

# Chapter Five



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## Dance

### Creating, Performing, and Responding in Dance: A Close Look at the Exercises for the NAEP 1997 Dance Assessment

#### The Content of the Dance Assessment

As previously explained, the grade 8 assessment developed for dance was not administered. Results from the 1995 grades 4 and 8 NAEP field test in dance indicated that comprehensive dance programs are rare in the nation's schools. This is also the case according to the National Center for Education Statistics publication, *Arts Education in Public Elementary and Secondary Schools*.<sup>1</sup>

Those schools that do offer dance do not always teach a wide range of dance forms, or studies of dance aesthetics and the social, cultural, and historical contexts of dance. Many students of dance pursue their activities in classes outside a school context.

To ensure that students taking the dance assessment would have some solid exposure to dance, a range of arts policymakers, members

of the National Center for Education Statistics, the National Assessment Governing Board, and dance teachers decided that students taking the dance assessment should be chosen from schools offering a reasonably comprehensive dance program. In this way, assessment results would supply rich information about what students exposed to dance in schools know and can do.

A lengthy process was undertaken to identify what number and kinds of dance course work ought to characterize students in the dance sample. NAEP staff responsible for identifying and locating NAEP samples and administering NAEP assessments worked extensively with dance policymakers and teachers to make these decisions, and then to locate a sample of schools and students with the national distribution necessary for NAEP assessments. After much effort, it

was found that, given the nature of dance education, a statistically suitable sample could not be located.

So that readers will have a picture of the performance assessment in dance that was developed based on the arts framework, the dance exercises that were intended for administration to students are included in this *Report Card*. (The lessons learned from the development, administration, and scoring of the 1995 and 1997 dance field tests will be featured in the *NAEP Arts Process Report*.)

These exercises were created to reflect the view of a complete dance education presented in the (voluntary) *Standards for Education in the Arts* and the *NAEP Arts Education Assessment Framework*. According to these documents, significant dance learning in schools should include Creating, Performing, and Responding.

<sup>1</sup> National Center for Education Statistics. (1995). *Arts education in public elementary and secondary schools*. Publication No. NCES 95-082. Washington, DC: U.S. Department of Education. (See also <http://nces.ed.gov/surveys/frss.html>)

In a comprehensive dance program, students would learn how to convey ideas and feelings using movement and elements of choreography. They would be taught dance knowledge, skills, and techniques that would enable them to use their bodies with confidence and insight when Creating and Performing. Through being taught how to Create and Perform, students would gain spatial and bodily awareness, musicality, and an ability to observe and refine movement.<sup>2</sup>

In learning how to Respond to their own dance work or that of others, students would be taught how to identify compositional elements; notice details; identify stylistic, cultural, social, and historical contexts of dance; and make informed critical observations about technical and artistic components of dance.<sup>3</sup>

Creating the NAEP dance assessment posed interesting challenges. In educational settings, students and teachers of dance can discuss and experiment with different ways of solving movement problems to communicate ideas and feelings. This is not the case in a timed assessment. To give students as much of an opportunity as possible to demonstrate their dance knowledge and skills, it was necessary to create context for the assessment exercises. This was done in three important ways.

First, instructions for Creating and Performing tasks were carefully

crafted to lead students through complex exercises step by step. This included extensive warm-up exercises to prepare students to dance, and as much information as possible about what students were being asked to demonstrate. At the same time, instructions were designed not to "overteach" students, and hence damage assessment results.

Second, since a substantial part of dance instruction involves understanding and learning movement from live demonstration, trained dancers and dance educators were to administer and lead students through the dance Creating and Performing tasks. This would help to increase students' comfort level with dancing in an unfamiliar context. Third, Responding exercises were built around videotape selections from two, three, or at most four dances, so that students could focus their attention on a small selection of works. This would give students the opportunity to think more deeply about the assessment tasks, and ensure that students would not be asked isolated questions about unrelated dances.

An overview of the grade 8 dance assessment "blocks" (a group of exercises administered as separate units to be completed in a set time frame) is presented in Figure 5.1. As shown in the figure, the assessment consists of five blocks. Three of those blocks feature Responding exercises. These are

multiple-choice and constructed-response questions asking students to analyze, describe, and identify different aspects of dance. The dances students are asked to observe represent a wide range of cultures, genres, and historical periods. The remaining two blocks consist of a Performing block asking students to learn a dance phrase and a Creating/Performing block asking students to create and perform a brief composition.



