

Dance Model Cornerstone Assessment: Grade 2



Discipline: Dance

Artistic Processes: Creating, Performing, Responding, Connecting

Title: Contrast

Description: Collaboratively create and perform an original dance study based on movement contrasts. Perform the dance for parents or other classrooms. Participate in a class discussion about the dance-making process.

Grade: 2

In this MCA you will find: (mark all that apply)

X Strategies for Embedding in Instruction	X Detailed Assessment Procedures	X Knowledge, Skills and Vocabulary	X Strategies for Inclusion
X Task Specific Rubrics	X Resources Needed for Task Implementation	X Assessment Focus Chart	X Sample Scope and Sequence Leading to MCA

Estimated Time for Teaching and Assessment:

This MCA is envisioned for a school program that runs between 9 and 18-weeks with 50 to 60 minutes of instruction weekly. MCA tasks should take three to four sessions to complete. The number of dance concepts that can be explored in anticipation of the MCA will vary according to the time available for instruction. Suggested timing of MCA:

MCA Session 1: Tasks 1.1-1.2

MCA Session 2 (and 3): Tasks 2.1-2.3

MCA Session 3 (or 4): Tasks 3.1-3.2

(This suggested timing presupposes an in-class performance to which parents or other classes are invited. In this case, reflection will immediately follow performance. The performance, however, may occur outside the dance class in another setting.)

Sample Scope and Sequence Leading to Implementation of MCA: (Dependent on Instructional Time Available)

- A. Dancing in Community: We can dance alone and we can dance together. With your classmates, learn and perform a cultural dance together. Discuss how it feels to dance together.
- B. Dancing Alone v. Dancing Together: Explore moving alone (e.g., circle individual body parts, circle/turn with whole body, travel on a circular pathway). Explore moving together (e.g., turn and circle with a partner). Discuss differences between moving together and alone.
- C. Partner Skills: Explore partner skills, e.g., mirroring, shadowing, following and leading.
- D. Combining and Sequencing Movements: We can dance alone or together, and we can perform movements alone or together. Explore different ways to sequence locomotor and non-locomotor movements (e.g., Explore different ways to *sequence* a locomotor movement and a non-locomotor movement; Explore different ways to perform two movements *at the same time*, e.g., skip and swing, walk and stretch, slide and shake.)
- E. Unison and Non-Unison: Explore moving in unison; explore moving in non-unison, e.g., improvise using the following ABC structure: Dancer A moves while Dance B is still; Dancer B moves while Dance A is still; Dancers A and B move together in unison using one specific locomotor movement, e.g., skip.)
- F. Creating Shapes Alone and Together: Working individually, explore shapes using different lines and levels; working with a partner, create “together shapes” that connect in some way in which each partner is on a different level (asymmetrical); working with a partner, create “together shapes” that connect in some way in which each partner is making the same shape (symmetrical); improvise with your partner making a series of both symmetrical and asymmetrical shapes.
- G. Time as a Tool of Expression: Explore duration and tempo with a focus on contrasting tempi and duration.

Strategies for Embedding in Instruction (possible sequence and strategies to embed MCA within a classroom unit.)

Part I. Movement Opposites

Task 1.1 With a partner, recall movement opposites explored in class. Select a contrasting movement idea. Share your idea, and explain why you made this choice.

Performance Standard(s) (Creating: Explore)

a. Explore movement inspired by a variety of stimuli, and suggest additional sources for movement ideas.

Performance Standard(s) (Creating: Plan)

b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.

Task 1.2 Create two dance phrases, A and B, to represent each of the contrasting movement ideas, e.g., A - slow movements, B - fast, quick movements. Share phrases A and B. (Phrase B should begin where phrase A ends.) Seek and apply peer and teacher feedback.

Performance Standard(s) (Creating: Plan)

- a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.
- b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.

Performance Standard(s) (Creating: Revise)

- a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.

Part II: Exploring Contrast

Task 2.1 Create a third dance phrase that includes both contrasting movement ideas from phrases A and Part B, e.g., slow and fast movements. This will be phrase C. Phrase C should begin where Part B ends. Share with your classmates and teacher. Seek and apply feedback.

Performance Standard(s) (Creating: Plan)

- a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.
- b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.

Performance Standard(s) (Creating: Revise)

- a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.

Task 2.2 Sequence phrases A, B and C to create a dance study on contrast. Document the sequence of your dance study.

