructed - Response	Selected-Response
Perform	Perform dances from various cultures with competence and confidence (PT)	Learn, memorize and perform dances from at least two various cultures			
Respond	Observe, analyze and discuss actions of movements with attention to space, time, and energy (CR)			Observe two dances and discuss how they are similar and different in terms of the elements of dance: space, time, and energy	
Respond	Observe, analyze and discuss various movements with attention to main ideas and themes of the dance (CR, SR)			Attend a dance performance and take an active role in class discussion by sharing personal interpretations of and reactions to a dance	Identify movement patterns as to how dance is different from other forms of human movement, such as sports and everyday gestures Define gesture, tableau, phrasing
Respond	Support statements with linkage of concepts from core subject areas such as patterns, sequence, transition words, etc. (CR, SR)			Respond to a dance using another art form or core subject area. Explain the connections between the dance and individual response	State patterns, sequence, transitions words, etc. used in a movement phrase

Table 4.2.2
Illustrative Ideas for Dance Assessment – Grades 6-8

	Create, Perform, Respond	Performance Task	Performance Event	Constructed-Response	Selected- Response
Create	Create rhythmic movement phrases with movement vocabulary, positions, and patterns from two dance styles or traditions (PE, CR, SR)		Create two movement phrases (24 counts each) representing two dance styles or traditions. Each should include distinctive movement vocabulary, positions, patterns, and rhythm.	Create two movement phrases (24 counts each) representing two dance styles or traditions. Each should include distinctive movement vocabulary, positions, patterns, and rhythm.	Identify and name vocabulary, positions, and patterns from two dance styles or traditions
Create	Produce a thoughtful demonstration of form and structure (PT, PE, CR, SR)	Construct a movement phrase (36 counts) with clear expression of space (levels and planes), time (duration and rhythm), and energy (quality of movement).	Produce movement using choreographic form and structure of AB, ABA, canon, call and response, and narrative	Construct a movement response that contrasts the choices of another dancer or group	Recognize and define choreographic form and structure of AB, ABA, canon, call and response, and narrative

	Create, Perform, Respond	Performance Task	Performance Event	Constructed-Response	Selected- Response
Create	Explore and solve problems relating to concepts from core instruction (PT, PE, CR, SR)	Identify topics being explored in non-arts subject areas. Divide into groups based on topics and devise a method for exploring the topic through movement resulting in a movement phrase or 2 minute dance. The creative process should include such problem-solving as how to address content, context, perspective, casting, generation and development of movement vocabulary, and application of elements of dance.	Identify topics being explored in non-arts subject areas. Divide into groups based on topics and devise a method for exploring the topic through movement resulting in a movement phrase of 48 counts or more. The creative process should include such problem-solving as how to address content, context, perspective, casting, generation and development of movement vocabulary, and application of elements of dance.	Identify topics being explored in non-arts subject areas. Divide into groups based on topics and devise a method for exploring the topic through movement resulting in a movement phrase of 48 counts or more. The creative process should include such problem-solving as how to address content, context, perspective, casting, generation and development of movement vocabulary, and application of elements of dance.	Sequence events within the creative process for making a dance relating to content rooted in non-arts subject areas.

	Create, Perform, Respond	Performance Task	Performance Event	Constructed-Response	Selected- Response
Create	Solve composition problems through movement research methods (PT, PE, CR)	View the work of an iconic choreographer (eligible content listed later in this document) Analyze the work of a choreographer and create a movement phrase from a selected tool exhibited in their work (example: structure, use of space, use of relationship, musicality, or form)	Explore a movement problem and create multiple solutions (examples: limitation of space or body part, restricted traveling patterns or movement selection, change of duration and/or rhythm according to musical accompaniment)	Compare and contrast the effects of two different solutions to the same movement problem in written or physical responses	
Create	Solve composition problems in context of personal experiences (PT, PE)	Create a narrative movement phrase that communicates a topic of personal significance	Create an ABA movement phrase using two contrasting ideas that communicates a topic of personal significance		

	Create, Perform, Respond	Performance Task	Performance Event	Constructed- Response	Selected- Response
Perform	Perform as soloists and part of an ensemble with accuracy in technical concepts (could be assessed individually or collectively): alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery (PT, PE, CR, SR)	Learn and perform basic movement phrases at various levels of skill and difficulty	Perform a breakdown of specific technical skills demonstrating understanding of the basic components that work together to perform the skill or step	Watch a video of a technical exercises and self evaluate performance of these skills identifying strengths and weaknesses from performer perspective	Demonstrate understanding of alignment, balance, initiation of movement, isolation, weight shift, elevation, landing, fall and recovery using a written assessment that includes questions such as matching, true and false, short answer, multiple choice, etc.
Perform	Use expression of multiple genres and traditions of dance (PT, PE, CR, SR)	Use expression of multiple genres and traditions of dance Competently perform two folk, social, or theatrical dance forms of different cultures and time periods of 20th century America	Use expression of multiple genres and traditions of dance Demonstrate basic steps, positions and patterns from two different styles or traditions	Chart the technical attributes of a selected folk, social, or theatre dance forms according to shared elements and distinctive elements (ex: Venn Diagram or T-chart)	Identify traditions of dance View and identify at least two specific traditions dances of differing cultures

	Create, Perform, Respond	Performance Task	Performance Event	Constructed-Response	Selected- Response
Perform	Accurately use space, time, and energy (PT, PE, CR, SR)	Apply elements of dance to perform expressively and accurately according to choreographic detail.	Apply elements of dance to perform expressively and accurately according to choreographic detail.	Graphically organize where the elements of dance are applied within the movement phrase. (Example: create a "timeline" of movement or counts. Graph where on the timeline the applications of space, time, or energy are most appropriately applied.)	Identify/define uses of space, time, and energy and their secondary applications (levels, planes, duration, rhythm, movement qualities).
Respond	Analyze and describe the actions of movement with attention to technical concepts (PT, PE, CR, SR)	Enhance personal performance utilizing feedback from instructor, peers, and/or self-evaluation.	Enhance personal performance utilizing feedback from instructor, peers, or self-evaluation.	Describe the action and movement elements observed in dance using accurate movement and dance vocabulary	Match the element of dance that best correlates to how the action was performed in the performance sample
Respond	Analyze and describe the actions of movement with attention to space, time, and energy (CR, SR)			Analyze and describe the actions of movement with attention to space, time, and energy. Compare and contrast two dance compositions in terms of space, time, and energy and use metaphor or simile as descriptions of movement quality	Define metaphor and simile

	Create, Perform, Respond	Performance Task	Performance Event	Constructed-Response	Selected- Response
Respond	Make neutral observations of performance and choreography with detail and supported explanation (CR)			Identify possible aesthetic criteria for evaluation dance such as skills of performers, visual and emotional impact, variety, and contrast	Define movement vocabulary, visual impact, emotional impact, variety, contrast
Respond	Inquire about technical and creative processes with appropriate questions (CR, SR)			Compare and contrast how meaning is conveyed in two choreographic works. View two dance pieces, either taped of live. Write a response in essay form comparing and contrasting the process	Select the guiding questions that may provide the choreographer with the most developed course of action
Respond	Propose what could be done differently through revision processes (CR, SR)			Construct a list of questions that you would like to ask the choreographer in order to gain insight into their process as well as reflect your neutral impressions of their work	Select "I might" statements that you think are most suitable for the work you observed. These statements offer suggestions of how you would proceed in the revision process if you were the choreographer.

