

National Coalition for Core Arts Standards

Dance Model Cornerstone Assessment: HS Advanced

Discipline: Dance

Artistic Processes: Creating, Performing, Responding

Title: Philosophical Principles in Action

Description: Create and perform an original dance based on a philosophical principle. Perform the dance for the rest of the class and use feedback to continue refining the relationship between artistic intent and choreography.

Grade: High School (Advanced)

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 type="checkbox"/> Suggested Scoring Devices <input type="checkbox"/> Task Specific Rubrics	<input checked="" 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)

(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

Approximately _____ hours To be determined by the individual teacher

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

Student Tasks

Part 1: Exploring the Idea of Context Clues in a Professional Dance Performance

Task 1. Individually research John Locke's view of the "self" in the Age of the Enlightenment. In a small group of 3-4, discuss research findings and use research to create a hypothetical artistic statement based on Locke's Self.

Performance Standard: Creating (Plan) DA:Cr2.1.III

B. Construct an artistic statement that communicates a personal, cultural and artistic perspective.

Task 1.2. As a group view Wayne McGregor's "FAR" which is based on the book *Flesh in the Age of Reason* by Richard Porter which largely explores John Locke's view of the "self" in the 18th Century. Pick out four context clues that helped you understand and connect information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole. Write down the four context clues that you observe in the choreography that allow you to connect the dance with the larger context we know it came from, i.e. John Locke and the "self."

Performance Standard:

Responding (Interpret) DA:Re8.1.III

- A. Analyze and interpret how the elements of dance, execution of dance movement principles. And context contribute to artistic expression across different genres, styles, or cultural practices. Use genre specific dance terminology.

Responding (Analyze) DA:Re.7.1.III

- B. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.

Part 2: Philosophical Principles

Task 2. Get together in your groups of 3-4, your teacher will assign one of the philosophical principles given to focus on for the choreographic task. Research the principle thoroughly until all members of the group fully grasp its extent.

#1: Plato's Allegory of the Cave

#2: Aristotle's Golden Mean

#3: Karl Marx's Theory of Alienation

Performance Standard:

Creating (Plan) DA:Cr2.1.III

B. Construct an artistic statement that communicates a personal, cultural, and artistic perspective.

Task 2.2

Work together to create an artistic statement based on the philosophical principle you selected (it may help to treat the principle as though it were a fairy tale or fable, find the moral in it, this should function well as an artistic statement).

Creating (Explore) DA:Cr1.1.III

A. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.

Task 2.3.

Continue to think of your philosophical principle as a story. As a group draw your own version of Freytag's Pyramid that traces your philosophical principle from exposition through denouement. The denouement should be the artistic statement you created. This pyramid will serve as a functional map as you build the idea into choreography.

Performance Standard:

Creating (Plan) DA:Cr2.1.III

- A. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.

Part 3: Building a Dance from an Idea

Create a piece of choreography, approximately 1.5 minutes in length, that follows your pyramid and utilizes body mind principles:

(i.e. breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility) in order to portray and express your artistic statement.

Performance Standard:

Creating (Explore) DA:Cr1.1.III

- A. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.
- B. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.

Performing (Express) DA:Pr4.1.III

- A. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.
- B. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without

musical accompaniment. Use multiple and complex rhythms (for example, contrapuntal and/or polyrhythmic) at the same time.

Work with and against rhythm of accompaniment or sound environments.

- C. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

Task 3.2.

Perform your choreographic work for the other groups in your class. After your group performs, explain your philosophical principle as well as your artistic statement and pyramid to the audience. Then, perform the choreography again allowing the audience to observe now that they have been clued in to the artistic intent of the piece.

Performance Standard:

Performing (Embody) DA:Pr5.1.III

- A. Applying body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self- evaluate performances and discuss and analyze performance ability with others.

Task 3.3.

After each final performance, have a group discussion where the audience (other students) may give constructive criticism about the marriage between the artistic intent and pyramid with the original philosophical principle and how all of those worked together.

Discuss moments where this was successful and moments where it was less successful. Use the information generated from this discussion to go back and adjust the choreography to clarify its artistic intent.

Performance Standard

Creating (Revise) DA:Cr3.1.III

- A. Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.

