

National Coalition for Core Arts Standards

Model Cornerstone Assessment:

Dance ~ Grade 5

Discipline: Dance

Artistic Processes: Connecting

Title: My Life Experience Through Dance

Description: With instructor guidance, students will create and perform an original dance study based on a personal life experience. Students will research their experience, create movement based on their research, and refine those movements into a short but meaningful dance work, thus increasing the students' dance literacy

Grade: 5 ~ Private Studio setting

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

<input checked="" type="checkbox"/> Strategies for Embedding in Instruction	<input type="checkbox"/> Detailed Assessment Procedures	<input type="checkbox"/> Knowledge, Skills and Vocabulary	<input type="checkbox"/> Differentiation Strategies <input type="checkbox"/> Strategies for Inclusion
<input checked="" type="checkbox"/> Suggested Scoring Devices <input checked="" type="checkbox"/> Task Specific Rubrics	<input type="checkbox"/> Resources needed for task implementation	<input type="checkbox"/> Assessment Focus Chart	<input type="checkbox"/> Benchmarked Student Work

Estimate Time for Teaching and Assessment: (mark the appropriate box)

Four one hour classes, one hour per week

Strategies for Embedding in Instruction *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

Description of Culminating Work: With instructor guidance, students will create and perform an original dance study based on a personal life experience. Students will research their experience, create movement based on their research, and refine those movements into a short but meaningful dance work, thus increasing the students' dance literacy.

Part 1: Research

Task: Choose a personal life experience that is very memorable to you, made an impact on you, or that you repeatedly enjoy doing. Conduct interviews with family or friends to gain more information on your chosen life experience. Research more about others who have had similar life experiences via the internet or non-profit organizations. Keep a record of this information in a journal, as it will become the focus of the movement problem.

Performance Standards: (Connecting – Synthesize)

DA:Cn10.1.5b – Choose a topic, concept of content from another discipline of study and research how other art forms have expressed the topic.

Part 2: Movement Creation

Task: Take the information from the research in Task 1 as the stimuli for creation. Self-reflect on what is helpful for creating a dance study, and then explore and create dance phrases based on the information gathered about your chosen personal life experience. In a journal entry, discuss how you addressed your personal life experience through your choice of movement. In addition, create a journal entry that describes how the learning in this project helped you in other learning situations.

Performance Standards: (Connecting – Synthesize)

DA:Cn10.1.5b – Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.

Part 3: Refinement

Task: Obtain feedback from the instructor and peers to refine the dance work before a final presentation to family and friends. Orally or in writing, create an artistic statement that describes how your dance as a whole communicates your personal life experience.

Performance Standards: (Connecting – Relate)

DA:Cn11.1.5 – Describe how the movement characteristics and qualities of a dance in a specific genre or style communicates the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.

Detailed Assessment Procedures *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

Assessment Expectations:

Students should receive instruction that builds on previous knowledge and skills prior to beginning the assessment. Knowledge and skills in the assessment should be taught in the studio.

Students should have adequate opportunity and time to learn what is expected of them.

Expectations for learning should be clearly stated for students prior to beginning the assessments.

Students should have many opportunities to demonstrate what they have learned and to work through difficulties they may experience. Assessment should represent what has been taught or should have been taught.

Student work has been defined in tasks.

Documentation of the process is encouraged.

Assessment Administration:

The teacher should read or present all assessment materials, including glossaries, criteria, lists, rubrics, and task prompts, to students prior to beginning the assessment to ensure that the assessment is implemented uniformly.

Students should receive MCA task sheets, glossaries, criteria lists, rubrics, and any other beneficial supporting materials prior to beginning the assessment.

Teachers should check for understanding and answer clarifying questions students may have about the assessment.

Students with varying abilities should be included.

Teachers should demonstrate all appropriate and required uses of materials and processes prior to allowing students to begin the assessments. At all times during the administration of the assessments, safety and adequate supervision should be a high priority with attention given to adhering to all studio policies and procedures.

Students learning must be assessed based on identified criteria.

When students work collaboratively, both individual and collective assessment of learning should be done.

Students must be provided with adequate time to complete all components of the assessment and should be encouraged to work on their assignments outside the studio setting.