2 National Assessment Governing Board. (1994) *Arts Education Assessment Framework* (pre-publication ed.) Washington, D.C.: Author, 22-23.

3 Ibid.

**Figure 5.1****The Content Description of the NAEP Dance Assessment****Block Name**

**"Philippine"**  
(Responding block)

Students view segments of three videotaped dances (a Philippine Singkal dance, an Irish step dance, and a West African dance) and apply their knowledge of dance elements, such as movement qualities and choreographic techniques, to the dances.



**"Eagle"**  
(Responding block)

Students view segments of two videotaped dances (an American Indian dance and a Russian folk dance) and apply their knowledge of dance elements, such as movement qualities, choreographic techniques, and cultural and stylistic contexts, to the dances.



**"White Web"**  
(Responding block)

Students view segments of three dances from the movie *White Nights*, with Gregory Hines and Mikhail Baryshnikov. The segments include examples of both jazz and modern dance. Students apply their knowledge of dance elements, such as movement qualities, choreographic techniques, and cultural and stylistic contexts, to the dances. Finally, students view a contemporary dance based on a spider motif (created for NAEP featuring six children) and write a brief review analyzing and evaluating the dance.



**"Jazz"**  
(Performing block)

After a warm-up, students are asked to learn an extended movement phrase that uses jazz steps from a dance facilitator. The students then perform the phrase, and their performances are captured on videotape.



**"Metamorphosis"**  
(Creating/  
Performing block)

After a warm-up, students are asked to work with a partner to create a movement sequence based on the idea of metamorphosis, using different compositional elements such as time, space, and energy. The students then perform their composition, and their performances are captured on videotape.



SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.

## The Blocks of the Dance Assessment

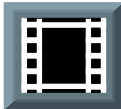
Figures 5.2 to 5.6 feature the exercises in each dance block intended for the grade 8 dance assessment. Figures 5.2 to 5.4 present all the exercises in each Responding block (Philippine, Eagle, and White Web). Figures 5.5 and 5.6 present the Performing block Jazz and the Creating/Performing block Metamorphosis. References are made to which aspects of the Framework each exercise in the five blocks is intended to measure.

This report (because of copyright restrictions) does not include all dance videotape segments intended for use in the Responding blocks. Descriptions are provided of dance segments that are not included. Readers should assume that students had the opportunity to watch each dance segment at least twice immediately before answering a question or group of questions about a particular segment.

## Figure 5.2 Sample Questions from the “Philippine” Block



In this block, students observe three dances: a Philippine Singkal dance, an Irish Step dance, and a West African dance. These dances may be viewed on the CD version of this report. They can be found by clicking on the Philippine menu in the dance section or on the video icon below.



### Video Link to Dances

**Question 1 measures students' abilities to identify compositional elements in dance, relating the use of props to time and space in a performance.**

1. Describe two specific ways the poles are an important part of the Philippine dance (Dance 1).

**Question 2 measures students' abilities to analyze compositional elements in dance, such as time, space, and energy.**

2. Describe the Philippine dance (Dance 1). In your answer, discuss in detail: use of timing (rhythm and tempo), use of space (how the dancers moved in and through the performance space and around one another); and the use of force/energy (the qualities and mood of the movements the dancers made).
  1. Use of timing:
  2. Use of space:
  3. Use of force/energy:

**Question 3 measures students' abilities to make informed critical observations about technical and artistic components of dance in relation to shape.**

3. Describe two specific ways the group of dancers in the Irish dance (Dance 2) physically connect to one another, and describe the shape the group forms each time the dancers connect.
  1. Way the dancers physically connect:  
Shape they form when they physically connect:
  2. Way the dancers physically connect:  
Shape they form when they physically connect:

**Question 4 measures students' abilities to identify compositional elements in dance by comparing two dance compositions in terms of shape.**

4. What group formation did the dancers make in both the Irish dance (Dance 2) and the West African dance (Dance 3)?
  - (A) Lines
  - (B) Semicircles
  - (C) Square
  - (D) Star





**Question 5 measures students' abilities to distinguish movement styles (changes in the use of body parts, levels, and timing) in dances of different cultures.**

5. Describe two specific differences between the ways the dancers use their upper bodies (torsos and arms) in the Irish and West African dances (Dances 2 and 3).