Table 4.2.3
Illustrative Ideas for Dance Assessment – Grades 9-12

	Create, Perform, Respond	Performance Task	Performance Event	Constructed-Response	Selected-Response
Create	Create solo and ensemble movement phrases (PT, CR, SR)	Create, as a solo or ensemble, a movement phrase that uses at least two choreographic devices. Examples: canon, accumulation, repetition, retrograde, theme & variation, rondo,		Identify and describe 3 choreographic devices used to create movement phrase and explain reasons for your choices	Using dance video excerpts, choose the choreographic device(s) used in the work.
Create	Create solo and ensemble choreography (PE)		Create a short movement phrase combining at least 3 ideas generated from an improvisation exploration		
Create	Contribute choreography consistent in style and intent of performance theme (PT, PE, CR)	Develop choreography that is consistent with the style and intent of a performance theme.	Create at least a 32-count movement phrase consistent with the style and intent of a performance theme and teach to a partner.	Reflect, through discussion or written, on the process as to how a movement phrase was developed.	

	Create, Perform, Respond	Performance Task	Performance Event	Constructed-Response	Selected-Response
Create	Craft thoughtful movement phrases and dances with a point of investigation (PT, PE, CR, SR)	Create a dance that uses a point of investigation as the concept driving the work. Examples: visual representation of musical score, direct or indirect narrative, movement potential through limited space, etc.	Create a movement phrase (48 counts or more) that uses a point of investigation as the concept driving the work.	In written or physical response, outline the main points observed in the choreography of peers. Illustrate how you would make those points clearer or elaborate upon them.	Assign the composition tools most effectively used in each composition observed. Tools may include: canon, accumulation, repetition, retrograde, theme & variation, rondo, etc.
Create	Generate movement that links to core content, technical acuity, and attention to space, time, and energy (PT, PE, CR, SR)	Create a movement phrase that links to core content and includes technical acuity and attention to space, time and energy	Create at least 2 movement phrases using theme and variation. One will represent the theme and the other will represent a variation of the theme by changing only the use of time, space and energy. The movement remains the same	Compare and contrast the use of theme and variation between two similar movement phrases	After watching movement phrase, recall which the dance elements of were used throughout the dance
Perform	Perform as soloists and part of an ensemble with accuracy in movement vocabulary (PT, PE, CR, SR)	Demonstrate movement skills with accuracy while performing in transition of other movement.	Perform movement skills with accuracy in isolation of other movement concepts.	Self evaluate through observations of own technique and write goals for improvement and growth	Label movement skills and vocabulary in performed movement phrase with correct definitions.

	Create, Perform, Respond	Performance Task	Performance Event	Constructed-Response	Selected-Response
Perform	Demonstrate interpretation, style, musicality, and phrasing (PT, PE, CR, SR)	Memorize dances in at least 2 dance forms/styles and demonstrate ability to perform contrasting styles	Memorize a movement phrase and perform it to at least 2 contrasting music selections	Interpret how the type of music used to perform affects quality of movement	List attributes that identify characteristics of 2 dance forms.
Perform	Perform with projection and expression (PT, PE, CR)	Perform in front of a live audience demonstrating intended projection and expression of the choreographer.	Videotape an informal performance. Critique personal performance using self-assessment rubric	Describe how projection and expression affect the performance from both a performer and an audience perspective.	Define projection, perspective, and relating technical and compositional terminology
Perform	Perform with attention to space, time, and energy (PT, PE)	Perform a dance more than once maintaining the intended use of space, time and energy each time	Perform a combination across the floor that maintains space, time and energy on both the right and left side		Define the relating technical and compositional terminology
Respond	Critically and analytically dissect and discuss intent, process, and product of performance and choreography created by self (PT, CR, SR)	Compare and contrast your choreographic process to that of another choreographer. Identify similarities and differences.		Identify the individual steps taken throughout the choreographic process. Describe how decisions made effected the end product of choreography	Define the choreographic intent and tools of the creative process used in dance making
Respond	Consider multiple points of view and apply constructive feedback (PT, PE, CR)	Present work to peers on a regular basis. Provide and receive constructive feedback on an ongoing basis	Following a peer critique, choose at least one piece of feedback to apply and rework in choreography	Explain how personal experiences influence interpretation of a dance	Define appropriate editing tools

	Create, Perform, Respond	Performance Task	Performance Event	Constructed-Response	Selected-Response
Respond	Engage in productive dialogue with reference to aesthetic standards (PE, CR, SR)		After a performance, formulate and answer questions based on personal aesthetic criteria	Establish a set of aesthetic criteria to use while watching a performance	Define at least 5 aesthetic standards for viewing a work of art (dance)
Respond	Engage in productive dialogue with reference to cultures and identify attributes of cultural dance (CR, SR)			Describe how it feels to watch/perform dances from cultures other than own	Identify specific patterns recognizable as attributes of at least 3 cultural dances
Respond	Engage in productive dialogue with reference to history of dance and identify topics in dance history including persons, eras, and major works of art (PT, PE, CR, SR)	Conduct a project that investigates the a topic of dance history	Report/Present to the class information on a topic of dance history	Perform and discuss the traditions and techniques of classical or cultural dance form	Recognize and identify choreographers and major works of art throughout dance history

The criteria for each performance standard has been sorted according to which type of assessment may serve the content best. The number of times these assessments are conducted will be determined by the curriculum, structure, and goals of each individual course and therefore will likely appear more than once per year.

Note that some criteria appear in multiple categories. Depending on the approach to the assessment, this experience can take on multiple forms. For example, students in 8th grade may demonstrate compositional problem-solving in a small movement sketch which can be assessed in a single class (Performance Event), through the composition of a full-length dance which can be assessed over time (Performance Task), or in response to a visual, written, or verbal prompt (constructed-response).