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:

- A. Students should read and review the entire MCA prior to beginning this work.
- B. Work produced in this assessment should derive from knowledge obtained in the classroom and mainly as a group
- C. There should be ample time allotted for the completion of the tasks in this assessment, though groups should maintain a generally similar pace throughout.
- D. Expectations for the assessment as a whole should be clearly expressed to the students before any begin work.
- E. Students should engage fully in every task of the assessment and thus allow themselves the opportunity for presentation and refinement of the overarching goal in small ways as the assessment progresses.
- F. Documentation of the process is paramount to the process of this assessment.
- G. Students should be encouraged to continue to refine and edit their work until they feel it satisfies their artistic intent. There should be no real “end date” for this assessment.
- H. Correlation between preliminary work (i.e. research, journaling, written assignments) should closely line up with the finished product (choreographic presentation). This should emphasize process over product.

Assessment Administration:

- A. The teacher should present any assessment materials at the beginning of the MCA so that students understand what it is they will be graded on.
- B. Teachers should meet with groups to ensure there is a general understand of the tasks at hand and the purpose of the assessment.
- C. Students should be assessed based on the identified criteria within the MCA.
- D. There should be a clear assessment of work done both on the individual level as well as from the group.
- E. Students should follow a pace that the teacher sets prior to beginning the assignment, however, teachers must ensure that each group is allotted enough time to finish their work.

F. Teacher should act as a guide during group critique to maintain a mature, constructive, and worthy discussion of their peers' work.

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

Key Vocabulary

Artistic Expression- The manifestations of artistic intent through dance, drama, music, poetry, fiction, painting, sculpture, or other artistic media. In dance, this involves the dance and the dancers within a context.

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

Body- Mind Principles- Concepts explored and/or employed to support body-mind connections (for example breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility)

Context Clues- Information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole.

Dance Movement Principles- Fundamentals related to the craft and skill with which dance movement is performed, (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, and weight shift).

Embody- To physicalize a movement, concept, or idea throughout the body

See.Think.Wonder- An inquiry-based Visual Thinking Strategy used for critical analysis from Harvard Project Zero in which children respond to simple questions (what do you see? What do you think? What do you wonder?) which enable a child to begin making meaning from an observed (dance) work of art.

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

Theme- A dance idea that is stated choreographically.

Knowledge and Skills [other than Key Vocabulary]

Students will:

- Expand their understanding of artistic stimuli and referential material
- Acquire a new process for developing and executing choreography
- Exercise their ability to draw from stimulus material not selected by them and connect that with their understanding of dance movement principles
- Demonstrate the ability to maintain focus on a fixed point in both small and large ways throughout a project
- Build on previous understand of compositional knowledge
- Utilize their understanding of the process to critique and analyze the work of their peers.
- Demonstrate the ability to self-evaluate and refine their own work in order to produce work with artistic integrity

21st Century Skills

Critical Thinking and Problem Solving
Communication
Collaboration
Creativity
Information Literacy
Social and Cross Cultural Skills

Common Core

Build Strong Content Knowledge
Respond to the Varying Demands of Audience, Task, Purpose, and Discipline
Comprehend and Critique
Value of Evidence

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

Resource:

<http://www.nationalartsstandards.org/sites/default/files/Dance%20High%20School%20Rev%201.pdf>

<http://www.nationalartsstandards.org/sites/default/files/Guiding%20Principles%20for%20Inclusion.pdf>

<https://attendee.gotowebinar.com/register/20000000020659137>

(webinar on making dance accessible to students with disabilities)

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

<http://www.scholastic.com/teachers/article/what-differentiated-instruction>

Resources

Device with video recording capability such as Iphone, Ipad, etc.

<https://www.youtube.com/watch?v=fPHDb6ylhVY> Video of Wayne MacGregor's "FAR"

<https://faculty.washington.edu/smcohen/320/cave.htm> Explanation of Plato's Allegory of the Cave

[https://en.wikipedia.org/wiki/Golden_mean_\(philosophy\)](https://en.wikipedia.org/wiki/Golden_mean_(philosophy)) Aristotle's Golden Mean

https://en.wikipedia.org/wiki/Marx's_theory_of_alienation Marx's Theory of Alienation

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

See Appendixes

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 (Advanced)
Insert Artistic Process if applicable (using process components)					
Creating: Plan	The elements of dance, dance structures, and choreographic devices serve as both a foundation and departure point for choreographers.	What influences choice- making in creating choreography?	Organize and develop artistic ideas and work.	Use independent time to research efficiently Work in collaboration to create an artistic statement	Demonstrate a fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.
Responding: Interpret	Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.	How is dance interpreted?	Interpret intent and meaning in artistic work.	Observe and record context clues within the observed material	Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre specific dance terminology.
Responding: Analyze	Dance is perceived and analyzed to comprehend its meaning.	How is dance understood?	Perceive and analyze artistic work.	Exercise the ability to connect choreography and movement to a larger more abstract idea	Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.