**Question 6 measures students' abilities to identify compositional elements in dance by comparing two compositions in terms of the style of footwork.**

6. Describe one difference and one similarity between the ways the dancers use their feet in the Irish dance (Dance 2) and in the West African dance (Dance 3).

Difference:

Similarity:

**Question 7 measures students' abilities to identify compositional elements in dance by comparing two compositions.**

7. Compare the dancers' facial expressions and the mood in the Philippine dance (Dance 1) with the dancers' facial expressions and the mood in the West African dance (Dance 3). Be specific.

**Question 8 measures students' abilities to identify technical components of dance composition.**

8. The performers' arms change levels in which dance?

- (A) The West African only
- (B) The Philippine and the Irish only
- (C) The Philippine and the West African only
- (D) The West African, the Philippine, and the Irish

**Question 9 measures students' abilities to make informed critical observations about dance by comparing the movement qualities of several compositions.**

9. Which dance or dances demonstrated the largest range of body movement?

- (A) The West African
- (B) The Irish
- (C) The Philippine
- (D) The Philippine and the Irish

**Question 10 measures students' abilities to identify the compositional elements of dance by recognizing specific methods of choreography used in a performance.**

10. Which kind of choreographic form was used in only ONE of the three dances?

- (A) Solo movement
- (B) Unison movement
- (C) Canon movement
- (D) Call-and-response movement



## Figure 5.3 Sample Questions from the “Eagle” Block



In this block, students observe two dances. The first, called Eagle Dance, is performed by the American Indian Dance Theater (approximately 2 1/2 minutes). The piece is performed by male dancers wearing pants and capes made of feathers. The movements are soft and flowing and are intended to capture the movements of soaring eagles. The dance focuses primarily on the movements of the dancers' arms.

The second dance is a Russian folk dance performed in an outdoor setting in Russia. The dance is performed by a company of men and women dressed in traditional costumes (the men are wearing pants and shirts and the women are wearing dresses). The movements are traditional folk dance group formations (lines and circles of performers). The movements of the dance are very energetic.<sup>4</sup>

**Question 1 measures students' abilities to analyze how technical elements contribute to the overall artistic impression of a performance.**

1. Dance 1 is a Native American dance called Eagle Dance.  
Describe specific ways the scenery, lighting, costumes, and music contribute to the THEME and MOOD of Eagle Dance.

Scenery:                      Lighting:

Costumes:                    Music:

**Question 2 measures students' abilities to identify and evaluate the visual impact of specific movements in a performance.**

2. Describe in detail two of the movements from the dance that suggest a bird flying.

**Question 3 measures students' abilities to identify compositional elements of a dance by noting the primary source of movement for the dancers.**

3. What parts of their bodies do the dancers use most in this dance?

- (A) Heads
- (B) Hips
- (C) Arms
- (D) Backs

**Question 4 measures students' abilities to identify and evaluate the impact of specific elements on a dance.**

4. Which of the following elements is most important to the dance?

- (A) The variety of floor patterns
- (B) The variety of individual movements
- (C) The flowing quality of the movements
- (D) The interactions among the dancers

**Question 5 measures students' abilities to identify the compositional elements of a dance by describing the elements of movement that result in changing levels.**

5. The dancers change the level of their dancing by

- (A) jumping into the air
- (B) falling to the floor
- (C) bending backward
- (D) bending their knees

<sup>4</sup> These dances are not available for viewing on the CD due to copyright restrictions.

**Question 6 measures students' abilities to make informed critical observation about the technical and artistic components of dance by evaluating time, space, movement quality, and the interactions of dancers in a performance.**

6. Think about how Dance 2 is an energetic, lively dance. Describe in detail HOW each of the following elements makes Dance 2 an energetic, lively dance.
- Use of timing (rhythm and tempo)
  - Use of space (movement in and through the performance space)
  - Specific movements
  - Specific ways the dancers dance with one another

**Question 7 measures students' abilities to identify specific movement elements in a performance.**

7. Near the middle of the dance, eight men dance in a circle together. What kind of movements do they do in that circle?
- (A) Skips
  - (B) Jumps
  - (C) Full body turns
  - (D) Walking movements

**Question 8 measures students' abilities to identify the context of a dance by describing the cultural influences apparent in the dance's style.**

8. Which word below best describes the type of dance you have just seen?
- (A) Religious
  - (B) Folk
  - (C) Theatrical
  - (D) Improvisational

**Question 9 measures students' abilities to contrast the use of space and movement in two dance compositions.**

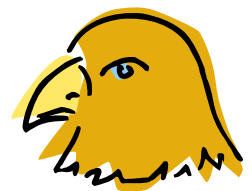
9. Describe two specific differences between the ways the dancers move in and through the performance areas in the two dances.