In a K-2 and 3–5 settings, where classes meet one or two times per week, assessments may only be issued at key points in the learning process and thus may only result in one or two assessments per semester. In grades 6-8 and 9-12, where elective classes meet daily, assessments can become a more regular part of the educational process with perhaps weekly assessments of progress (performance events) which in turn drive larger assessments appropriate for larger scaled projects (performance tasks). Constructed-responses will be more common in grades 6-8 and grades 9-12 as well, where movement, performance, and choreography analysis and critique are more thoroughly explored. Selected-response, most commonly used to identify terminology and concepts, may be used in a similar fashion to performance tasks, as periodic snapshots of understanding in the progress of a larger unit.

To reiterate the description of performance tasks in 2.3.1 on page 10 of this document, performance tasks are prompts that require students to spend multiple class periods, weeks, or months in preparing a response. Tables 4.2.4 and 4.2.5 provide examples of stand-alone performance tasks suitable for grades 9-12 (Table 4.2.4) and grade 8 (Table 4.2.5).

Table 4.2.4
Example of Dance Performance Task – Grades 9-12

Phase I: Rehearsal Process/Creating New Work – In this step, students learn new material or craft new movement phrases, based on course content and connected to topics explored in other subject areas. This phase of work includes (to be experienced through daily meetings and thus weekly content structures taking a variety of models) technique class, conditioning, repertory, editing, and rehearsing. Students would demonstrate professional etiquette (such as prompt arrival to class, pre-class warm-up or conditioning, professional work ethic while working individually or as ensemble, and engaging in dialogue shaping the creative process). This demonstrates the expectations of professional dancers to know their craft and perform their job on a daily basis.

Phase II: Production Responsibilities/Moving to the Theater– In this step, students experience common expectations of professional dancers/choreographers as the creative work leaves the studio and enters the theater. Examples of experiences that can be included are: attending and engaging in pre-performance showings or design runs, technical rehearsals and dress rehearsals, demonstrating professional conduct in dressing rooms, hallways, backstage before and after performance, signing the call sheet, attending and engaging in pre-concert warm-ups, and communicating with concert director.

Phase III: Performance/Physical, Intellectual, Artistic Mastery – In this step, students are formally assessed i(f this has been an on-going series of assessments of their development in the areas outlined by the educator). This can include technical or choreographic principles, performance theory, or all of the above.

Phase IV: Reflective Response/Critique and Self-Assessment – In this step, students are guided through a process of reflecting on their work as performers, choreographers, designers, or all of these. Constructed-response items are suitable for assessing this phase of work, keeping in mind that these responses may take on a variety of "looks" and may be written, graphic, and/or physical in nature. Again, portfolios provide the opportunity to monitor growth throughout the Performance Task. Post concert responses may address: summarizing of the experience and strategy for creative problem-solving, contextualizing the product within current trends in dance and/or other subject

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areas, reflecting on personal growth, and planning for future productions.

Task 4.2.5
Example of Dance Performance Task – Grade 8

Introduction to the Assessment – Students are provided with a dance composition experience. Students are given a checklist of requirements that must be included within the choreography. This will assist and help guide the exploration process. Students work with small group to create and perform the mini composition.

Mini Composition

Create

o Choreographic Principles: Problem solve to discover and explore movement solutions
o Improvisation: Explore axial movements varying the use of dance elements

Perform

o Movement Skills: Demonstrate & identify non-locomotor/ axial movement
o Sequencing: Demonstrate the ability to sequence a series of movements and to remember them in a short phrase
o Performance Values: Dance with concentration and focus
o Replication: Repeat movement dance phrases and patterns for performance accuracy

Scoring Rubric

Use of Elements of Dance
1. Demonstrates limited understanding of the elements of dance
2. Demonstrates some understanding of the elements of dance
3. Demonstrates a thorough understanding of the elements of dance

Concentration & Focus
1. Is rarely focused, concentrated and committed to the performance of movement
2. Is often focused, concentrated and committed to the performance of movement
3. Is focused, concentrated and committed to the performance of movement

Memorization
1. Lacks the ability to memorize and repeat the movement
2. Movement is memorized but cannot be repeated with accuracy
3. Movement is memorized and can be repeated with accuracy

Body Awareness: Transitions
1. Transitions are not used to transfer from shape to shape
2. Transitions are choppy and do not flow from shape to shape
3. Transitions are fluid and action flows from shape to shape

Progression of Ideas and Assessments through Program Development – For programs that begin at either grades K-2, 3-5, or 6-8 and later expand to include additional grades, it may be helpful to demonstrate how a single assessment item can be adapted based on the grade level. Below are examples of Performance Tasks, Performance

Events, Constructed-responses, and Selected-responses each exploring a single concept that progresses based on grade level.

Table 4.2.6
Example of Dance Performance Tasks – Grades 5, 8 and 12

Performance Task – Preparing for Performance – Learning about the creative process from concept to product

- o Grade 5: Explicitly teach and assess the major decisions for dance making: movement concepts that are explored within choreography, rehearsal strategies, performance.

- o Grade 8: Explicitly teach and assess major decisions for dance making: identifying concept or theme, generating movement based on the concept, rehearsal strategies, performance.

- o Grade 12: Explicitly teach and assess the major decisions for dance making: creating thematic content with personal stance, generating and editing movement that supports the theme, rehearsal strategies, production practices, performance.

Table 4.2.7
Example of Dance Performance Event – Grade 5

Introduction to the Assessment – Teacher will demonstrate a movement phrase that requires immediate student response and performance. Students will practice the sequence as a whole group. Students will be individually assessed on the following criteria following a brief practice:

Scoring Rubric

Combination was memorized and performed without teacher guidance
1. Needs assistance with entire performance
2. Is unable to perform the movement phrase on own
3. Able to perform some of the movement phrase without assistance
4. Able to perform the entire movement phrase without assistance

Able to perform the movement phrase with accurate rhythm/timing
1. Needs assistance with entire performance
2. Is unable to perform the movement phrase with accurate rhythm/timing
3. Able to somewhat perform the movement phrase with accurate rhythm/timing
4. Able to perform the entire movement phrase with accurate rhythm/timing

Skills in movement phrase, including proper technique
1. Unable to perform skills using proper technique
2. Able to perform few skills using proper dance technique
3. Able to perform some skills using proper dance technique
4. Skills in movement phrase are performed using proper dance technique

As described in section 2.3.2 on page 11 of this document, performance events are on-demand
performance assessment items that require students to construct a response in a very brief
period of time, with little or no advance preparation or rehearsal. Sometimes, this is viewed as "first draft" work on the part of the student. After their initial performance, students are also given little or no subsequent opportunities to improve their performance. These assessments may require a class period or less to implement. Students may work alone or with a small group of other students (e.g., the performance of a scene from a play) in preparing and implementing their responses. When small groups are assessed, individual students still receive their own scores. These assessments are also at DOK levels 3 and 4.

Table 4.2.8
Examples of Dance Performance Event Items

Progression of Performance Events for Program Development – The manner in which an assessment example can become more complex from grades K-2, 3-5, 6-8 to 9-12 is shown below.