<p>Creating: Plan</p>	<p>The elements of dance, dance structures, and choreographic devices serve as both a foundation and departure point for choreographers.</p>	<p>What influences choice- making in creating choreography?</p>	<p>Organize and develop artistic ideas and work.</p>	<p>Research the given material. Work as a group to ensure all members feel secure in their understandings</p>	<p>Construct an artistic statement that communicates a personal, cultural, and artistic perspective.</p>
<p>Creating: Explore</p>	<p>Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>Where do choreographers get ideas for dances?</p>	<p>Generate and conceptualize artistic ideas and work</p>	<p>Use your individual research and group discussions to formulate an artistic statement.</p>	<p>Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.</p>
<p>Creating: Plan</p>	<p>The elements of dance, dance structures, and choreographic devices serve as both a foundation and departure point for choreographers.</p>	<p>What influences choice- making in creating choreography?</p>	<p>Organize and develop artistic ideas and work.</p>	<p>Work effectively in a group. Construct a narrative from your given idea. Discuss and project potential hiccups in the artistic process based on the pyramid</p>	<p>Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.</p>

<p>Creating: Explore</p>	<p>Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>Where do choreographers get ideas for dances?</p>	<p>Generate and conceptualize artistic ideas and work</p>	<p>Use the narrative pyramid as a map to generate ideas for choreography.</p> <p>Work as a group to make choices with intention behind all choreography</p> <p>Demonstrate an understanding of narrative structure</p> <p>Articulate personal preferences of movement</p> <p>Work collaboratively to find what movement works best with the artistic statement in mind.</p>	<p>Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.</p>
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<p>Performing: Express</p>	<p>Space, time, and energy are basic elements of dance.</p>	<p>How do dancers work with space, time and energy to communicate artistic expression?</p>	<p>Select, analyze, and interpret artistic work for presentation.</p>	<p>Demonstrate an ability to connect abstract ideas or material to choreography</p> <p>Show harmonious work as a group that clearly expresses intent</p> <p>Communicate and justify artistic and choreographic choices to the audience</p>	<p>Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (for example, contrapuntal and/or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments.</p> <p>Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.</p>
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<p>Performing: Embody</p>	<p>Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p>	<p>What must a dancer do to prepare the mind and body for artistic expression?</p>	<p>Develop and refine artistic technique and work for presentation</p>	<p>Explain artistic concept to the audience as a group</p> <p>Demonstrate and explore the ability to connect to your peers in the performance</p>	<p>Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others.</p>
<p>Creating: Revise</p>	<p>Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>	<p>Refine and complete artistic work.</p>	<p>Use feedback from audience to revise choreography</p> <p>Reflect on the audience's reaction and demonstrated ability to express artistic intent</p> <p>Edit and re-work anything as a group that did not succeed in the performance</p>	<p>Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.</p> <p>Document a dance using recognized systems of dance documentation.</p>

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)

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BIO: Caitlin Del Casino is a choreographer and dance teacher working in Nashville, TN. She received her early technical training while studying classical ballet, modern, and jazz at The School of Nashville Ballet, where she studied until she was sixteen years old. She then switched her focus choreographic studies, which she pursued throughout her high school years while at the University School of Nashville, where she teaches dance today. While attending Marymount Manhattan College studying Art History, Caitlin often returned to Nashville to continue her compositional studies under her mentor Mindy Congleton, whom she now works alongside at USN.

Appendix:

Task	Above Standard	At Standard	Approaching Standard	Below Standard
<p>Task 1. Everyone will separately take time to research John Locke’s view of the “self” in the Age of the Enlightenment. The students will re-group to discuss their general findings. Break into groups of 3-4 and use research to create a hypothetical artistic statement based on Locke’s Self.</p>	<p>Students write an artistic statement based on the concept given. The artistic statement demonstrates a thorough understanding of the topic at hand, and is written with great clarity in an insightful manner that will support their creative process and add a layer of depth in their choreography.</p>	<p>Students write an artistic statement based on the given statement. The artistic statement demonstrates a logical understanding of the concept. The artistic statement is valid in its assumptions and will work effectively in the creative process.</p>	<p>Students attempt to write an artistic statement that either does not express the given concept or does not function as an artistic statement. The statement does not demonstrate more than a base understanding of the concept at hand.</p>	<p>Students either do not produce an artistic statement or produce one that is not accurate in its understanding or relevant in its assumptions.</p>
<p>Task 1.2. As a group view Wayne McGregor’s “FAR” which is based on the book <i>Flesh in the Age of Reason</i> by Richard Porter which largely explores John Locke’s view of the “self” in the 18th Century. Pick out four context clues that helped you understand and connect information obtained from the dance that helps one understand or comprehend meaning and intent from a</p>	<p>Students record four context clues that they observed in the performance. The context clues recorded show that the student is keenly aware and making their own connections as an observer. The context clues show an ability to grasp concrete ideas from abstract movement and a confidence in supporting these perceptions.</p>	<p>Students record four context clues that they observed in the performance. The context clues reflect the students ability to make connections between abstract movement and larger concrete ideas in art. The clues observed are logical and relevant to the topic they have been discussing.</p>	<p>Students record three or four context clues that they observed in the performance. The context clues are mechanically correct in their function but lack a depth of understanding between the art and the idea.</p>	<p>Student records three or less context clues that they observed in the performance. The context clues function on an elementary level, lacking much sophistication. Though valid, student is displaying great difficulty in connecting the movement to the big picture.</p>

<p>movement, group of movements, or a dance as a whole. Write down the four context clues that you observe in the choreography that allow you to connect the dance with the larger context we know it came from, i.e. John Locke and the “self.”</p>					
<p>Task 2. Get together in your groups of 3-4, your teacher will assign one of the philosophical principles given to focus on for the choreographic task. Research the principle thoroughly until all members of the group fully grasp its extent. #1: Plato’s Allegory of the Cave #2: Aristotle’s Golden Mean #3: Karl Marx’s Theory of Alienation</p>					
<p>Task 2.2 Work together to create an artistic statement based on the philosophical principle you selected (it may</p>	<p>Students work in a focused, methodical manner in order to create their artistic statement. They clearly demonstrate the ability</p>	<p>Students work in a focused manner in order to create their artistic statement. They clearly demonstrate the ability</p>	<p>Students work and create an artistic statement. The artistic statement is coherent and justified. The statement lacks the</p>	<p>Students create an artistic statement. The statement is not satisfactory as it lacks either an understanding of the</p>	

<p>help to treat the principle as though it were a fairy tale or fable, find the moral in it, this should function well as an artistic statement).</p>	<p>to make connections between their research in crafting their statement. The artistic statement produced is polished, coherent, and creative.</p>	<p>to make connections between their research in crafting their statement. The artistic statement produced is polished and coherent.</p>	<p>polish or sophistication that is required to gain insight and purpose in working towards the creative process.</p>	<p>topic at hand or the coherency necessary in a focused artistic statement. An artistic statement as this one stands will not aid in the creative process, it may even hinder it.</p>	
<p>Task 2.3. Continue to think of your philosophical principle as a story. As a group draw your own version of Freytag's Pyramid that traces your philosophical principle from exposition through denouement. The denouement should be the artistic statement you created. This pyramid will serve as a functional map as you build the idea into choreography.</p>	<p>Students work together to translate their philosophical principle to a narrative structure in the form of Freytag's Pyramid. There is a clear sequence from exposition through denouement and there is great creative thought in the choices made for these. The narrative structure is utilized to propel the artistic statement forward as the denouement. The map created should be very clear in its planning, purpose, style, and detail.</p>	<p>Students work together to create a narrative structure in the form of Freytag's Pyramid. There is a clear method and organization to their structure from exposition through denouement. The groups approach is skilled and effective in their ability to propel the artistic statement forward as the denouement. The map is informative and stylish.</p>	<p>Students work together to create a narrative structure in the form of Freytag's pyramid. The pyramid is satisfactory in its completion of each element from exposition through denouement. There is an element of logic missing in the structure that reveals a bit of difficulty in making connections from the concrete to the abstract.</p>	<p>Students work together to create a narrative structure in the form of Freytag's Pyramid. The pyramid is not satisfactory, the process has not been followed effectively and parts of the pyramid are missing. There is a lack of organization in both method and thought process missing in order for successful completion of this task.</p>	
<p>Task 3. Create a piece of choreography, approximately 1.5 minutes in length, that follows your pyramid and utilizes body mind principles: (i.e. breath,</p>	<p>Students collaborate as a group to translate their artistic statement and narrative pyramids into a choreographic work. The piece should be</p>	<p>Students collaborate as a group to translate their artistic statement and narrative pyramids into a choreographic work. The piece should be</p>	<p>Students collaborate as a group to translate their artistic statement and narrative pyramids into a choreographic work. The piece should be</p>	<p>Students collaborate as a group and translate some element of their pyramid/artistic statement/philosophical principle. They miss the connection in the</p>	