**Question 10 measures students' abilities to make informed critical observations about dance by comparing elements of movement, space, interaction, and style in two dance compositions.**

10. How are Dance 1 and Dance 2 similar to each other?
- (A) The dancers use similar kinds of energy in both dances.
  - (B) The dancers use a lot of performance space in both dances.
  - (C) The dancers dance with partners in both dances.
  - (D) The dancers change levels in both dances.

**Question 11 measures students' abilities to recognize dance vocabulary and to make an informed critical observation about the technical components of dance by comparing specific movements in two dance compositions.**

11. Which movement or movements do the dancers do in both dances?
- (A) Turning
  - (B) Skipping
  - (C) Slow knee bends
  - (D) High kicks





## Figure 5.4 Sample Questions from the “White Web” Block



In this block, students watch different dances from the film *White Nights*. The first dance is a solo performed by Mikhail Baryshnikov on the stage in the Kirov Theater. This is modern dance with a strong emotional feeling. Baryshnikov is wearing black pants and a white shirt. The segment begins when Baryshnikov does a back fall into an asymmetric shape, and continues until the point where he uses a back somersault to come up from the floor to a standing position with his toes curled under and his

upper body tightly closed. [30 seconds]

The second dance is a tap solo by Gregory Hines performed to popular music. Hines performs this piece in a studio with a stained-glass ceiling. This segment begins with a shot of Hines' feet and continues until he does a huge sweeping run of the studio that ends with a slide onto the top of a grand piano. [55 seconds]

The third dance is a duet by Hines and Baryshnikov in a dance studio with a stained-glass ceiling. They are both wearing loose warm-up clothing. This dance combines elements of tap, ballet, and modern dance. The segment begins when they are close to the windows in parallel fourth position with the right arm held in front of the torso with the fist clenched. The segment continues until they complete two karate-like kicks followed by a jumping hitch kick and then a pause before they start dancing again. [45 seconds]

The fourth dance is a short dance created for NAEP featuring six young dancers: Three girls and three boys between the ages of 10 and 15, wearing standard dance tights and leotards, perform a lively, contemporary dance based on the theme of a spider building a web. [1 minute, 30 seconds]<sup>5</sup>

**Question 1 measures students' abilities to identify compositional elements of a dance and make informed critical observations about the dancer's use of technical components relating to space, movement elements, and movement qualities.**

1. Which statement about the dancer in Dance 1 is true?
  - (A) The dancer uses a lot of floor space.
  - (B) The dancer makes many changes in level.
  - (C) The dancer uses many body parts to support his weight.
  - (D) The dancer uses light and flowing movement qualities.

**Question 2 measures students' abilities to identify compositional elements of a dance and recognize their cultural source.**

2. The movements in Dance 1 are similar to movements found in folk dances from which country?
  - (A) Russia
  - (B) England
  - (C) Germany
  - (D) Canada

**Question 3 measures students' abilities to make informed critical observations about dance by evaluating the emotional impact of specific movements.**

3. Think about how Dance 1 might communicate an intense feeling, like sadness or frustration. Identify TWO movements from the dance, and for each one, describe in detail how the dancer's performance of the movement communicates this kind of intense feeling. Use movement quality vocabulary if you know it.

<sup>5</sup> The dances from *White Nights* are not available for viewing on the CD due to copyright restrictions. The dance made for NAEP was excluded due to space limitations on the CD-ROM.

**Question 4 measures students' abilities to identify the cultural context of a dance.**

4. What style of dance was this?

- (A) Jazz
- (B) Tap
- (C) Clog
- (D) Flamenco

**Question 5 measures students' abilities to compare two dance compositions in terms of space and movement qualities.**

5. Describe and compare the dancers' use of the performance space and the dancers' use of levels (heights) in Dance 1 and Dance 2. Identify specific movements each dancer performs to support your answer.

**Question 6 measures students' abilities to make informed critical observations about dancers' movements.**

6. The dancers turn in many different ways in Dance 3. Describe in detail two different kinds of turns that you saw the dancers do.