Performance Event: In-class Showing – Demonstrating knowledge in single session

- o   Grade 5: Performance of a quick study featuring specific technical elements or presenting choreographic sketch featuring specific elements or tools of composition.

- o   Grade 8: Full class demonstration of thematic content. Assessment spans entire class from warm-up through to final phrase presentation as a full exploration of progressing ideas through each class segment.

- o   Grades 9 – 12: Full class demonstration of thematic content with creative contribution throughout each class segment. In other words, students may be developing exercises for a class that explores a progression of technical or composition ideas.

Constructed-response assessment items are requires the individual to create their own answer(s) rather than select from prewritten options. These items are open-ended, that is, there are usually several ways in which they can be answered correctly. Responses are often written, although they need not be, and even in the case when they are, these may be essays, charts, graphs, drawings, or other types of written responses. See section 2.3.3 on page 11 of this document.

Table 4.2.9
Example of Dance Constructed-Response Item – Respond – Grade 8

Introduction to the Assessment: Students will view two different dances. Students will be asked to observe and respond to ideas, experiences, feelings and images influenced from the examples. They will also be asked to closely observe the elements of dance and choreographic principles used. This activity will assist in the development of practicing the skill of observing dance and the ability to describe how dances from a variety of cultures reflect the values and beliefs of own culture.

The constructed-response items will take the form of extended essays or short answer responses. Scoring can be presented in rubric form. The constructed-response assessment may also take the form of student physically demonstrating movement influences comparing and contrasting the two dances viewed.

Several sample prompts:

1. In Dance 2, one dancer remained facing the back demonstrating stillness. Discuss the impact this had on you as a viewer/witness of the work. Did it affect you? Why or why not?

2. Compare and contrast 3 differences in relationship to how the element of space was used throughout the two dances that were viewed. Provide three ideas and statements to support each.

3. Discuss one way that dance currently influences your culture, values and beliefs?

Scoring Rubric

Organization
Support and Rationale of Ideas
Mechanics

Table 4.2.10
Examples of Dance Constructed-Response Items

Progression of Constructed-Response Items for Program Development – The manner in which an assessment example can become more complex from grades K-2, 3-5, 6-8 to 9-12 is shown below.

Developing a thoughtful response in written, verbal, or physical forms.

o   Grade 5: Observe an iconic work of dance (see sample list provided in 5.3.5). Create a series of tableaux that outline the movement motifs presented in the work.

o   Grade 8: Observe an iconic work of dance. Construct a movement summary using stationary and locomotor movement.

o   Grades 9–12: Observe an iconic work of dance. Compose a brief movement sketch of original movement that relates to the same theme or concept identified in the iconic work.

Selected-response items include multiple-choice, true-false, matching, and other types of items in which students are provided with a variety of responses and students select the

answers to the questions, rather than constructing their own responses. See section 2.3.4 on page 11 of this document.

Table 4.2.11
Example of Dance Selected-Response Item – Grades 3-5

Introduction to the Assessment – Students will view two different dances. Students will be asked to observe and respond to the ideas, experiences, feelings and images influenced from the examples. They will also be asked to closely observe the elements of dance and the choreographic principles used. The activity will assist in the development of skills in observing dance and the ability to describe how dances from a variety of cultures reflect the values and beliefs of culture.

1. The dancers in Dance I were dancing
    A. Alone
    B. Together
    C. Following each other

2. The main part of Dance 2 was performed on stage as a (an)
    A. Ensemble
    B. Trio
    C. Solo
    D. Duet

3. What instrument do you hear played in Dance 1?
    A. Violin
    B. Trumpet
    C. Drum
    D. Piano

4. Which dance required the following from the dancers: strength, trust, timing, partner work?
    A. Dance 1
    B. Dance 2

Scoring will be one point for each correct response.

Progression of Selected-Response Items for Program Development – The manner in which an assessment example can become more complex from grades K-2, 3-5, 6-8 to 9-12 is shown below.

Table 4.2.12
Examples of Dance Selected-Response Items

o Grade 5: Match the listed terms with the definitions

o Grade 8: Match the listed terms with the definitions and sort the terms by which Element of Dance most impacts the execution of this idea

o Grades 9–12: Match the listed terms with the definitions, sort the terms by which Element of

> Dance most impacts the execution of this idea, and number the concepts according to the order of appearance in the structure of a typical class.

4.3 <u>Range of Content for Assessing Dance</u> – According to the Michigan Benchmarks and Content Standards for Dance, the process of learning involves five standards: Perform, Create, Analyze, Analyze in Context, and Analyze and Make Connections. As a result, Dance content may be most compatible with certain types of assessment and reflect the identified level(s) of Depth of Knowledge. (See figure 2.2.1.)

Many skills are subject to scaffolding in that there is an expectation that students grow in depth of understanding and in performance from year to year and from experience to experience. Moving through a progression of applying, developing, and innovating students will demonstrate Depth of Knowledge in a variety of areas. Experiences in technique and analysis will naturally inform and enhance the approach to design and vice versa.

For some Strands, there will be more than one type of assessment listed. This is because different types of assessments may address different aspects of a specific standard within that strand. In some places, assessments may be linked across standards and strands. For instance, it is possible that a "Performance Event" that assesses the "Perform" or "Create" strand may be used as the basis for "Constructed-response" in the "Respond" Strand.

Content and Resources by Level: Selection of materials for use in all grades should keep in mind both issues of quality and community standards while maintaining a diversity of artistic and cultural heritage. Classic or historically significant texts as well as contemporary works of comparable literary merit, cultural significance, and rich content are preferred. Educators should pay particular attention to age appropriateness, accuracy of information and excellence of presentation in recognition of a school audience.

The following sources serve to exemplify the level of complexity and quality that the curriculum requires of all students in a given grade level. Additionally, they are suggestive of the breadth of material that students should encounter throughout their education in dance. The choices should serve as useful guideposts in helping educators select resources of similar complexity, quality, and range for their own classrooms.

Table 4.3.1 presents a list of standard and emerging artist selections to provide a frame of reference for the types of dance examples that support the breadth and depth of the field of dance in the categories outlined through-out this document. Generally speaking, the following artists and companies are working in multi-disciplinary ways, with multi-dimensional subject matter and concept-driven dance.