Feedback about individual performances should be provided to all students during and at the completion of assessments.

Revision of student work provides powerful learning.

Knowledge, Skills and Vocabulary *[focusing on concepts required to successfully complete the task]*

Key Vocabulary

Artistic statement - An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose

Dance literacy - The total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation

Dance phrase - A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion

Dance study - A short dance that is comprised of several dance phrases based on an artistic idea

Dance work - A complete dance that has a beginning, middle (development), and end

Explore - Investigate multiple movement possibilities to learn more about an idea

Movement problem - A specific focus that requires one find a solution and complete a task; gives direction and exploration in composition

Stimuli - A thing or event that inspires action, feeling, or thought

Knowledge and Skills *[other than Key Vocabulary]*

Students will:

Develop, select and apply strategies for exploring and creating.

Retain and recall movement sequences.

Demonstrate dance literacy.

Demonstrate knowledge of space, relationships and dance structures

Acquire observational and analysis skills.

Collaborate during the giving and receiving of feedback for revising choreography.

This MCA meets the Four C's of 21st Century Skills: critical thinking, communication, collaboration, and creativity.

Strategies for Inclusion (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities.*)

Resource: Dance Inclusion Strategies: Grade 5 Model Cornerstone Assessment VSA/Accessibility

The John F. Kennedy Center for the Performing Arts Jenny Seham, Pamela Van Gilder

General Guidelines– Inclusion in Dance Education Most students, regardless of physical, cognitive, or emotional disability, have the capacity to accomplish the tasks described in the MCAs, provided that inclusion guidelines are met by the teacher prior to and throughout the assignment of the tasks. This includes the arts teacher consulting with special education teachers and becoming familiar with individual students’ IEPs so that abilities and disabilities of each student are known and appropriate goals and accommodations are applied. Success for both the arts teacher and the student relies on creativity, an expectation of excellence based on individual ability and the application of the three guiding principles of UDL:

1. Represent information in multiple formats and media.
2. Provide multiple pathways for students’ actions and expressions.
3. Provide multiple ways to engage students’ interests and motivation.

Because each student’s learning capability and strength is different, even within a category of disability, instruction must accommodate a broad range of communication and learning styles. Some suggestions for how the Model Cornerstone Assessments may be adopted for students with varied abilities are described within each MCA but are not meant to be inclusive of all possibilities.

Differentiation Strategies (*Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.*)

Resource:

Resources [*for task implementation*]

digital recording device
journals, pencils, computer access
dance studio space

Scoring Devices *[rubrics, checklists, rating scales, etc. based on the Traits]*

See attached MCA Scoring Guide in Appendix A. See attached rubric in Appendix B.

Task-specific Rubrics

Build as many rows as needed for this task.

Assessment Focus

Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards
Insert Artistic Process if applicable (using process components)					
Connecting – DA:Cn10.1.5 (Synthesize)	As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	How does dance deepen our understanding of ourselves, other knowledge, and events around us?	Synthesize and relate knowledge and personal experiences to make art.	Research a personal life experience. Reflect and journal on this research. Create a dance based on this research and personal reflection. Explain how movement choices were made.	<p>a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.</p> <p>b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning</p>
Insert Artistic Process if applicable (using process components)					

Benchmarked Student Work *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*
(Anchor work to be collected and scored as MCA is piloted)

BIO: Sonya Monts (BA, RDE, CiDE) is the owner of The Dancer's Extension in Saluda, NC where she teaches ballet, pointe, jazz, contemporary, and creative movement. She has fulfilled grants as a dance teaching artist for Polk County (NC) Schools. She holds a Magna Cum Laude and Cum Honore Bachelor of Arts degree from Columbia College (SC). Committed to lifelong learning and the promotion of a high quality dance education for her students, she earned her CiDE through the OPDI program in December 2015. For the NDEO, Sonya sponsors a NHSDA chapter, contributes to *Dance Education in Practice*, serves on the Applied Strategic Plan committee, consults with OPDI staff and instructors to improve or create courses, and frequently participates in the online member forums. She was named NDEO's Outstanding Dance Educator - Private Sector in 2016.