Performance Standard(s) (Creating: Revise)

- a. Depict the levels of movements in a variety of movements by *drawing a picture or using symbols*.

Performance Standard(s) (Connecting: Synthesize)

- a. *Describe*, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.

Task 2.3 Practice your dance phrases with your partner. Apply feedback from your teacher and make refinements.

Performance Standard(s) (Performing: Express)

- a. Demonstrate clear directionality and intent when performing **locomotor** and **non-locomotor** movements that change body shapes, facing, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.
- b. Identify the length of time a move or phrase takes.
- c. Select and apply appropriate characteristics to movement (e.g., selecting specific adverbs and adjectives and apply them to

movements.) Demonstrate **kinesthetic awareness** while dancing the movement characteristics.

Performance Standard(s) (Performing: Embody)

- a. Demonstrate a range of **locomotor** and **non-locomotor** movements, **body patterning**, and dance sequences that require moving through space using a variety of pathways.
- b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining **personal space**.
- c. Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.

Performance Standard(s) (Connecting: Synthesize)

- a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.

Part III: Sharing our Studies

Task 3.1. Perform your dance studies for another classroom or for parents.

Performance Standard(s) (Performing: Present)

- a. Dance for and with others in a space where audience and performers occupy different areas.

Task 3.2 Reflect on the performance. Discuss the dance-making process and the product.

Performance Standard(s) (Responding: Analyze)

- a. Find movements in a dance that develop a pattern.

Performance Standard(s) (Responding: Interpret)

- a. Use **context cues** from movement to identify meaning and intent in a dance using simple **dance terminology**.

Performance Standard(s) (Connecting: Synthesize)

- b. Respond to a dance work using an inquiry-based set of questions (for example, **See, Think, Wonder**).

Detailed Assessment Procedures

Assessment Expectations:

- A. Students should receive instruction that builds on previous knowledge and skills prior to beginning the assessment.
- B. Knowledge and skills in this assessment should be taught in the classroom.
- C. Students should have adequate opportunity and time to learn what is expected of them.
- D. Expectations for learning should be clearly stated for students prior to beginning the assessments.
- E. Students should have many opportunities to demonstrate what they have learned and to work through difficulties they may experience.
- F. Assessment should represent what has been taught or should have been taught.

- G. Student work has been defined in the task.
- H. Documentation of the process is encouraged.

Assessment Administration:

- A. The teacher should read or present all assessment materials, including glossaries, criteria lists or rubrics, and task prompts, to students prior to beginning the assessment to ensure that the assessment is implemented uniformly.
- B. Students should received MCA task sheets, glossaries, criteria lists or rubrics, and any other beneficial supporting materials prior to beginning the assessment.
- C. Teachers should check for understanding and answer clarifying questions students may have about the assessment.
- D. Accommodations based on IEPs or 504 plans should be strictly adhered to at all times.
- E. Teachers should demonstrate all appropriate and required uses of materials and processes prior to allowing students to begin the assessments.
- F. At all times during the administration of the assessments, safety and adequate supervision should be a high priority with attention being given to adhering to all school, district, and state policies and procedures.
- G. Students' learning must be assessed based on identified criteria
- H. When students work collaboratively, both individual and collective assessment of learning should be done.
- I. Students must be provided with adequate time to complete all components of the assessment.
- J. Feedback about individual performances should be provided to all students during and at the completion of assessments.
- K. Revision of student work provides powerful learning.

Knowledge, Skills and Vocabulary

Key Vocabulary for MCA

Elements of Dance

Contrast

Dance Phrase (Beginning, Middle, End)

Feedback

Revise

Knowledge and Skills

Students will:

- Demonstrate various solutions to a given movement problem
- Explore and apply movement elements in their dance phrases
- Understand and apply compositional knowledge such as sequencing, structure (beginning, middle, end), and simple movement

development (as prompted through the feedback process)

- Give and apply feedback for revising dance phrases
- Create and perform dance phrases with a sense of unity, e.g., around a simple idea (contrasts in movement)
- Choose and transform a simple idea into movement
- Work cooperatively
- Perform with focus and concentration
- Begin and end performance in stillness
- Articulate how movements reflect the original idea
- Acquire observational and analysis skills
- Replicate, recall and retain movement sequences
- Gain knowledge and application of dance skills
- Demonstrate Dance Literacy