**Question 7 measures students' abilities to evaluate dancers' use of space and movement qualities.**

7. What is true about the dancers in Dance 3?

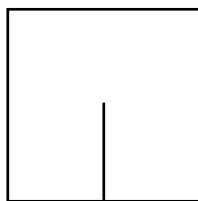
- (A) They danced facing each other for the first part of the dance.
- (B) One dancer was often in front of the other.
- (C) One dancer followed a pathway in a different direction from the other dancer.
- (D) The distance between the dancers remained constant throughout the dance.

**Question 8 measures students' abilities to evaluate the basis of specific dance movements.**

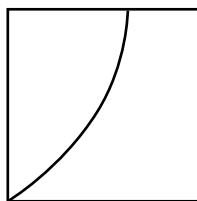
8. Dancers need many movement skills to perform a dance. Identify a step or movement from EACH of the three Dances 1, 2, and 3. Then describe a movement skill that is necessary to perform each step or movement you have identified.

**Question 9 measures students' abilities to identify compositional elements of dance by identifying specific movement patterns in a performance.**

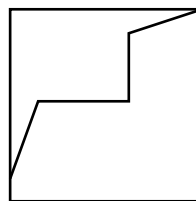
9. Which drawings show the path the dancers follow in the very last part of Dance 4, just before they take their final positions?



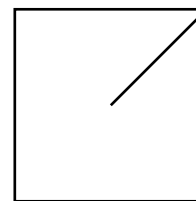
(A)



(B)



(C)



(D)

**Question 10 measures students' abilities to identify compositional elements of dance as they relate to movement elements used in partnered dances.**

10. Describe two different kinds of movement that the dancers make as partners in Dance 4.

**Question 11** measures students' abilities to support their personal opinions about dance with appropriate and accurate evaluations of the skill of performers, use of space, variety, rhythm, movement quality, and energy.

11. Imagine you must write an article reviewing Dance 4 for your school newspaper. In your review, you must tell your opinions of the choreography of the dance and the performance of the dancers. You must explain WHY you have those opinions using examples from the dance.

The second time you watch Dance 4, take brief notes on the paper you have been given to help you gather information for your review. Quickly write down what you notice about:

- how the dance is designed
- floor patterns
- connection among movements
- levels
- rhythm
- tempo (speed)
- the skill with which the dancers perform movements
- how well the dancers work together

AFTER YOU WATCH THE DANCE FOR THE SECOND TIME,  
YOU WILL WRITE YOUR REVIEW ON THE LINES ON PAGE 11.  
ONLY YOUR REVIEW WILL BE SCORED

### Figure 5.5 Sample Task: the "Jazz" Block



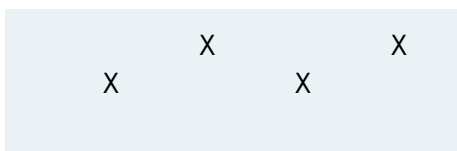
In this task, students learn an extended movement phrase that uses jazz steps. The students first participate in a three-minute warmup and then are taught the jazz phrase in several sections by a dance facilitator. After they are taught the phrase, they are asked to perform it three times. The first time students perform it with the facilitator. They are then given 30 seconds to practice. The second time and third times they perform the dance on their own. The students in the front and back rows switch places for the third performance.

The task assesses students' abilities to accurately recall and reproduce movement, and to demonstrate physical technique and focus and expression. The criteria that students are scored on and the setup for the task are shown below.

- 1A. Student demonstrates awareness of rhythm by moving on the pulse (beat) of the music during key parts of the phrase.
- 1B. Student demonstrates the concept of isolating body parts (counts 3 & 4 of sections 1 & 2).
- 1C. Student accurately repeats the sequence of the entire movement phrase.
- 1D. Student demonstrates sustained reach (counts 9-11 in Section 2).
- 1E. Student demonstrates balance (counts 3-6 of Section 3).
- 1F. Student demonstrates jumps accurately (counts 11-12 in Section 3).
- 1G. Student demonstrates dynamics called for in the dance phrase.

#### Setup:

Four students are spaced in two staggered lines (see diagram below) so that the students can see the facilitator and be visible to the video camera. The space must be at least 20' x 20', and the entire room at least 30' x 40', so that the video camera can simultaneously focus on all four students within the performance area.





