

# Sample Performance Assessment

**Content Area:** Dance

**Grade Level:** Eighth (2)

**Instructional Unit Sample:** Abstracting Your Inspiration

**Colorado Academic Standard(s):** DA09-GR.8-S.1-GLE.1; DA09-GR.8-S.2-GLE.1; DA09-GR.8-S.2-GLE.2; DA09-GR.8-S.4-GLE.1; DA09-GR.8-S.4-GLE.2

**Concepts and skills students' master:** Correlation between choreographic intent and choreographic product; Create abstract movement using imagery

## Unit Description

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In this unit, [Abstracting Your Inspiration](#), students will create an original dance phrase through the process of improvisation, and use a variety of emotions to transform the phrase into abstract variations. The unit will culminate in a class performance in which students perform both the original phrase and the abstracted phrase. Following the performance, students will be asked to compare and contrast their original dance phrase to the abstracted phrase.

This unit relies on improvisation and exploration of creative movement. For more tentative students, offering a more defined structure will reduce anxiety in the creative process. The addition of music adds an additional level of complexity to the unit. Choosing music for sharing ideas about emotion can be the instructor's choice or student's choice. If music is based upon students' choice, clarify parameters (i.e. lyrics/no lyrics, appropriate content, tempo, genre, live v. canned, etc.) Adding specific moments of silence can also build a very specific emotional idea as well.

Instructor note – It may be necessary to provide a refresher handout of choreographic elements, definition of abstraction, etc. If unit has already been done in previous years, show video examples of student work for original dance phrase and subsequent emotional abstractions. If this is a new unit, find examples of abstract masterworks to show students



## RUBRIC: Personal Choreography: Abstracting Your Inspiration

	Above Mastery	Mastery of Grade Level Standards	Approaching Mastery	Novice	
<u>Scoring Criteria</u>	4	3	2	1	Weight
<b>Create</b>	<ul style="list-style-type: none"> <li>➤ Student <b>exceeds expectations</b> with use of all of the following Principles of Choreography to create an initial original dance phrase approximately 30-45 seconds in length: elements of dance (space, time, energy), beginning/middle/end, transition.</li> <li>➤ <b>Student also uses at least one of the following:</b> form and structure (including at least one of the following: AB, canon, ABA, theme, variation, rondo, narrative), sequence, contrast, repetition.</li> <li>➤ Artistic expression is <b>outstanding</b>.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Student <b>successfully uses</b> all of the following Principles of Choreography to create an initial original dance phrase approximately 30-45 seconds in length: elements of dance (space, time, energy), beginning/middle/end, transition.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Student phrase <b>shows a moderate understanding</b> of the Principles of Choreography in creating an initial original dance phrase approximately 30-45 seconds in length: elements of dance (space, time, energy), beginning/middle/end, transition.</li> <li>➤ Movement phrase is <b>missing some of the required choreographic principles</b>.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Student phrase <b>shows little or no understanding</b> of the Principles of Choreography in creating an initial original dance phrase: elements of dance (space, time, energy), beginning/middle/end, transition.</li> <li>➤ <b>Length of phrase did not meet the requirements</b> of approximately 30-45 seconds in length.</li> <li>➤ Movement phrase is <b>missing most of the required choreographic principles</b>.</li> </ul>	X .25
<b>Respond</b>	<ul style="list-style-type: none"> <li>➤ Student uses <b>ample</b> dance vocabulary to analyze the contrast between the original and abstracted phrase based on the emotion selected.</li> <li>➤ <b>Student is extremely articulate</b> in describing more than 4 examples.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Student uses <b>accurate</b> dance vocabulary to analyze the contrast between the original and abstracted phrase based on the emotion selected.</li> <li>➤ <b>Student articulates at least 4 examples</b>.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Student uses <b>some</b> dance vocabulary to analyze the contrast between the original and abstracted phrase based on the emotion selected.</li> <li>➤ <b>Student articulates 2-3 examples</b>.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Student uses <b>little</b> dance vocabulary to analyze the contrast between the original and abstracted phrase based on the emotion selected.</li> <li>➤ <b>Student struggles to articulate 1-2 examples</b>.</li> </ul>	X .25
<b>Abstraction</b>	<ul style="list-style-type: none"> <li>➤ Student varies <b>more than 5</b> choreographic principles that clearly display a transformation of the original phrase based on the selected emotion.</li> <li>➤ Emotional intent and movement choices <b>clearly</b></li> </ul>	<ul style="list-style-type: none"> <li>➤ Student varies <b>at least 5</b> choreographic principles that clearly display a transformation of the original phrase based on the selected emotion.</li> <li>➤ Emotional intent and movement choices <b>clearly</b></li> </ul>	<ul style="list-style-type: none"> <li>➤ Student varies <b>3-4</b> choreographic principles that display a transformation of the original phrase based on the selected emotion.</li> <li>➤ Emotional intent and movement choices <b>moderately express</b></li> </ul>	<ul style="list-style-type: none"> <li>➤ Student varies <b>1-2</b> choreographic principles that display a transformation of the original phrase based on the selected emotion.</li> <li>➤ Emotional intent and movement choices <b>do not express</b> abstraction of</li> </ul>	X .25