Common Core

Apply communication skills

Demonstrate ability to cite textual evidence in giving feedback

Ability to attend to precision in performance

Ability to make sense of problems and persevere in solving them

Habits of Mind

Persisting

Listening to Others with Understanding and Empathy

Striving for Accuracy and Precision

Questioning and Posing Problems

Applying Past Knowledge to New Situations

Thinking and Communicating with Clarity and Precision

Gathering Data from All Senses

Creating, Imagining, Innovating

Responding with Wonder and Awe

Learning Continuously

21st Century Skills

Creativity

Critical Thinking

Communication

Collaboration

<p>Strategies for Inclusion</p> <ul style="list-style-type: none"> • Modified pacing • Explore fewer concepts but more deeply • Chose a class concept to explore; create phrases as a group • Use A, B, C – or only A B - structure as an improvisational structure rather than asking students to memorize phrases • Expectation of shorter phrases • Use realia, visual aids, manipulatives and props to aid in cognitive and kinesthetic understanding of movement concepts and dance structure • Written tasks become verbal tasks (with the exception of visual representation of A, B, C structure) 	<p>Differentiation Strategies</p> <ul style="list-style-type: none"> • Length and development of the phrases can be modified to meet student needs • Use varied strategies of modeling movement concepts and elements • Discussion and grouping strategies can be modified to best engage students in the process of giving and receiving feedback
<p>Resources</p> <p>Digital Recording Device (iPhone, iPad, digital recorder)</p> <p>Resources for Written Documentation, e.g., thinking map templates, Language of Dance symbol cards, dance journals, crayons/pencils/other writing utensils</p>	
<p>Scoring Devices</p> <p>Appendix A: MCA Grade 2 Scoring Guide</p> <p>Appendix B: MCA Grade 2 Task Rubric</p>	

Assessment Focus – Creating/Performing

Artistic Processes or Process Components	Enduring Understanding	Essential Question	Anchor Standards	Key Traits	Performance Standards
Creating: Explore	Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.	Where do choreographers get ideas for dances?	Generate and conceptualize artistic ideas and work.	Use multiple strategies for sourcing movement Identify and articulate personal preferences of movement Solve multi-step movement problems to generate original movement Articulate reasons for artistic choices Demonstrate use of movement elements	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas. b. Combine a variety of movements while manipulating the elements of dance.
Creating: Plan	The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.	What influences choice-making in creating choreography?	Organize and develop artistic ideas and work.	Work effectively in a collaborative situation Demonstrate effective use of basic choreographic structure(s) Give and receive feedback on movement choices	a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end. b. Choose movements that express a main idea or emotion, or

					follow a musical phrase. Explain reasons for movement choices.
Creating: Revise	Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	Refine and complete artistic work.	Revise/refine choreography based on feedback or personal reflection	<p>a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.</p> <p>b. Depict the levels of movement in a variety of dance movements by drawing or picture or using symbols (for example, high, middle, low).</p>
Performing: Present	Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	How does a dancer heighten artistry in a public performance?	Convey meaning through the presentation of artistic work.	Perform an original work for an audience	a. Dance for and with others in a space where audience and performers occupy different areas.

Appendix A: Grade 2 MCA Scoring Guide

Student Work: Collaboratively create and perform an original dance study based on movement contrasts. Perform the dance for parents or other classrooms. Participate in a class discussion about the dance-making process.

TASK (a) leading to larger work	Work Produced	At Standard (Completed All Work and/or Participated)	Working Toward Standard (Missing Some Work or Partial Participation)	Suggested Evidence/Documentation	Comments/Concerns Suggested Scoring Tools
1.1 With a partner, recall movement opposites explored in class. Select a contrasting movement idea. Share your idea, and explain why you made this choice.	<p>List of movement opposites</p> <p>Contrasting movement idea chosen</p> <p>Share idea and explain choice</p>			<p>Written list of movement opposites in student process journal</p> <p>Elicit both oral and written explanation. Pair share with another group to explain choice. Follow with written statement in a process journal.</p>	<p>Consider using student journals to record process</p> <p>Ask students to share out, and chart as a class</p> <p>Possible verbal prompt: “What do you like about moving _____ and _____?” e.g., (low, high), (together, alone), (fast, slow), (backwards, forwards)</p> <p>Written prompt: We chose to move _____ and _____ because _____.</p>
1.2 Create two dance phrases, A and B, to represent each of the contrasting movement ideas, e.g., A - slow movements, B - fast, quick movements.	<p>Two dance phrases each based on one of the movement opposites</p> <p>Clear beginning and ending</p>			<p>Use a class roster to check off the following:</p> <ul style="list-style-type: none"> • Clear beginning and ending • Clear focus on one movement idea in each of the phrases 	<p>Dance phrases can be simple and short. Focus should be on representing the movement ideas clearly.</p> <p>What is the role of body</p>

