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**Sample Dance Assessment**



**Student Booklet**

**Proctor Booklet**

**Scoring Rubrics**

**Spring 2014**

 

**NOTE FROM ARTS ACHIEVE**

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

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

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

**Discipline-Based Performance Tasks**

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

**Written Performance Tasks**

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

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

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

For the Spring 2014 Middle School assessment, we selected *Steps in the Street* by Martha Graham. While we are unable to provide this recording ourselves, this piece or comparable works can be found using other resources.

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

**Please answer the following questions as completely and thoughtfully as you can.**

**Your responses will help us understand the depth of your understanding of dance.**

**IDENTIFY DANCE ELEMENTS:** You are about to view *Steps in the Street* for a second time. As you watch the dance, circle or underline any words in the Dance Elements Tool Kit below that you see in the dance. You will use these words to fill out the Dance Elements Visual Organizer on the facing page. Look carefully and focus on what you actually see the dancers doing, since some of the elements below do *not* appear in the dance.

**DANCE ELEMENTS TOOL KIT**

**Walk Plié Contract Release Jump Skip**

 **Roll Fall Leap Run Hinge Rise**

 **Balance Gesture Lunge Turn Kick Accent**

 **Rounded Angular Arched Twisted**

 **Intense Sustained Sudden Sharp Powerful Weak**

 **Direct Indirect Heavy Light Bound Free**

**High Middle Low**

**Straight Curved Zig-Zag Spiral**

**Forward Backward Sideways Diagonal Upstage Downstage**

**Solo Duet Trio Quartet Large Group**

**Line Circle Square Clump**

 **Canon Call & Response Unison Counterpoint Solo vs. group**

 **Around Through Next to Toward Away**

1. **CATEGORIZE AND ORGANIZE:** Use the words that you circled or underlined in your Dance Elements Tool Kit to fill out all five boxes of the Dance Elements Visual Organizer below. List one choreographic device and define it. Then list at least three (3) words in each of the other boxes.

**DANCE ELEMENTS VISUAL ORGANIZER**

|  |
| --- |
| **Choreographic DEVICE OR TOOL****Choreographic devices are used to organize the movements in a piece of choreography. Name one choreographic device that Martha Graham used in *Steps in the Street* (you can find some choreographic devices in your Dance Elements Tool Kit). Then describe this choreographic device.** **Choreographic device or tool: \_\_\_­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** **Please describe this choreographic device: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| **BODY****(Movements in Place, Actions,** **Shapes, Locomotor Movements)** | **DYNAMICS****(Movement Qualities, Effort or Energy)** |
| **SPACE****(Levels, Pathways, Facings, Directions)** | **RELATIONSHIPS****(Groupings, Formations,** **Dramatic Elements)** |

1. **COMPARE AND CONTRAST:** Now use the words from the Dance Elements Tool Kit, as well as other dance vocabulary you know, to compare and contrast the Graham-style Modern Dance you saw in *Steps in the Street* with another dance style you have studied. **CIRCLE** **ONE** style from the list below that you know the most about:

**Ballet West African Salsa Tap Swing Jazz Hip-Hop**

**FIRST STEP:** MAKE NOTES: List **AT LEAST THREE** noticeable characteristics that are especially seen in the dance style you have chosen. Think about elements such as the types of steps, shapes, movement quality, music, rhythm, and use of space. These notes are for you to organize your thoughts – you will not be scored on them. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**SECOND STEP: Fill out the Venn diagram below.** Sort the characteristics into the correct sections of the Venn diagram below. Place **AT LEAST THREE** characteristics in each side section, and **AT LEAST THREE** characteristics in the center section. Place the characteristics that you saw in **both** *Steps in the Street* and your chosen dance form **ONLY** in the center section, not in the side sections. Do not list the same dance characteristics in more than one section. You will be scored on your answers in this Compare and Contrast diagram.