	<p><b>express</b> abstraction of original phrase.</p> <ul style="list-style-type: none"> <li>➤ Understanding and execution of abstraction process and product creates a highly refined, cohesive result.</li> </ul>	<p><b>express</b> abstraction of original phrase.</p>	<p>abstraction of original phrase.</p>	<p>original phrase.</p>	
<b>Perform</b>	<ul style="list-style-type: none"> <li>➤ Each piece (original and abstraction) is <b>extremely well rehearsed</b> and fully realized.</li> <li>➤ Phrases are <b>fully</b> memorized and each movement is refined and performed with <b>technical proficiency</b>.</li> <li>➤ Each performance (two) of both the original phrase and abstracted phrase are identical.</li> <li>➤ Dancer demonstrates <b>exceptional confidence</b> and is <b>highly expressive</b> in their interpretation.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Each piece (original and abstraction) is <b>well rehearsed</b> and fully realized.</li> <li>➤ Phrases are <b>memorized</b> and each movement is <b>refined</b> and performed accurately.</li> <li>➤ Each performance (two) of both the original phrase and abstracted phrase are identical.</li> <li>➤ Dancer demonstrates <b>confidence</b> and is <b>expressive</b> in their interpretation.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Each piece (original and abstraction) is <b>moderately rehearsed</b> and somewhat realized.</li> <li>➤ Phrases are <b>mostly memorized</b> and <b>some movement is refined</b> and performed accurately.</li> <li>➤ Each performance (two) of both the original phrase and abstracted phrase are <b>similar</b>.</li> <li>➤ Dancer demonstrates <b>some confidence</b> and is <b>somewhat expressive</b> in their interpretation.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Each piece (original and abstraction) is <b>poorly rehearsed</b> and not realized.</li> <li>➤ Phrases are <b>not memorized</b> and <b>movement is not refined</b>.</li> <li>➤ <b>Neither</b> performance (two) of both the original phrase nor the abstracted phrase are <b>similar</b>.</li> <li>➤ Dancer demonstrates <b>little to no confidence</b> and is <b>not expressive</b> in their interpretation.</li> </ul>	X .25
				<b>TOTAL</b>	



## Performance Assessment Development Template

Who is developing this assessment?	
<b>Name:</b> Colorado Content Collaborative in Dance	<b>Position/Affiliation:</b> Colorado Content Collaborative in Dance

I. CONTENT STANDARDS	
<b>Content Area: Dance:</b>	
<b>Colorado Academic Standards</b> Specify the Colorado Academic Standard(s) that will be evaluated by the performance tasks. <a href="#">Colorado Academic Standards Online</a> (hold CTRL and click to visit the website) <a href="#">Colorado Career and Technical Education</a> (hold CTRL and click to visit the website)	<b>DA09-GR.8-S.1-GLE.1</b> Various foundational dance styles (ballet, modern, jazz, tap) <b>DA09-GR.8-S.2-GLE.1</b> Correlation between choreographic intent and choreographic product <b>DA09-GR.8-S.2-GLE.2</b> Create abstract movement using imagery <b>DA09-GR.8-S.4-GLE.1</b> Communicate choreography through written, oral, and practical applications. <b>DA09-GR.8-S.4-GLE.2</b> Formal critiques and analysis demonstrate an understanding of dance making.
<b>Grade Level(s)</b>	Eight (8)
<b>Indicate the intended Depth of Knowledge (DOK) for this assessment.</b>	<input type="checkbox"/> DOK 1 <input checked="" type="checkbox"/> DOK 2 <input checked="" type="checkbox"/> DOK 3 <input checked="" type="checkbox"/> DOK 4
<b>(4a.) What are some real-world situations that relate to the content standards above? Some examples are included in the Colorado standards under "Relevance and Application."</b>	<b>DA09-GR.8-S.2-GLE.2-RA.1</b> Many art disciplines rely on abstract interpretation to communicate an idea. <b>DA09-GR.8-S.2-GLE.2-RA.2</b> Movement contains a distinct shape and can be used to help the viewer to visualize meaning.
<b>Summary.</b> Provide a brief summary describing the task in the boxes below.	
<b>Performance Task Name</b> (about 2–5 words)  <b>Personal Choreography:</b> <b>Abstracting Your Inspiration</b>	<b>Brief Description of the Task</b>  Students will create and perform personal dance work