Table 4.3.1
Examples of Genre/Artists for Use in Dance Assessments

Genre/ Artists	Classifying Styles /Movement Invention	Process Oriented Dance Makers	Crossing Dance Disciplines and Genres	Dance as Narrative	Dance Outside Traditional Contexts	K-12 Subjects, Content Examples
Ballet						
August Bournonville (K-12)	X			X Romantic Ballet		Folktales,
Marius Petipa (K-12)	X			X Classical Ballet		Fairy tales
George Balanchine (K-12)	X	X Visual Representation of Musical Score		X Neo-classical Ballet		Abstract Narrative, theme
Alonzo King/LINES Ballet (6-12) Cedar Lake Contemporary Ballet (6-12)	X			X Contemporary Ballet		Theme, patterns, motif, relationship, voice
Trey McIntyre (9-12)	X		X		X Collaborating with businesses to foster creativity	Creative process, collaboration
Modern Dance and Ethnic Dance						
Martha Graham (K-12)	X			X Use of myth, psychology, literature		Myth, folktale, literature
Alvin Ailey (K-12) Donald McKayle (K-12)	X			X African American Experience		American history, sociology,social studies

Genre/ Artists	Classifying Styles /Movement Invention	Process Oriented Dance Makers	Crossing Dance Disciplines and Genres	Dance as Narrative	Dance Outside Traditional Contexts	K-12 Subjects, Content Examples
Katherine Dunham (K-12) Pearl Primus (K-12) Akram Kahn (9-12) Ronald K. Brown/Evidence (9-12) Chuck Davis (K-12) Ushio Amagatsu (9-12) Sidi Larbi Cherkaoui (6-12)	X		X Anthropological influence			history, sociology, social studies
Liz Lerman (9-12) Anna Halperin (9-12)		X Dance as a Community Experience		X	X Community work often site specific and involving dancers of all experiences	Social Studies,
Axis Dance Company (K-12)		X			X Company composed of dancers of a variety of physical abilities, some of whom are disabled	Forces of motion,
Bill T. Jones (9-12) David Parsons (K-12)		X Dance as a liberal art drawing from concepts and processes found in multiple disciplines	X Modern Dance, Musical Theatre Performance			Motif, narrative, structure, graphing, mapping

Genre/ Artists	Classifying Styles /Movement Invention	Process Oriented Dance Makers	Crossing Dance Disciplines and Genres	Dance as Narrative	Dance Outside Traditional Contexts	K-12 Subjects, Content Examples
Yvonne Rainier (6-12) Trisha Brown (6-12) Douglas Dunn (6-12) Crystal Pite/Kidd Pivot (9-12)	X	X Challenging the definitions of dance and art			X Taking dance into new and non-traditional dance spaces	Personal voice, forces of motion, repetition, pattern
Pilobolus (K-12) Moses Pendleton (MOMIX) (K-12)	X Physical potential		X			Forces of motion, tableau
Twyla Tharp (K-12) Lucinda Childs (9-12) Meredith Monk (9-12) RubberbandDance (9-12)	X		X Modern dance, jazz dance, and/or musical theatre or theatre			
Merce Cunningham (K-12) Isadora Duncan (K-12) Pina Bausch (9-12) Ohad Naharin/Batsheva Dance (9-12)	X	X Examining the how and why of movement invention				isolation, relationship, collaboration, creative process, change operation, statistics, probability, personal voice
Jazz, Tap, and Social Dance						

Genre/ Artists	Classifying Styles /Movement Invention	Process Oriented Dance Makers	Crossing Dance Disciplines and Genres	Dance as Narrative	Dance Outside Traditional Contexts	K-12 Subjects, Content Examples
Gene Kelly (K-12) Bob Fosse (9-12) Jerome Robbins (6-12) Jack Cole (9-12) Savion Glover (K-12) Bill "Bojangles" Robinson (K-12) The Nicholas Brothers (K-12)	X Developing Movement styles		X Dance for stage and film	X		geometry, angle, size and scale, lines, contrast
Gus Giordano (K-12) Matt Mattox (K-12) Eugene Louis Faccuito (Luigi) (K-12) Frank Hatchett (K-12)	X Developing concert jazz styles					line and angle, forces of motion, momentum
Rennie Harris (6-12)	X Hip Hop			X		
Michigan Artists						
Grand Rapids Ballet	Ballet					
Peter Sparling	Modern Dance				ScreenDance	
Wellspring/ Cori Terry	Modern Dance					
Eisenhower Dance Ensemble	Modern and Jazz Dance					
Happendance, H2	Modern Dance					K-12 Touring Company
People Moving	Modern Dance					

Genre/ Artists	Classifying Styles /Movement Invention	Process Oriented Dance Makers	Crossing Dance Disciplines and Genres	Dance as Narrative	Dance Outside Traditional Contexts	K-12 Subjects, Content Examples
Detroit Dance Collective	Modern Dance					
Michigan Dance Project	Contemporary/Jazz Dance					
WMU Dance Project	Modern, Jazz, and Ballet					K-12 and Community Touring Company
UM Freshmen Touring Company	Modern					K-12 Touring Company
Strike Time (Hope College)	Modern, Jazz, and Ballet					K-12 Touring company
H2 Movement Ensemble (Hope College)	Tap, Jazz, Hip Hop					

Additional artists and curriculum suggestions, including video sources, can be found at: http://www.musiccenter.org/education/Teacher-Resources/Artsource-Curriculum/Available-ArtSource-Units/   and

http://www.artsalive.ca/en/dan/meet/index.asp

4.4 Nature of the Scoring Rubrics for Assessing Dance

Rubrics have different uses. On one level, rubrics allow us to transform and quantify a qualitative experience by associating different levels of quality with a single number or other descriptor. Rubrics can be used to score an individual performance task, performance event, or even an entire portfolio. In addition to providing different levels of quality, rubrics focus on selected aspects of work for evaluation. The areas of focus will change to match the criteria articulated on the standard being assessed.

The areas of focus may also change if it is a task, event or portfolio being assessed. For instance the areas of focus for rehearsing and creating a work would be different than the areas of focus used to evaluate the quality of a final presentation.

A rubric can also be used as a part of instruction by providing guidance to the student. It describes for the student a direction and vision for improvement. A rubric tells us how an individual scorer evaluated a performance task or event and the level of quality observed by the scorer. It also tells us which areas of focus are important when evaluating work. A rubric alone cannot provide estimates of inter-rater reliability. The scorer's opinion is subjective. Each scorer may see the quality of work in different ways. Therefore, it isn't possible to fairly compare the work of two different students or programs that have not been scored by the same person, unless considerable scorer training has taken place. Measures should be put into place to allow for exemplars, levels of competency, and pre-scored examples that allow adjudicators to experience a range of work. When possible a

second or third adjudicator should also evaluate work to provide for consistent, reliable evaluative efforts.

Objectivity is hard to achieve when educators use rubrics to score their own students. Personal preferences and biases may be inherent in the process. In order to fairly compare different individuals or programs, the same rubric should be used by the same group of raters. If more than one person is using a scoring rubric, steps should be taken to improve inter-rater reliability. To yield more accurate and useful information, it is helpful to use samples of student responses to train scorers. By asking them to rate pre-scored example performances and then to talk about the reasoning behind their scores, different individuals can learn to score student work in a comparable manner, the essence of reliability. Training can also be done by providing some specific samples of work at each level that helps the scorer differentiate between the levels of quality.