 **Graham-style Modern Dance ►\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

 (as seen in *Steps in the Street*) (Write the name of the dance style you circled above)

**** **↓ ↓**

 Characteristics of the Characteristics of your

 Graham-style Modern Dance chosen dance style

 that you saw in *Steps in the Street*

 **↓**

 Characteristics shared

 by both styles

1. **ANALYZE AND INTERPRET:** When she choreographed *Steps in the Street,* Martha Graham used movement choices, movement qualities and choreographic organization to convey her themes. The dance, created during the Great Depression of the 1930’s when many people were jobless, homeless and poor, is based on themes of “**devastation, homelessness and exile”**, and how people felt about these conditions. Please addresses the following question in a detailed two-paragraph response:

**In her piece *Steps in the Street,* how did Martha Graham use movement choices, movement qualities, and choreographic organization to convey themes of “devastation, homelessness and exile” and how people felt about these conditions?**

Please write in the space provided below and on the following page. Use full sentences and correct grammar and spelling, and express your opinion clearly using specific examples from the dance to support your answer.

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1. **RECORD AND DESCRIBE:** Complete the chart below to document the sequence of your solo. The first bubble describes the ending shape of the combination, which was the beginning shape of your solo. On the line provided in the next six bubbles, write the six dance element words that you circled in your Visual Organizer to use in constructing your solo, in the order you performed them. Then describe how you physically interpreted those words in your dance. In the last bubble, describe the ending shape of your dance.

**WHAT WORDS DID I USE TO INSPIRE MY *STEPS IN THE STREET* SOLO, AND WHAT DID IT LOOK LIKE?**



***ARTS ACHIEVE***

**8th Grade Dance Assessment**

**Spring 2014**

**Proctor Manual**

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

**DANCE: Middle School Teams**

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

1. **Name tags set out in a stack (if not on students already) □**
2. **DVD of *Steps in the Street* is in the laptop □**
3. **Smart Board or projector is ready to go □**
4. ***Driving a Jet* music CD is in the CD player □**
5. **Posters are mounted on the mirror □**
6. **Proctor manuals are in hand, w/ score sheets labeled □**
7. **Labeled student exam booklets are in a stack □**
8. **Dance Tool Kit/Visual Organizer sheets are set out in a stack □**
9. **Box of sharpened pencils is ready □**
10. **Drum & mallet are set on a chair □**
11. **Stop watch is worn by one proctor □**

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

**DANCE: Middle School Teams**

**After finishing, did we collect and pack these items in the large clear poly bag (student test materials) or large box (supporting supplies)? Please check off:**

1. **DVD of *Steps* (in box unless another class is being tested) □**
2. **Music CD (in box unless another class is being tested) □**
3. **Posters (in box unless another class is being tested) □**
4. **Proctor manuals w/score sheets (2 in bag with student booklets) □**
5. **Student exam booklets (in bag – 1 per student) □**
6. **Dance Tool Kit/Visual Organizer sheets (in bag – 1 per student) □**
7. **Drum & mallet (place in box for next proctors) □**
8. **Stop watch (place in box for next proctors) □**
9. **Pencils: make sure they are all collected and in container □**

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

***Arts Achieve* 8th Grade Dance Assessment**

**Total time: 120 minutes**

**Materials needed:**

School provides: Smart board or projector system with speakers to play DVD, CD player, box of sharpened pencils, three sets of class roster labels, numbered name tags

Arts Achieve provides: Proctor manuals, stack of exam booklets, student worksheets, wall posters, masking tape, extra name labels, Sharpie, drum and mallet, stop watch

**Preset:** Dance Tool Kit/Visual Organizer sheets and pencils are set and ready to hand out. Score sheets in the proctor manual are labeled, and the stack of labeled student assessment booklets is set out. Posters (combination, trio task) are mounted on wall or mirror. Hand drum with mallet and a chair are set. Smart Board or projector is on, with the DVD inserted into the laptop after having been tested. CD player is on with CD inserted.

**Time Recommendations**

**Total time for proctor scripts, materials distribution/collection, and video: 20 minutes**

**Written Tasks: Time Recommendations**

**Item #1 Visual Organizer – 10 minutes**

**Item #2 (Compare/Contrast) – 10 minutes**

**Item #3 (Written Reflection) – 10 minutes**

**Item #4 (Record & Describe Solo) – 10 minutes**

Note: Written items 1, 2 and 3 are done before the solo task. Record and Describe Solo is completed after students have performed.