<p>awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility) in order to portray and express your artistic statement.</p>	<p>polished, focused, easily followed, effective in its portrayal, and clever in its expression. It should have memorable moments and novel ideas.</p>	<p>focused, easily followed, effective in its portrayal, and satisfactory in its expression. It should be engaging and skilled.</p>	<p>organized in its process. It should be engaging in its execution.</p>	<p>process from statement, to pyramid, to choreography there is a purpose missing behind their process. The end product is either incomplete or mechanically flawed.</p>	
<p>Task 3.2. Perform your choreographic work for the other groups in your class. After your group performs, explain your philosophical principle as well as your artistic statement and pyramid to the audience. Then, perform the choreography again allowing the audience to observe now that they have been clued in to the artistic intent of the piece.</p>	<p>The group performs their finished choreography for their peers. The performance is engaging and well understood by the audience. It is technically proficient and elegant in its portrayal. There is a clear logic the audience is able to follow from start to finish. The performance is mature and memorable.</p>	<p>The group performs their finished choreography for their peers. The performance is well understood by the audience. It is technically satisfying and polished in its portrayal. There is a satisfactory amount of logic that the audience can follow from start to finish.</p>	<p>The group performs their finished choreography. The performance is competent but lacks a precision in technique and a polish in expression. There is still some logic missing that keeps the audience from following seamlessly from start to finish.</p>	<p>The group either performs an unsatisfactory piece (one that does not demonstrate an understanding of what was meant to be achieved through the other tasks or one that lacks a maturity or sophistication in its design) or does not complete the task and does not perform a piece of original choreography.</p>	
<p>Task 3.3 After each final performance, have a group discussion where the audience (other students) may give constructive criticism about the marriage between the artistic</p>	<p>The group is receptive to their constructive criticism from the audience. They seem to understand the worth in the process and are finding a methodology in it themselves. They are happy to justify</p>	<p>The group is receptive to their constructive criticism from the audience. They are finding worth in the creative process. They justify their choices and explain them with logic and clarity. They</p>	<p>The group is mostly receptive to their constructive criticism (may be occasionally resistant). They are not quite secure enough in their choice to be comfortable in this part of the artistic</p>	<p>The group is not receptive to their constructive criticism in some form. Either they reject it outright when the criticism and comments are presented to them. Or, they become paralyzed</p>	

<p>intent and pyramid with the original philosophical principle and how all of those worked together. Discuss moments where this was successful and moments where it was less successful. Use the information generated from this discussion to go back and adjust the choreography to clarify its artistic intent.</p>	<p>their choices and explain them with great logic, depth, and insight. They happily return to the drawing board to revise their choreography in order to elevate it to an even more sophisticated and coherent level.</p>	<p>revise their choreography in order to make it more effective and polished.</p>	<p>process. They struggle sometimes to justify their choreographic choices, though this may be from an inability to verbalize in a sophisticated artistic manner. They revise but revisions are minimal or timid.</p>	<p>after they receive the constructive criticism and do not understand this incredibly beneficial part of the artistic process.</p>
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<p>Total Points Possible: 4</p>	<p>4</p>	<p>3</p>	<p>2</p>	<p>1</p>
<p>Total Points Gained:</p>				