Each method of assessment will have its own technique for scoring students' performances. Rubrics are designed to identify the task or information to be addressed in the testing experience and to provide a framework for measuring achievement.

The scoring rubrics are important for the standardization of assessments. Because of the subjective nature of art, when students are asked to complete performance tasks or events and constructed or selected-response items and reflect on their work, the emphasis should be on the "rigorous investigation and informed personal choices" of the student creating the art or the artwork being responded to by the student (Vatsky, 2008, p.14). Rubrics improve communication between stakeholders as to what to look for and how to determine achievement. They can also serve as a motivational tool to help learners self-monitor over time, internalizing how to evaluate quality in personal and public performance.

Additionally, the scoring rubrics may be used to assess content from multiple expectations, e.g. technique and composition. Since choreography features the physical demonstration of movement, if the composition assignment relies on technical concepts being taught concurrently, the assignment of a movement sketch consisting of the technical concepts can demonstrate knowledge and skill mastery concurrently.

The scoring rubrics should measure the transferable skills cultivated in a dance setting: the main ideas of study, the criteria of how to evaluate the main ideas and status of achievement. The collection of scoring tools should reflect the progression of content, concepts, and connected learning over a period of time, offering insight into learner growth, aiding in the setting of goals, and the overarching picture of program achievement.

The training a learner receives will need to be thoughtfully developed in scope and sequence, consistent in its delivery to multiple classes across grade levels, and must include experiences within the Create, Perform, and Respond categories even when not being used for formal assessment. This means that students need to engage in Create, Perform, and Respond activities beyond those used for formal assessment so that they are comfortable and fluent in the process, thus able to authentically demonstrate their depth of knowledge when formally assessed.

The following examples include nine rubrics for the areas of Create, Perform and Respond. Each rubric is specified for a target grade level, yet each one can be easily adapted to be used across all grade levels. The rubrics are designed to be used for multiple types of experiences and assessment. Level 1 represents the lowest level of performance, while Level 4 represents the highest.

Table 4.4.1
Rubric for Dance Assessment – Create Grades K-5

Dimension	1	2	3	4
Development of Theme/Idea (Motivation)	Rarely creates movement relevant to the selected theme or idea.	Occasionally creates movement relevant to the theme and motivated by the idea.	Most often creates movement relevant to the theme and motivated by the idea.	Always creates movement relevant to the theme and motivated by the idea.
Use of Body and Relationship	Rarely incorporates a variety of body parts and initiation of movement. Movement patterns are very limited and often do not go beyond natural movement gestures.	Sometimes presents a limited range of movement vocabulary. Creates similar movement patterns in relationship to own body and to others/objects.	Incorporates variety of body parts and initiation points. Creates movement in relationship to own body and to others/objects.	Incorporates variety of body parts and initiation points. Creates movement in relationship to own body and to others/objects beyond required expectations
Use of Space	Directions, levels, shapes, focus and size are flat and lack interest. Use of space is 2 dimensional and underdeveloped.	Directions, levels, shapes, focus and size were used but not clearly defined Phrasings and directions were somewhat developed.	Directions, levels, shapes, focus and size are interesting and enhance ideas. Use of space was defined.	Directions, levels, shapes, focus and size were full and complete. Phrasings and directions were effectively manipulated.
Use of Energy	Uses little to no variety in use of effort, flow, attack and weight. Movement does not exhibit understanding of contrasting use of energy. Even with prompt has difficulty exploring concepts	Beginning to incorporate contrasting exploration of effort, flow, attack and weight. Often needs prompting.	Use of contrasting ways to incorporate effort, flow, attack and weight was explored and used to create new ideas.	Use of contrasting ways to incorporate effort, flow, attack and weight was thoughtfully explored and used to create new, unique ideas.

Dimension	1	2	3	4
Use of Time	Unable to vary the speed of movement created and presented. Has difficulty exploring with elements of time.	Demonstrates and explores time on basic level. Is not always able to demonstrate elements of time within the body.	Most often demonstrates variety of ways to explore the use of time through tempo, accents, rhythm, etc.	Demonstrates variety of ways to explore the use of time through tempo, accents, rhythm, etc.
Efforts	Was off-task often putting in little effort to actively explore the process.	Was off-task occasionally yet put forth effort and worked fairly hard.	On task nearly all of the time putting forth efforts to be actively involved in the process.	On task all of the time putting forth efforts to be actively involved in the process.

Table 4.4.2
Rubric for Dance Assessment – Create - Grades 6-8

Dimension	1	2	3	4
Ideas & Content Clarity Use of Details	The theme, purpose, message is undeveloped and incomplete.	The theme, purpose, message is evident but not clear and/or understood.	The theme, purpose, message is somewhat captivating and focused.	The theme, purpose, message is very captivating and focused.
Organization (Structure)	The dance lacks a beginning, middle, and end. The structure lacks logical organization	The dance has a beginning, middle, and end. The organization is somewhat clear but incomplete.	The dance has a clear beginning, middle, and end. The organization is complete but still lacks clarity.	The dance has a clear beginning, middle, and end. The organization and sequence enhance the purpose of the dance
Voice Personal Style	Choreographer's voice is difficult to identify.	Choreographer's voice is somewhat present and emerges at times.	Choreography expresses originality and personal style and voice.	Choreography clearly expresses originality and personal style and voice.
Use of Elements Time Space Energy/Force	Movement choices of time, space, and energy are limited.	Needs more development of movement using time, space, energy to enhance theme.	The use of time, space, energy are somewhat diverse and support the theme of the dance.	The use of time, space, energy are diverse and support the theme of the dance.
Fluency Transitions Flow	Transitions are disjointed and lack connection and flow.	Transitions are present. Changes between phrases are not always fluid and smooth.	The dance is unified, fluid, and moves through phrases, and most often are smooth and effective.	The dance is unified, fluid, and moves through phrases smoothly and effectively.

Dimension	1	2	3	4
Craftsmanship	The use of elements are limited and do not tie into the theme.	The dance includes basic use of the elements that incorporates the theme.	The dance includes inventive, creative, and purposeful use of the elements that incorporates the theme most of the time.	The dance includes inventive, creative, and purposeful use of the elements that incorporates the theme all of the time.