## II. Claims, Skills, Knowledge & Evidence

**Claims.** *What claim(s) do you wish to make about the student? In other words, what inferences do you wish to make about what a student knows or can do? Define any key concepts in these claims.*

**Successful completion of this task would indicate...**

**DA09-GR.8-S.1-GLE.1-EO.a**

Demonstrate adaptation of movement to various dance styles.

**DA09-GR.8-S.2-GLE.1-EO.a**

Understand the relevance of form in the creative process

**DA09-GR.8-S.2-GLE.1-EO.b**

Use choreographic principles, processes, and structures to create dance works based on intent

**DA09-GR.8-S.2-GLE.1-EO.c**

Understand dance as a way to create and communicate meaning

**DA09-GR.8-S.4-GLE.1-EO.a**

Communicate choreography through the use of dance vocabulary to describe movement.

**DA09-GR.8-S.4-GLE.1-EO.f**

Use emotional and expressive language to describe a performance.

**DA09-GR.8-S.4-GLE.2-EO.c**

Discuss the intent of dance works.

Definition of Key Concepts:

*Choreography:* A creation or compilation of steps, patterns, and movements, which make up a dance or a dance routine.

*Choreographic principles:* (see elements of dance, form, principles of design)

*Elements of dance:* Dance moves in and through space; progresses through time, at various speeds or tempos; and requires the body to use energy in a wide range of movements from very light and minimal to very big and strong. See also: space, time, energy.

*Form:* 1. The shape, structure, or contour of a composition according to a preconceived plan. 2. The orderly arrangement of thematic material. 3. The clarity of a movement or theme: AB, canon, ABA, theme, variation, rondo, narrative.

*Principles of design:* Considerations that guide a choreographer in the creation of a dance: sequence, contrast, repetition and unity.

*Creative process:* The logical progression in the making of dance. Steps of the process: choose topic, research the topic, identify important aspects of the topic, devise problems to be solved, ask questions, solve problems and produce material, design artwork, self-evaluate, revise, get and use feedback from performance. This process is abbreviated for the task.

*Intent\*:* 1. an anticipated outcome that is intended or that guides your planned actions. 2. The intended meaning of a communication.

*Theme:* 1. The content that informs a piece of choreography; may be taken from the movement itself: expanding and contracting, or from other sources: ideas, images, or emotions. 2. A form in dance. Unifying or dominant idea in a movement pattern, sequence, or



	<p>dance from which variations may be developed.</p> <p>Abstraction: 1. The process by which concepts are derived from the usage and classification of literal (“real” or “concrete”) concepts, first principles, or other methods.</p> <p><i>*Not present in the Standards Glossary, sourced from Princeton's WordNet</i></p>
<p><b>Skills.</b> Refer to the standard(s), grade level, and DOK levels you listed in Section I. Given this information, what skills should be assessed? All skills should align with the above claims.</p>	<p><b>Student should be able to...</b></p> <ul style="list-style-type: none"> <li>➤ Create a dance work using choreographic principles, process, and form/structure</li> <li>➤ Create a dance work that communicates intent/meaning</li> <li>➤ Understand the relevance of form in the creative process</li> <li>➤ Use choreographic principles, processes, and structures to create dance works based on intent</li> <li>➤ Understand dance as a way create and communicate meaning</li> <li>➤ Articulate and explain intention consistently by using critical and creative thinking skills</li> <li>➤ Manipulate the time, space, or energy of a given phrase based on a theme or intent</li> <li>➤ Create abstract phrasing based on a single idea or form</li> <li>➤ Explore imagery that is concrete and specific in concept but abstract in movement</li> <li>➤ Use appropriate dance vocabulary to critique a body of work</li> <li>➤ Discuss the intent of dance works</li> </ul>
<p><b>Knowledge.</b> Refer to the standard(s), grade level, and DOK level you listed in Section I. Given this information, what knowledge/concepts should be assessed? All knowledge should align with the above claims.</p>	<p><b>Student should know/understand...</b></p> <ul style="list-style-type: none"> <li>➤ Choreographic principles, process and form/structure</li> <li>➤ Improvisational techniques individually and in groups through an understanding of personal space.</li> <li>➤ The relationship between inspiration and dance form.</li> <li>➤ How to vary movements through use of the elements and choreographic principles.</li> <li>➤ Abstraction to transform an inspiration into movement.</li> </ul>
<p><b>Evidence.</b> What can the student do/produce to show evidence of the above knowledge and skills?</p>	<p><b>Student will show evidence of skills and knowledge by...</b></p> <p>In this unit, students will create an original dance phrase through the process of improvisation, and use a variety of emotions to transform the phrase into abstract variations. The unit will culminate in a class performance in which students perform both the original phrase and the abstracted phrase. Following the performance, students will be asked to compare and contrast their original dance phrase to the abstracted phrase.</p>