**Performance Tasks: Time Recommendations**

**Task #1 – Warm-up – 10 minutes**

**Task #2 – Teaching *Steps* combination –10 minutes**

**Task #3 – Solo Composition – 10 minutes: create solo**

**Task #4 – Collaborate on a trio –15 minutes**

**Task #5 – Performance – 20 minutes: each evaluator scores every trio**

**INTRODUCTION/VIEW DANCE ON VIDEO**

 **Proctor script:**

***“Today you are going to participate in a variety of activities that will help us see what you have learned about dance. We’ll be looking for evidence that you can analyze a dance; that you can learn and accurately recall a dance combination; that you can use dance elements effectively to create your own solo dance composition; and that you can write thoughtfully about dance and choreography.***

***First you are going to watch a video of an excerpt from Martha Graham’s dance Steps in the Street. Martha Graham choreographed this dance in 1936 during the Great Depression, a time in our country when many people were unemployed, homeless, poor and hungry. During the Depression, people used to form long lines just to wait for a handout of some bread to eat, or for the chance to find any kind of work so they could pay their rent. Life was very hard in America during this period of our history. Meanwhile, across the ocean in Europe, political events were taking place at the same time that would lead to World War II several years later. Martha Graham’s dance expresses her reaction to these developments. After we see the video you are going to answer some questions about this dance. Then we will warm up and learn a movement combination inspired by Steps in the Street, after which you will create a short original solo dance and collaborate on a trio with your classmates. You will perform, and then you will describe your solo choreography in writing. Now let’s see Steps in the Street. Pay close attention to the shape and quality of the movements. Also look for groupings and formations of dancers, choreographic devices, and the general feeling of the dance.”***

[Show students the video of the Steps in the Street excerpt*.* The excerpt is approx. 5 minutes long.]

 **ANALYZE, COMPARE & CONTRAST, REFLECT**

***Please open your booklets and look at question 1 – the Dance Elements Tool Kit and the Visual Organizer.***  [Give them a couple of minutes to do so.] ***Now we will view the excerpt again. While you are watching the video, underline the words in your Dance Elements Tool Kit that describe what you see in Martha Graham’s dance.*** [Play the video again.]  ***Now you may answer the first three questions in your booklet. To answer Question 1, choose one choreographic device that you saw in the dance, and describe it. Then place at least three of the words you underlined in the appropriate categories in the boxes labeled BODY, DYNAMICS, SPACE and RELATIONSHIPS. You may begin. You have 30 minutes to answer Questions 1, 2 and 3. Do not answer Question 4. We will do that later.***

 [When time is up, have students place their exam booklets at the side of the room along the wall.]

**WARM UP**

10 minutes

**Proctor script:**

***“Now we will warm up with a simple sequence of exercises that will help prepare your body for dancing. Please follow along with me – I will not demonstrate separately – and do the exercises as fully as you can. I will say the exercises as we do them.”*** [Give “5, 6, 7, 8” intro to give the tempo. Say the movements as you demonstrate them so students have both auditory and visual cues to follow. Second adjudicator accompanies on the drum.]

**Series:**

1. Roll down 8 counts, plié and stretch twice, 2 counts each. Roll up 8 counts, flat back over and recover in 4 counts each. REPEAT 4x.
2. Demi-plié-lengthen (2 counts) and relevé-lower (2 counts) 8x each in parallel 1st, turned out 1st, (“move the heels to”) parallel 2nd, (“move the toes to”) turned out 2nd.
3. Legs in 2nd position, arms in 2nd: sustained side stretch with opposition arms 4 counts over, 4 counts up. REPEAT 4x alternating R and L.
4. Twist with arms tasseling arms around the body (2 counts). Do 6 twists altogether, alternating R and L. Close to turned out 1st and then parallel 1st (4 counts).
5. Coupé parallel, passé parallel with arms in 1st en avant, raise the arms to high 5th, arms and leg down (2 counts each). 4x alternating R and L. REPEAT whole sequence turned out.
6. Brushes off the floor (degagé) with arms in 2nd. Do 4 brushes on each side, in parallel 1st, starting R, only to front and side. Do sequence twice through. Take 4 counts to plié and change to turned out 1st position. Then do the brushes in turned out 1st en croix, four times through.

**Proctor script:**

**“*Now let’s take our warm-up into the air. First we’ll do some easy bounces, and then some jumps.”***

1. Bounces with easy swinging arms, 4 each in parallel first, turned out first, parallel second, turned out second. Take a slight jump to change postiions.
2. 4 jumps in parallel 1st, 4 in turned out 1st, 4 in parallel 2nd, 4 in turned out 2nd, and 8 pairs of 1st to 2nd, close first demi-plié, stetch. Entire jumping sequence with close takes 4 counts of 8.