Rubric for Effective Documentation

Task (Tasks) Leading to Larger Work	Work Produced	Suggested Portfolio Evidence/ Documentation	Comments/Concerns/ Scoring Tools.
<p>Task 1. Everyone will separately take time to research John Locke’s view of the “self” in the Age of the Enlightenment. The students will re-group to discuss their general findings. Break into groups of 3-4 and use research to create a hypothetical artistic statement based on Locke’s Self.</p>	<p>Journaling/notes with findings from their individual research.</p> <p>Unified artistic statement based on research findings.</p>	<p>Journal entry (can be typed) maybe a Google Drive Document that could be made into one file for written documentation of MCA work.</p> <p>Artistic statement, written also in Google Drive for saving.</p>	<p>Scoring should relate initial research notes/ journaling independently in relation to how successful the ending result aka artistic statement was. If the student has minimal notes but the statement is very sophisticated, clearly another or other group members are doing the bulk of the work.</p>
<p>Task 1.2. As a group view Wayne McGregor’s “FAR” which is based on the book <i>Flesh in the Age of Reason</i> by Richard Porter which largely explores John Locke’s view of the “self” in the 18th Century. Pick out four context clues that helped you understand and connect information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole. Write down the four context clues that you</p>	<p>List of context clues with notes detailing each one and a short explanation of the clue.</p>	<p>Can be handwritten but should be transferred to Google Drive to store in the portfolio with the other written parts of the MCA</p>	<p>This could be a particularly difficult task within the MCA, I would encourage any teacher using it to concern themselves more with the intent and effort behind the context clues rather than actual validity in terms of their place within the observed material. A student may not be confident enough to pick out what a seasoned dancer/artistic director might see clearly upon one viewing, but they might be understanding the process at a completely “at standard” level.</p>

<p>observe in the choreography that allow you to connect the dance with the larger context we know it came from, i.e. John Locke and the “self.”</p>			
<p>Task 2. Get together in your groups of 3-4, your teacher will assign one of the philosophical principles given to focus on for the choreographic task. Research the principle thoroughly until all members of the group fully grasp its extent. #1: Plato’s Allegory of the Cave #2: Aristotle’s Golden Mean #3: Karl Marx’s Theory of Alienation</p>	<p>Journal entries/notes with findings from their individual research.</p>	<p>Again, can be handwritten, however, should be transferred to Google Drive for saving afterwards.</p>	
<p>Task 2.2 Work together to create an artistic statement based on the philosophical principle you selected (it may help to treat the principle as though it were a fairy tale or fable, find the moral in it, this should function well as an artistic statement).</p>	<p>Written final artistic statement.</p>	<p>This should be stored in Google Drive in the portfolio for written work as well.</p>	

<p>Task 2.3. Continue to think of your philosophical principle as a story. As a group draw your own version of Freytag's Pyramid that traces your philosophical principle from exposition through denouement. The denouement should be the artistic statement you created. This pyramid will serve as a functional map as you build the idea into choreography.</p>	<p>Drawing of Freytag's Pyramid with clear labeling referring each part to a different element in the philosophical principle selected.</p>	<p>The drawing could be photographed or scanned so that it might be saved in the Google Drive portfolio, they could also use a drawing or editing program to draw the pyramid on the computer.</p>	<p>Though possible to complete this on the computer, there should be a hard copy also available so that the group may refer to it while working on their choreography.</p>
<p>Task 3. Create a piece of choreography, approximately 1.5 minutes in length, that follows your pyramid and utilizes body mind principles: (i.e. breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility) in order to portray and express your artistic statement.</p>	<p>Work with your group to create a dance that follows the narrative pyramid you drew and reflects the artistic statement you created.</p>	<p>Use a phone or other recording device to film the work as it progresses (if it is not finished in one class, as it most likely won't be)</p>	

<p>Task 3.2. Perform your choreographic work for the other groups in your class. After your group performs, explain your philosophical principle as well as your artistic statement and pyramid to the audience. Then, perform the choreography again allowing the audience to observe now that they have been clued in to the artistic intent of the piece.</p>	<p>The group's performance (which should act as a formal presentation) should also include their post-dance explanation of the philosophical principle as well as the second performance of the choreography.</p>	<p>This should all be recorded on a device and uploaded to Google Drive to include in the student's portfolio.</p>	
<p>Task 3.3 After each final performance, have a group discussion where the audience (other students) may give constructive criticism about the marriage between the artistic intent and pyramid with the original philosophical principle and how all of those worked together. Discuss moments where this was successful and moments where it was less successful. Use the information generated from this discussion to go back and adjust the choreography to clarify its artistic intent.</p>	<p>Group members should take notes as they receive feedback and constructive criticism. It might be helpful for them to record their thoughts on video following the discussion so that their perspective remains fresh for any re-working of choreography.</p> <p>Adjust anything that is not "working" in the piece as it stands and record the new version of the dance.</p>	<p>Both the notes and the video taken from the audience discussion should be uploaded to Google Drive.</p> <p>Take a final video of the post critique choreography and store on Google Drive in the MCA portfolio.</p>	<p>Make sure that as the instructor you guide the other students in their critique, encourage long form answers rather than short ones.</p> <p>Make sure it does not turn into purely negative discussion, encourage students to point out something successful for every part that they saw as unsuccessful.</p>