### III.A. PERFORMANCE TASKS: Instructions to the Student

***Think about the assessment process from a student's perspective. What instructions does the student need? Make sure the instructions are fair and unbiased. Instructions should be detailed, clear, and written at the appropriate grade level. For more detailed guidelines on writing instructions, please refer to the "Performance Task Review" sheet.***

***Give the student an overview of the assessment (i.e., purpose of the assessment, tasks the student will need to complete, etc.).***

Students will do the following:

- Students will create an original movement phrase in a small group of 3-5 students (30-45 seconds in length) using improvisation and choreographic principles. Each individual student will then abstract the original phrase using a selected emotion. The student will then respond verbally to analyze the similarities and differences between the original movement phrase and the abstracted version.

***Stimulus Material. Describe what stimulus material the student will receive. For example, the stimulus might be a story or scenario that the student reads, analyzes, and to which the student provides a response.***

You have been asked to bring the idea of abstraction to life by a local art museum. The process of taking an original idea and abstracting it through various creative transformations should bring kinesthetic understanding to local visual artists. In small groups, you will create original movement phrases that will symbolize selected emotions. These original movement phrases will derive from basic choreographic dance phrases you have learned in class. At the end of unit you will perform a final presentation for your class and take part in a discussion evaluating the similarities and differences between the choreographed dance phrase and the abstracted version.

***Explain to the student what documents/materials they have for the assessment. Explain what the student should do with those documents/materials.***

Instrumental song title, artist information submitted to evaluator prior to choreography development. Students should also wear appropriate dance apparel and shoes – unique to the selected style(s) or per evaluator discretion.

***Describe in detail any safety equipment that is required. Is safety equipment provided onsite, or are students expected to bring their own safety equipment?***

Students should have access to a room that is free of clutter and safe for freedom of movement. The floor should be flat, clean, and smooth. Students in the class should be able to sit downstage of the performer to observe and discuss after each student performance.



**Explain what students need to do when they complete each task (e.g., submit work to the evaluator, move on to the next task, etc.).**

1. In small groups of 3-5, students will prepare original movement phrase that is 30-45 seconds in length.
2. Individually, students will choose an emotion as inspiration for abstracting the original movement phrase.
3. Students will perform the original phrase (in their small groups) twice consecutively. Then they will individually perform the abstracted version of their movement phrase, also twice consecutively. Both performances will be video recorded.
4. Each student will be asked to articulate the similarities and differences between the original phrase and the abstracted phrase.

**Provide any other relevant information for the students' instructions.**

All students are expected to articulate correct movement and choreographic vocabulary during the discussion.

### **III.B. PERFORMANCE TASKS: Instructions to the Evaluator**

**Think about the assessment process from an evaluator's perspective. What instructions do the evaluators need? Instructions to the evaluator should be clear and concise.**

#### **Before the Testing Period**

**How should the evaluator prepare the test site? Be as specific as possible.**

- Remove dangerous items from the room.
- Ensure that appropriate space and floor surface is available
- Prepare music equipment.
- Video recording device (it may be helpful to have an assistant run music, video equipment)
- Post the order of the student performers.

**What materials should be provided to students? Be as specific as possible.**

- Audio device

**What materials should the student bring to the testing site? Be as specific as possible.**

- Students should wear appropriate dance clothing and dance shoes.
- Students should bring selected 30-60 second cut piece of music on an MP3 player or CD.





***What materials should not be available to the student during the testing session (e.g., cell phones, calculators, etc.)?***

Additional electronics will not be permitted.

***Should the evaluator keep track of time? If so, specify how much time the student will have to complete the assessment. Explain how the evaluator should keep track of and record time.***

- Each group will perform their original phrase twice consecutively.
- Each student will perform their abstracted phrase twice consecutively.
- Evaluator verifies that both pieces are between 30 and 45 seconds.
- Depending on the length of the class, multiple classes may be needed to complete the performances.