<p>Share phrases A and B. (Phrase B should begin where phrase A ends.) Seek and apply peer and teacher feedback.</p>	<p>Share with classmates</p> <p>Give feedback to others</p> <p>Apply feedback</p>			<ul style="list-style-type: none"> • Participates in group discussion re feedback • Feedback applied to revisions <p>Discuss feedback in small groups and record the feedback received from peers in a process journal</p> <p>Original and revised movement phrases</p> <p>If appropriate, record: Shared movement phrases Verbal feedback Revised movement phrases</p>	<p>skill and movement invention in the assessment?</p> <p>Sharing can often be time intensive. Consider pair share of movement phrases with feedback. Feedback Prompts: Is the movement phrase _____? (slow, low, strong) What could they do to make it more interesting? (Goes to movement elements.)</p> <p>Importance of having children express HOW they revised their movement phrases</p>
<p>2. 1 Create a third dance phrase that includes both contrasting movement ideas from phrases A and Part B, e.g., slow and fast movements. This will be phrase C. Phrase C should begin where Part B ends. Share with your classmates and teacher. Seek and apply feedback.</p>	<p>Dance phrase that includes both movement opposites</p> <p>Clear beginning and ending</p> <p>Share with classmates</p> <p>Give feedback to others</p> <p>Apply feedback</p>			<p>Use a class roster to check off the following:</p> <ul style="list-style-type: none"> • Clear beginning and ending • Includes contrasting movement • Feedback applied to revisions <p>Discuss feedback in small groups and record the feedback received from peers in a process journal</p> <p>Original and revised movement phrase</p> <p>If appropriate, record: Shared movement phrases</p>	<p>Pair or group share of movement phrases and feedback.</p>

				Verbal feedback Revised movement phrases	
2.2 Sequence phrases A, B and C to create a dance study on contrast. Document the sequence of your dance study.	Document the sequence (A, B, C) of the phrases			Document sequence in a process journal.	Could use words, symbols, pictures to document the final sequence of their dance study, e.g., a thinking or flow map, Language of Dance symbols.
2.3 Practice your dance phrases with your partner. Apply feedback from your teacher and make refinements.	Perform memorized phrases in sequence Practice dance Share with classmates Discuss and apply teacher feedback			Record: Shared phrase sequences (A, B, and C) Revised phrase sequences Record any final feedback/changes in process journal	Use private Vimeo or You Tube channel to upload student work that has been recorded Feedback can leverage movement elements to extend phrases
3.1 Perform your dance studies for another classroom or for parents.	Perform dance studies			Record final performance	
3.2 Reflect on the performance. Discuss the dance-making process and the product.	Reflect on their performance and the performance of classmates (reflect on product) Participate in a facilitated discussion about the dance-making process (reflect on process)			Use class roster to check off when a student responds/shares or record discussion	Student self-assessment: What did I do well? What could I improve upon?

Appendix B: Grade 2 MCA Task Rubric

Name: _____

Collaboratively create and perform an original dance study based on movement contrasts. Perform the dance for parents or other classrooms. Participate in a class discussion about the dance-making process.