**LEARN A MOVEMENT COMBINATION**

10 minutes

 **Proctor script:**

***“Now we are going to learn a movement combination based on Steps in the Street, using some of the movements in the video. You will be assessed by your ability to demonstrate this combination with accuracy and good performance quality. You must remember the combination for the creative task we will do next, so pay attention and mark while I am teaching the steps.***

**COMBINATION BASED ON *STEPS IN THE STREET***

**Teach the combination below in the chunks indicated, describing verbally the shape and dynamics of the movements so they are clear to the students. Reinforce each section with student demonstration and keep adding on the next section until the entire combination is learned.**

**First measure of 8:**

1-2, 3-4, 5-6, 7-8 – As in the beginning of the dance, four 2-count backward walks reaching out with ball of foot, moving toward SR, starting on DS foot (R) – arms in a twisted gestural shape, head looking back over shoulder

**Second measure of 8:**

1, 2, 3, 4, 5, 6, 7, 8 – Sustained unwinding in a slight hinge to face front, arms reaching high

**Third measure of 8:**

1-2, 3-4, 5-6 – Three jumps with right leg and right arm bent, progressing toward SR

7-8 –Switch to face SL with weight on L leg, same twisted position as in the beginning

**Fourth measure of 8:**

1—8 – Facing SL, 8 faster walks forward w/arms in gestural shape, starting L.

[One proctor teaches while the other accompanies on the drum as needed. Then, give students a change to do it to the Driving a Jet music CD a couple of times.]

**CREATE**

10 minutes

 **Proctor script:**

***“Now you are going to create and perform, so that we can see how well you understand various dance elements, and how well you make use of them in a dance composition. Your performance will be assessed by your accuracy, your use of dance technique, your creativity, and your performance qualities.”***

 **“STEP 1: *You are going to create your own dance combination based on some of the words you placed in your Visual Organizer. “Steps in the Street” is a dance that Martha Graham created in response to the hard living conditions of the Great Depression. Her themes were “devastation, homelessness and exile”. Now you will create a short solo expressing your feelings about life’s challenges.***

***Please get your exam booklet.*** [Allow them to do so.] ***Turn to the Visual Organizer. CIRCLE two of the words you placed in each of the boxes labeled ‘Body,’ ‘Dynamics’ and ‘Space’. You will have a total of six words. Do this now.*** [Give the students a few moments to choose their six words]

***Now you will create six movements of your own, interpreting your chosen words in your own way. Create movements that are original and different from the movements in our combination.*** [Proctor should demonstrate the twisted arm gesture in the combination, and then demonstrate a different interpretation of a twisted shape in the body.]

***Start your solo in the final shape of our movement combination.*** [Proctor demonstrates the shape.] ***Make sure your six original movements flow from one to the other. Then add a final shape of your own to end your solo. Be sure this final shape is a pose you can hold for a long time. We will softly play the same music that we used for our Steps in the Street combination to inspire you while you are working on your solo. You have 10 minutes to complete this task. Work by yourself and concentrate.”***

[Play the Driving a Jet CD, repeating it several times if needed, while the students are working.]

**COLLABORATE**

 (10 minutes to group students, review combination, and give instructions, 15 minutes for trios to work)

 **Proctor script:**

**“STEP 2: *Now I am going to group you into trios. Each of you will be assigned a letter– A, B or C.*** [Do so by calling out the students’ names from the roster in alphabetical order, and make a note on the score sheet who is A, B and C.]

***Now let’s quickly review our movement combination based on Steps in the Street.***  [Do so once only.] ***You will have a chance to practice the movement combination in your trio group and help each other to perform it as accurately as possible. Refer to the poster if you are confused about the steps and counts.***

***As a trio, you are first going to perform this combination in unison. First decide on a starting formation, such as a horizontal line, a diagonal line, a triangle, a clump, or a circle facing inward toward each other.*** [Proctors demonstrate these options.]