***Will the evaluator need to video/audio record the testing session? If so, provide detailed instructions on how to set up the recording equipment.***

Video recorder and audio equipment must be set up in advance. Please follow the specific instruction manual for the video recording equipment you will be using. The evaluator should be sure that all cables and cords are available for both. (The evaluator may want to have back-up audio equipment available).

### **During the Testing Period**

***How should the evaluator respond to students' questions?***

Evaluators may answer questions specific to the prompt, but may not assist in choreographic processes.

***What should the evaluator do while the student is completing the tasks (e.g., should the evaluator make notes about the student's process, mark scores on rubrics, etc.)?***

The evaluator should be focused on the student performance and may use a voice recorder for comments; however, no physical note taking should distract from visual contact with students. The video recording will be used to score each student.

The evaluator or an assistant may need to coordinate the order of student performers by announcing who is "on deck," as well as setting up audio for each performer. The evaluator/assistant will need to record and stop the video recording device. The evaluator/assistant will prompt each student at the end of their performances with appropriate guiding questions.

### **Upon Completion of the Assessment**

***What does the evaluator need to collect from the student?***

N/A



**What information should the evaluator give the student at the end of the testing session?**

N/A

**Who is responsible for cleaning/resetting the workstation (if necessary)—the student or the evaluator? How should the workstation be cleaned?**

The evaluator

**Other relevant information for the evaluator's instructions:**

The evaluator/instructor will provide a copy of the scored rubric once it has been recorded.

### III.C. PERFORMANCE TASKS:

#### Other Considerations

**How will students' responses be recorded? Describe how evidence will be collected about each student's performance (e.g., student submits a work product, evaluator records information about the student's process, etc.)**

Each student group/student will be video recorded performing their personal choreography two times consecutively, in addition to their personal responses.

**What needs to be built for this assessment? Refer to the materials list above. Think about what materials must be created for this assessment. Some examples include: worksheets, instruction sheets for the evaluators, videos, websites, etc.**

N/A



### III.D. PERFORMANCE TASKS: Accommodations

***What are the requirements for this set of tasks? What accommodations might be needed? List all accommodations that might apply (e.g., accommodations for language, timing, setting, etc.).***

- Students may be assigned to a peer assistant.
- Students may use notes or be coached by the evaluator.
- Students may be allowed to do the dance numerous times.
- Students may need additional time to plan for performance.
- Students may need to perform in private.
- Students may shorten the required length.

### IV. EVALUATOR INFORMATION

***What are the requirements to be an evaluator for this assessment? Please provide your recommendations below.***

The evaluator should be the dance instructor for the class.

The evaluator may be a dance education specialist in k-12 or post secondary.



### **Performance Assessment Development Process**

The work of the Colorado Content Collaboratives is intended to support effective instructional practice by providing high quality examples of assessment and how assessment information is used to promote student learning.

The new Colorado Academic Standards require students to apply content knowledge using extended conceptual thinking and 21st century skills. Performance assessments have the highest capacity to not only measure student mastery of the standards but also provide the most instructionally relevant information to educators. Further, performance assessments can integrate multiple standards within and across content areas, providing educators a comprehensive perspective of student knowledge and giving students the opportunity to demonstrate the degree to which they understand and transfer their knowledge.

*Performance Assessment - An assessment based on observation and judgment. It has two parts: the task and the criteria for judging quality. Students complete a task (give a demonstration or create a product) and it is evaluated by judging the level of quality using a rubric. Examples of demonstrations include playing a musical instrument, carrying out the steps in a scientific experiment, speaking a foreign language, reading aloud with fluency, repairing an engine, or working productively in a group. Examples of products can include writing an essay, producing a work of art, writing a lab report, etc. (Pearson Training Institute, 2011)*

The Content Collaboratives worked closely with the [Center for Educational Testing and Evaluation from the University of Kansas](#) to establish protocols for the development of performance assessments and to use those protocols to develop performance assessments that include scoring rubrics. The Performance Assessment Development Process includes a collection of resources to aid schools and districts that choose to engage in locally developing performance assessments. These resources can be accessed in the CDE Assessment Resource Bank at <http://www.coloradopl.org/node/12765>.

**The Performance Assessment Development Process** is best utilized when intending to create an assessment for culminating assessment purposes such as a unit, end of course, end of semester, or end of year summative assessment. Additionally, a district, BOCES, or school may wish to create a common performance assessment that can be used across multiple classrooms. Engaging in the Performance Assessment Development Process serves as evidence that an educator is participating in valuable assessment work that aligns to the Colorado Academic Standards, district curriculum, and district goals.

The performance assessments developed by the Content Collaboratives serve as high-quality examples of performance assessments that can be used for a variety of purposes. Scores from these performance assessments are used at the discretion of the district or school.