Table 4.4.3
Rubric for Dance Assessment – Create –Grades 9-12

Dimension	1	2	3	4
Theme/Concept -Clarity -Identity	The development and use of movement is rarely unique and never reflects the theme or idea of the compositional problem.	The development and use of movement is seldom unique and seldom reflects the theme or idea of the compositional problem.	The development and use of movement is often unique and most of the time reflects the theme or idea of the compositional problem.	The development and use of movement is unique and consistently reflects the theme or idea of the compositional problem
Dynamics/ Energy -Emotional Excitement -Variation -Contrast	Demonstrates limited use of variation and contrast throughout movement phrase. Very little variety of movement developed.	Demonstrates some range of variation and contrast throughout movement phrase yet could be developed deeper.	Demonstrates an appropriate amount of variation and contrast throughout movement phrase.	Demonstrates a wide range of variation and contrast throughout movement phrase.
Space -Dimension -Design	Does not explore the use of space, lacking the ability to demonstrate unique and diverse shapes and patterns within movement phrases.	Rarely explores the use of space, demonstrating unique and diverse shapes and patterns within movement phrases. Has potential to have more variety.	Somewhat explores the use of space, demonstrating unique and diverse shapes and patterns within movement phrases.	Thoughtfully explores the use of space, demonstrating unique and diverse shapes and patterns within movement phrases.
Transitions -Between movement phrases -Between sections -Overall connections	Never creates movement patterns that demonstrate flow and connection. Movement lacks aesthetically pleasing transitions.	Seldom creates movement patterns that demonstrate flow and connection. Movement rarely provides aesthetically pleasing transitions.	Often creates movement patterns that demonstrate flow and connection. Movement often provides aesthetically pleasing transitions.	Creates movement patterns that demonstrate flow and connection. Movement provides aesthetically pleasing transitions.

Dimension	1	2	3	4
Movement -Invention -Development/ Research -Represents Theme	Unable to demonstrate an ability to take risks in order to explore new ways of moving. Does not create ideas outside of comfort zone to represent ideas.	Is in the beginning stages of taking risks to explore new ways of moving. Creates few ideas outside of comfort zone to represent ideas.	Most often takes risk to explore new ways of moving. Creates some ideas outside of comfort zone to represent ideas.	Takes risk to explore new ways of moving. Creates ideas outside of comfort zone to represent ideas.
Rhythm/Music/ Sound: -Appropriate -Texture -Atmosphere	Never able to choose music/sound that supports the movement ideas and theme.	Rarely able to choose music/sound that supports the movement ideas and theme.	Able to choose music/sound that somewhat supports the movement ideas and theme.	Able to choose music/sound that supports the movement ideas and theme.
Costumes/Props: -Supports Movement -Supports Theme	Unable to demonstrate an awareness of costuming and makes choices that support and enhance the dance.	Somewhat demonstrates an awareness of costuming and makes choices that support and enhance the dance.	Often able to demonstrate an awareness of costuming and makes choices that support and enhance the dance.	Exceeds expectation of demonstrating an awareness of costuming and makes choices that support and enhance the dance.

Table 4.4.4
Rubric for Dance Assessment – Perform - Grades K-2
MAEIA D.T107 Dance Cultures

Dimension	1	2	3
Use of Gestures	Unable to create gestures that mimicked the lyrics.	Gestures somewhat mimicked the lyrics.	Gestures were very clear and demonstrated the meaning of lyrics.
Knowledge of Motions	Lacked knowledge of material. Does not know the sequence pattern of movement in order.	Memorized some of the movement pattern but had some difficulty remembering without assistance.	Memorized the entire movement pattern without any transition mistakes.
Musicality and Timing	Lacked ability to find the rhythm and beat to the music.	Had difficulty maintaining the rhythm and timing for the entire piece.	Demonstrated perfect rhythm and timing of the music by remaining on beat.

Performance	Performed with a low energy level.	Performed with a medium energy level.	Performed with a high energy level.

Table 4.4.5
Rubrics for Dance Assessment – Perform – Grades 6-8

Dimension	1	2	3	4
Coordination and Physical Control	Lack of physical control is evident with transitions, levels, directions and rhythms being unclear. Demonstrates lack of coordination, and balance	Steps and sequence can be performed occasionally but often needs guidance from peers or teacher. Some problems with holding place in formation	Steps and sequence can be performed most of the time with some guidance from peers or teacher. Occasional problem with holding place in formation	Movement is correctly executed, controlled and balanced. Attention to detail is evident
Knowledge, Memorization and Sequencing	Student seems lost or demonstrates incorrect dance steps	Use of beat and rhythm are inconsistent and fluctuates at times.	Beat and rhythm somewhat clear and consistently maintained throughout the dance	All steps are performed correctly and in proper sequence, Clear and correct dance formation and spacing. Often takes the lead role and helps others with minimal help from the teacher
Musicality: Rhythm and Beat	Student is "out of step" and movement is not in time or rhythm with the music or with others.	Transitions are evident but rarely smooth and seamless	Most of the transitions are smooth and often seamless	Beat and rhythm clearly and consistently maintained throughout the dance
Transitions	Movements do not transition smoothly from one to the next. There is a lot of stopping and starting.	Eyes and face are used most of the time and approaches the dance with a positive attitude.	Eyes and face are often used consistently and appropriately to communicate expression to the audience.	Transitions between movements and phrases are smooth and seamless

Dimension	1	2	3	4
Focus, Effort, Expression	Eyes and face are involved in the dance. Shows little or no enthusiasm.	Performer is sometimes distracted and insecure. On occasion falls out of performance by looking around, talking, or giggling throughout performance.	Performs with minimal distractions looking fairly confident and prepared for most of the performance.	Eyes and face are used consistently and appropriately to communicate expression to the audience.
Performance Quality	Performer is most often distracted and insecure. Continuously falls out of performance by looking around, talking, or giggling throughout performance.	Steps and sequence can be performed occasionally but often needs guidance from peers or teacher. Some problems with holding place in formation	Performer is sometimes distracted and insecure. On occasion falls out of performance by looking around, talking, or giggling throughout performance.	Performs with full confidence, enthusiasm, and is invested in the audience as well as the other dancers onstage.

Table 4.4.6
Rubrics for Dance Assessment – Perform Grades 9–12
MAEIA D.E403 Right and Left Phrase Performance

Dimension	1	2	3	4
Accuracy Technical skill and concept	Skills are minimally performed correctly or safely. Understanding of appropriate concepts, initiation, and movement awareness is not evident.	Skills are moderately performed correctly and safely. A limited understanding of appropriate concepts, initiation, and movement awareness is presented.	Skills are proficiently performed correctly and safely. Some understanding of the appropriate concepts, initiation, and movement awareness is presented.	Skills are performed correctly and safely beyond expectations. Understanding of the appropriate concepts, initiation, and movement awareness is presented.