***You may take liberties with the facing and direction of the movements in the combination in order to fulfill your group’s choreographic ideas. However, the order and timing of the steps that you learned must be accurate. Have fun being creative in staging this unison phrase of movement!***

***After you perform the combination in unison, each of you is going to perform your solo, one after the other. First soloist A will perform; then soloist B; and then soloist C.***

***You will be dancing to the same music that has been in the background while you were working. Be prepared: the evaluators may ask you to pause and hold your shapes after the unison Movement Combination and between the solos. You must hold the final shape of the Movement Combination until it is your turn to dance your solo. You must hold the final shape of your personal solo combination until everyone in the trio has completed his or her final shape.***

***You have 15 minutes to work together on your trio.”*** [Play the CD while they are working.]

**PERFORM**

20 minutes to perform and score the trios/solos

**Proctor Script:**

**“*Now each trio will perform. The rest of the class will be the audience. There are two strict rules for the audience:***

* ***No talking or commenting during the performances***
* ***No applause after the performances***

***Please place your booklet and pencil next to you, and sit with your back to the mirror.***

[Make sure you have identified each student if you can’t see their name tag. Check against the names on the scoring templates.]

***Now we are ready to begin.When you come up to perform with your group, please hand us your booklet. We will return it to you after you perform.”***

[Call the trios up in alphabetical order, so their templates are ready at hand. Before each student performs his/her solo, glance at the circled words on the Visual Organizer. Play the music CD; pause the music after the unison combination and after each solo only if necessary. Otherwise let it play through. Start at the beginning of the CD for each trio. After scoring all students say the script below.]

**Proctor script:**

***“Thank you for your performances. Now you may applaud yourselves! We hope you have enjoyed these dance activities.”***

**REFLECT**

20 minutes

[Hand out the exam booklets and pencils.]

**Proctor script:**

***“Now you will have a chance to record and describe the movements in your personal solo dance based on Steps in the Street. Turn to the last page in your booklet and fill in the bubbles with these descriptions of your choreography. You have 10 minutes, so work quickly.”***

[Give students 10 minutes to write in their booklets.]

**Proctor script:**

***“Please hand in your booklets.***  [Collect the booklets.] ***Thank you for all your good work today learning, creating, and thinking about dance!”*Scoring Rubrics**

**MOVEMENT REPLICATION/TRIO COLLABORATION**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Criteria** | **4**  | **3** | **2** | **1** |
| **INDIVIDUAL SCORE – ACCURACY** *Can demonstrate all the elements of the dance combination* | Dances the sequence clearly with correct order and timing of steps and with no hesitation from one element to another. | Dances the sequence in correct order and timing, but shows some hesitation. | Demonstrates parts of the sequence in roughly correct order and timing, but leaves out or ‘marks’ some of the movements. | Is entirely unable to recall the sequence, loses focus, and constantly looks at other dancers for cues. |
| **INDIVIDUAL SCORE – TECHNIQUE AND PERFORMANCE QUALITY***Can make use of an 8th grade level of dance technique and body coordination**to perform the combination with movement quality, feeling & rhythmic phrasing* | Performs all movement in the phrase with excellent coordination, clarity, command of technical skills and body mechanics for dancing, strong energy, diverse dynamics, rhythm, seamless transitions, and clearly communicated feeling. | Performs the movements of the phrase with coordination, basic technical skills and/or body mechanics, energy, dynamics, rhythm, transitions and feelings, but applies these a bit unevenly or moderately. | Performs only a few of the movements and basic technical skills competently; demonstrates unclear rhythm, somewhat choppy transitions, and little range of dynamics and/or feeling; but shows some concentrated effort and energy.  | Performs the movement skills requires by the phrase in an uncoordinated and unconnected way; marks through the phrase with low energy and feeling, arhythmically, with awkward transitions and hesitancy.  |
| **GROUP SCORE – TRIO COLLABORATION***Group works well together in peer coaching and making staging choices, with all students participating.* | Group works well together, with all students participating enthusiastically in peer coaching and staging the unison phrase. | Group works together, but peer coaching is somewhat perfunctory and/or students display some confusion about the staging during performance. | Group has trouble working together, with some disruption during peer coaching and staging decisions, but students make efforts to stage the phrase. | Group is unable to work together to come up with a solution to the task, and all students are confused about the staging during performance  |