Task	At Standard	Near Standard	Below Standard
1.1 With a partner, recall movement opposites explored in class. Select a contrasting movement idea. Share your idea, and explain why you made this choice.	<ul style="list-style-type: none"> Lists several movement opposites, chooses their favorite, and articulates the reason for their choice <i>with little or no prompting</i>. 	<ul style="list-style-type: none"> Lists a few movement opposites, chooses one, but struggles to articulate a reason for their choice. Struggles to finish creating two phrases in the time allotted. Is able to complete phrases with extra time. 	<ul style="list-style-type: none"> Needs significant prompting to recall movement opposites, select an idea, and articulate a reason for the choice.
1.2 Create two dance phrases, A and B, to represent each of the contrasting movement ideas, e.g., A - slow movements, B - fast, quick movements. Share phrases A and B. (Phrase B should begin where phrase A ends.) Seek and apply peer and teacher feedback.	<ul style="list-style-type: none"> Creates, recalls and shares two phrases with a B-M-E structure. Contrast between A and B is clear. Contributes to group discussion by offering and receiving feedback. Applies feedback to extend phrases A and B using movement elements. 	<ul style="list-style-type: none"> Struggles to finish creating and/or two phrases in the time allotted. Is able to complete phrases with extra time. Participates in group discussion with prompting. Applies feedback with prompting to extend phrases A and B using movement elements. 	<ul style="list-style-type: none"> Not able to finish creating and/or recall both phrases in the time allotted. Is able to complete phrases with extra time and significant prompting. Shares phrases but B-M-E structure and contrast are not clear. Struggles with recall. Does not share or contribute to group discussion. Struggles to apply feedback or does not apply feedback.
2. 1 Create a third dance phrase that includes both contrasting movement ideas from phrases A and Part B, e.g., slow and fast movements. This will be phrase C. Phrase C should begin where Part B ends. Share with your classmates and teacher. Seek and apply feedback.	<ul style="list-style-type: none"> Creates, recalls and shares phrase with a B-M-E structure. Contrast is clear. Applies feedback to clarify and/or extend movement. 	<ul style="list-style-type: none"> Creates and shares phrase. Contrast is somewhat clear. May struggle with recall. Applies feedback with prompting. 	<ul style="list-style-type: none"> Not able to finish creating the phrase in the time allotted. Is able to complete phrase with extra time and significant prompting. Movement contrast is not clear. Struggles with recall. Struggles to apply feedback

			or does not apply feedback.
2.2 Sequence phrases A, B and C to create a dance study on contrast. Document the sequence of your dance study.	<ul style="list-style-type: none"> Creates a clear visual representation of the A, B, C sequence 	<ul style="list-style-type: none"> Needs prompting to create a clear visual representation of the A, B, C sequence 	<ul style="list-style-type: none"> Needs significant prompting to create a simple visual representation of the A, B, C sequence
2.3 Practice your dance phrases with your partner. Apply feedback from your teacher and make refinements.	<ul style="list-style-type: none"> Performs phrases A, B and C in sequence Contrast is clear Recalls movement. Makes appropriate revisions for performance Individual contribution to effort is clear 	<ul style="list-style-type: none"> Performs phrases A, B and C in sequence. Contrast is somewhat clear. Has some difficulty in recalling movement. Revisions are limited Individual contribution to effort is limited 	<ul style="list-style-type: none"> Sequence is unfinished or unclear Movement lacks contrast Has difficulty in recalling movement/sequence. Individual contribution to effort is very limited
3.1 Perform your dance studies for another classroom or for parents.	<ul style="list-style-type: none"> Performs for identified audience 	<ul style="list-style-type: none"> Performs for identified audience but there are gaps in recall 	<ul style="list-style-type: none"> Not prepared to perform within the required time frame
3.3 Reflect on the performance. Discuss the dance-making process and the product.	<ul style="list-style-type: none"> Participates in and contributes to a facilitated class discussion 	<ul style="list-style-type: none"> Contribution to class discussion is limited 	<ul style="list-style-type: none"> Participation in class discussion is very limited and only elicited with significant prompting

Bio: Shana Habel received a BA in Dance with a secondary credential in Dance from Brigham Young University in 1981, and an MA in Dance History from the University of Utah in 2010. She has had the privilege to work with and be mentored by some of the best dance educators in the country, and in turn have dedicated herself to sustaining a legacy of quality dance education. Shana taught high school dance in Salt Lake City, Utah for seven years, and was honored at the state and regional levels as the "Outstanding Dance Educator" in 1996-97 and was a finalist for the National Dance Association's national honor. In 1999, Shana became one of seven dance teachers to initiate the elementary dance program in the Los Angeles Unified School District. In this position, she both created and implemented standards-based dance curriculum on an ongoing basis. In addition to serving as an instructor, Shana also served as an Elementary Dance Coach, Elementary Dance Adviser and then as Pre-K-12 Dance Specialist. She is the past Co-President of the state dance organization, CDEA and participates in a variety of state-based arts education efforts and served as the site coordinator for the 2012 NDEO conference in Los Angeles.