

Dance Model Cornerstone Assessment: Grade 2

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Creating, Performing, Responding, Connecting

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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.

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)

- 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

- 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

21st Century Skills

Creativity

Critical Thinking

Communication

Collaboration

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

Assessment Focus – Creating/Performing

**Artistic
Processes or
Process
Components**

**Enduring
Understanding**

**Essential
Question**

**Anchor
Standards**

					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>

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.	List of movement opposites Contrasting movement idea chosen Share idea and explain choice			Written list of movement opposites in student process journal Elicit both oral and written explanation. Pair share with another group to explain choice. Follow with written statement in a process journal.	Consider using student journals to record process

<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</p>	

<p>2.2 Sequence phrases A, B and C to create a dance study on contrast. Document the sequence of your dance study.</p>	<p>Document the sequence (A, B, C) of the phrases</p>			<p>Verbal feedback Revised movement phrases Document sequence in a process journal.</p>	<p>Could use words, symbols, pictures to document the final sequence of their dance study, e.g., a thinking or flow map, Langua 2</p>
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Appendix B:

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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.