Dimension	1	2	3	4
Sequencing Order of steps in choreography	Minimally performs the choreography in the correct order.	Moderately performs the choreography in the correct order.	Proficiently performs the choreography in the correct order.	Performs the choreography in the correct order beyond expectations.
Musicality Rhythm and syncopation, phrasing	Musicality and understanding of rhythm awareness are minimally demonstrated throughout the performance.	Musicality and rhythm awareness are moderately demonstrated throughout the performance.	Movement proficiently demonstrated an ability to feel and present the rhythm and musicality of the phrase.	Movement demonstrated an ability to feel and present the rhythm and musicality of the phrase beyond expectations.
Performance Commitment Intent of movement	Emotion, expression, and intent of movement, are minimally projected throughout the performance.	Emotion, expression, and intent of movement are moderately projected throughout the performance.	Emotion, expression, and intent of movement are proficiently projected throughout the performance.	Emotion, expression, and intent of movement are clearly projected throughout the performance beyond expectations.

Table 4.4.7
Rubric for Dance Assessment – Respond Grades 3-5
MAEIA D.E208 Compare and Contrast Two Dances

Dimension	1	2	3	4
Number of Quality Statements in Venn Diagram	Student is able to make one or no quality statements relating to body shapes, levels, pathways, and/or energy.	Student is able to make two or three quality statements relating to body shapes, levels, pathways, and/or energy.	Student is able to make four or five quality statements relating to body shapes, levels, pathways, and/or energy.	Student is able to make more than five quality statements relating to body shapes, levels, pathways, and/or energy.
Placement of Statements in Venn Diagram	No statements are correctly placed.	Some statements are correctly placed.	Most statements are correctly placed.	All statements are correctly placed.
Use of Supporting Examples in Reflection	Student does not provide supporting examples for the statements.	Student provides vague examples from the video clips to support the statements. Some examples provided do not support the	Student provides examples from the video clips, most of which support the statements.	Student provides specific examples from the video clips to support the statements.

Dimension	1	2	3	4
		statements.		

Table 4.4.8
Rubric for Dance Assessment – Respond – Grades 9-12
MAEIA D.E415 Critical Analysis of Media Dance

Dimension	1	2	3	4
Description What do I see?	Has difficulty recognizing details to describe the dance. Does not use senses to develop personal connections.	Beginning to recognize the details to describe the dance. Occasionally uses senses to develop personal connections.	Has a somewhat well-developed critical eye and captures details to describe the dance. Uses senses to develop personal connections.	Has a well-developed critical eye and captures details to describe the dance. Uses senses to develop personal connections.
Analysis How is it organized?	Unable to provide specific detail about a variety of aspects of the dance or work viewed.	Describes and provides little detail about a variety of aspects of the dance or work viewed, and is limited in overall understanding and response.	Describes and provides some specific detail about a variety of aspects of the dance or work viewed, but is limited in overall response.	Describes and provides specific detail about a variety of aspects of dance or work viewed.
Interpretation What is happening?	Does not share personal thoughts and opinions, and is not able to justify and provide detail about decisions in any depth.	Rarely shares personal thoughts and opinions, and is not able to justify and provide detail about decisions in any depth.	Shares some personal thoughts and opinions, and is not able to justify and provide detail about decisions in much depth.	Shares many personal thoughts and opinions, and is able to justify and provide detail about decisions in depth.
Comparative Evaluation What are the connections between media dance and on-stage dance	Does not demonstrate the ability to respond to the dance with clarity and justification in	Rarely demonstrates the ability to respond to the dance with clarity and justification in	Demonstrates some ability to respond to the dance with clarity and justification in order to	Has the ability to respond to the dance with clarity and justification in order to provide

performance?	order to provide constructive feedback.	order to provide constructive feedback.	provide constructive feedback.	constructive feedback.

Chapter 5
Summary of Available Assessments

This chapter provides summary information of the number of assessments in the MAEIA assessment pool for each grade range (K-2, 3-5, 6-8, and high school) for each MAEIA performance standard. At the high school level, additional information provided on the number of performance tasks and performance events designed for students in Levels 1, 2, and/or 3.

5.1   Overview

The types of assessment activities most appropriate for gauging the nature and extent of learning in the arts range from expansive, creative projects that unfold over time that allow for collaborative work among small groups of students, to large group assessment activities to "snapshots" of student understanding at a given moment in time. Each of these assessments provides a window into students' creative and critical thinking and allows educators to use the assessment data to improve their teaching while providing critical feedback to the learners as they work towards improving various aspects of their artistic skills.

The range of activities encompasses an appropriate balance of all three of the learning modalities in the Create, Perform, Respond model. When considering the range and balance of assessment activities we paid close attention to the teaching settings and structures that are currently most common in dance programs in our state.

Because of the subjective nature of art, when students are asked to complete performance tasks or events and constructed or selected-response items and reflect on their work, the emphasis should be on the "rigorous investigation and informed personal choices" of the student creating the art or the artwork being responded to by the student (Vatsky, 2008, p.14).

5.2   Number of Performance Events and Performance Tasks Available in Grades K-2, 3-5, 6-8 and High School

Table 5.2.1 through 5.2.4 show MAEIA dance assessment items by grade level, K-2, 3-5, 6-8 and 9-12 that are available for use in assessment of the dance.

Table 5.2.1 indicates the number of K-8 MAEIA performance events that were completed. These are now available in the final pool of model assessments at www.maeia-artsednetwork.org.

Table 5.2.1
Number of Dance Performance Events
Grades K-8

Level	Create	Perform	Respond	Total
Grades K-2	1	4	0	5
Grades 3-5	2	3	3	8
Grades 6-8	1	6	2	9
TOTAL	**4**	**13**	**5**	**22**

Table 5.2.2 indicates the number of K-8 MAEIA performance tasks that were completed. These are now available in the final pool of model assessments at www.maeia-artsednetwork.org.

Table 5.2.2
Number of Dance Performance Tasks
Grades –K-8

Level	Create	Perform	Respond	Total
Grades K-2	4	2	1	7
Grades 3-5	3	2	2	7
Grades 6-8	3	3	3	9
TOTAL	**10**	**7**	**6**	**23**

Table 5.2.3 indicates the number of grade 9-12 MAEIA performance events that were completed. These are now available in the final pool of model assessments at www.maeia-artsednetwork.org.

Table 5.2.3
Number of Grade 9-12 Dance Performance Events
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	3	3	2	8
Perform	4	3	4	11
Respond	3	0	1	4
TOTAL	**10**	**6**	**7**	**23**

Table 5.2.4 indicates the number of grade 9-12 MAEIA performance tasks that were completed. These are now available in the final pool of model assessments at www.maeia-artsednetwork.org.

Table 5.2.4
Number of Grade 9–12 Dance Performance Tasks
Levels 1-3

Performance Standard	Level 1	Level 2	Level 3	Total
Create	2	2	1	5
Perform	4	3	5	12
Respond	3	3	1	7
TOTAL	**9**	**8**	**7**	**24**

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