**SOLO COMPOSITION**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Criteria** | **4** | **3** | **2** | **1** |
| **CREATIVE INVENTION IN ADDRESSING THE TASK:** *Embodies original ideas and inventive movement choices, using six chosen elements*  | Composes inventive, fresh, original and surprising movement choices for this age/grade level, clearly using six distinct elements in the phrase | Composes a phrase with original choices using six distinct elements, but a few movements are classroom exercises or movements from the combination | Most of the movements are classroom exercises and/or the phrase has fewer than six distinct elements, but is able to compose with these elements  | Can only replicate what he/ she has been taught and makes a very brief, unclear phrase with few elements  |
| **PERFORMANCE QUALITY:** *Performs with movement quality & phrasing, energy, transitions AND commitment* | Performs with abundant energy, clear dynamics, rhythmic timing, transitions, command & feeling. | Perfoms with energy, transitions, feeling & confidence, but does not fully demonstrate these qualities | Performs with hesitation and awkward transitions, but displays some energy and commitment. | Marks through movement with no expression, energy, or commitment. |

**Dance Performance Task Scoring Template: MIDDLE SCHOOL**

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

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

|  |  |  |  |
| --- | --- | --- | --- |
| **Exam****#** | **Student Names and OSIS #** | **TRIO** | **SOLO** |
| **(please attach labels)** | **Individual Accuracy** | **Individual Performance****Quality** | **Group Collaboration** | **Creative Invention** | **Performance Qulaity** |
| **1** |  |  |  |  |  |  |
| **2** |  |  |  |  |  |  |
| **3** |  |  |  |  |  |  |
| **4** |  |  |  |  |  |  |
| **5** |  |  |  |  |  |  |
| **6** |  |  |  |  |  |  |
| **Exam****#** | **Student Names and OSIS #** | **TRIO** | **SOLO** |
| **(please attach labels)** | **Individual Accuracy** | **Individual Performance****Quality** | **Group Collaboration** | **Creative Invention** | **Performance Qulaity** |
| **7** |  |  |  |  |  |  |
| **8** |  |  |  |  |  |  |
| **9** |  |  |  |  |  |  |
| **10** |  |  |  |  |  |  |
| **11** |  |  |  |  |  |  |
| **12** |  |  |  |  |  |  |
| **Exam****#** | **Student Names and OSIS #** | **TRIO** | **SOLO** |
| **(please attach labels)** | **Individual Accuracy** | **Individual Performance****Quality** | **Group Collaboration** | **Creative Invention** | **Performance Quality** |
| **13** |  |  |  |  |  |  |
| **14** |  |  |  |  |  |  |
| **15** |  |  |  |  |  |  |
| **16** |  |  |  |  |  |  |
| **17** |  |  |  |  |  |  |
| **18** |  |  |  |  |  |  |
| **Exam****#** | **Student Names and OSIS #** | **TRIO** | **SOLO** |
| **(please attach labels)** | **Individual Accuracy** | **Individual Performance****Quality** | **Group Collaboration** | **Creative Invention** | **Performance Quality** |
| **19** |  |  |  |  |  |  |
| **20** |  |  |  |  |  |  |
| **21** |  |  |  |  |  |  |
| **22** |  |  |  |  |  |  |
| **23** |  |  |  |  |  |  |
| **24** |  |  |  |  |  |  |
| **Exam****#** | **Student Names and OSIS #** | **TRIO** | **SOLO** |
| **(please attach labels)** | **Individual Accuracy** | **Individual Performance****Quality** | **Group Collaboration** | **Creative Invention**  | **Performance Qulaity** |
| **25** |  |  |  |  |  |  |
| **26** |  |  |  |  |  |  |
| **27** |  |  |  |  |  |  |
| **28** |  |  |  |  |  |  |
| **29** |  |  |  |  |  |  |
| **30** |  |  |  |  |  |  |
| **Exam****#** | **Student Names and OSIS #** | **TRIO** | **SOLO** |
| **(please attach labels)** | **Individual Accuracy** | **Individual Performance****Quality** | **Group Collaboration** | **Creative Invention**  | **Performance Qulaity** |
| **31** |  |  |  |  |  |  |
| **32** |  |  |  |  |  |  |
| **33** |  |  |  |  |  |  |
| **34** |  |  |  |  |  |  |
| **35** |  |  |  |  |  |  |
| **36** |  |  |  |  |  |  |