In this task, students collaborate with a partner to create a movement sequence based on the idea of metamorphosis, using elements of dance composition including time, space, and energy. Students demonstrate an ability to collaborate with a partner to achieve solutions to a movement task, create and perform improvisational and compositional structures, replicate movement, perform with physical technique, and communicate through movement. The aspects of Creating and Performing that students

are scored on are listed below.

- 1A. The dance begins and ends with a clear, still pose (scored in second performance only).
- 1B. The pair accurately repeats the sequence of the dance.
- 1C. The pair performs their dance together with smoothness, focus and expression.
- 1D. The pair demonstrates at least two clear, different shapes in the dance (not including beginning or ending pose).
- 1E. The pair demonstrates use of high, middle, and low movement levels in the dance.
- 1F. The dance incorporates the use of sharp and smooth movement qualities.
- 1G. Effectiveness of the dance as a whole.

**The complete script for the Metamorphosis block is shown below.**

**Setup:**

4 students Create and Perform in pairs

Performing space: 12' x 12'

Practice areas: Two 12' x 12' areas (one of these will also serve as the performing area).

Camera distance: 13' from center front line of 12' x 12' performing space

Buffer zone: 2' on each side

Total space needed: 30' x 26'

**Alternate setup if space is limited:**

No. of students: 2 (one pair)

Performing space and practice area: 12' x 12'

Camera distance: 13' from center front line of 12' x 12' space

Buffer Zone: 2' on each side

Total space needed: 30' x 14'

### Administrative Script:

Today you'll be taking part in a special dance activity as part of the National Assessment of Educational Progress. Do the best you can for the task, and do not worry about how the other students are dancing. Focus on your own work.

We've asked you to wear colored vests so that we can tell you apart without using your names. So, if I need to call on you, I'll call you by the vest color that you are wearing.

### Warmup:

Students were asked to do warmup exercises in the following categories: (This script was too long to be recreated in full here.)

Curling and uncurling the body

Swinging the arms

Swinging the legs

Twisting and untwisting the body

Twisting and untwisting arms, hands, and wrists

Twisting and untwisting legs and feet

Making waving movements with different parts of the body

Using a waving movement to move through space and go down to the floor

### Administrative Script for Production Exercise:

For this dance activity, you will work in pairs to create, or choreograph, your own dance. Choreographers base their ideas for dances on many different things, for example, movements from different dance traditions, movements from nature, or events in their own lives.

The dance you will choreograph today will be based on the idea of METAMORPHOSIS. Metamorphosis means a change from one shape or form to another. Examples of metamorphosis are when a caterpillar becomes a butterfly, when a solid block of ice melts into flowing water, or when a raging fire burns something into a pile of ashes. You may know about metamorphosis from the stories and legends of many cultures, and also from movies, where you may have seen human beings change into animals or other forms.

You will work with a partner to create and perform a dance that shows metamorphosis. Use the kinds of metamorphosis I have mentioned to help you think about what kind of metamorphosis you would like to show in a dance. What change do you see in your mind when you think about metamorphosis? How could you show that change happening in a dance? What movements do you think of?

You will each create, practice, and then perform your metamorphosis dance in the taped spaces here. Notice the two X's in each space. Your dance must start at the X in the far corner of the performing space [*facilitator walks to and stands upstage right corner of the performance space, marked with a taped X*] and end in the near corner where the second X is [*facilitator walks to and stands downstage left corner, marked with a taped X*].

This means you should think of your dance as a three-part dance. Your dance should have a part A that includes a clear beginning, a part B including a metamorphosis that happens along the way, and a part C that shows the change you have made and includes a clear ending.



You must include the following in the structure of your dance: *[Facilitator points to the poster on the wall listing the criteria below and reads it out loud.]*

Take some time to think again about what change you see in your mind when you think about metamorphosis, and how could you show that change happening in a dance. As you work, try to develop those movements as we did in the warm-up. **USE THE CHECKLIST TO HELP YOU CREATE YOUR DANCE, SO THAT YOU INCLUDE ALL THE REQUIREMENTS BEING ASKED FOR.**

I will assign each pair to a space. Your dance must stay within the space to which you are assigned. *[Facilitator assigns students to two pairs, and then each pair to a space. Facilitator should be aware if students dance outside of the taped space and should advise them to stay within the area.]* Work to create and practice performing your dance in that space.

You will have ten minutes to create a metamorphosis dance with your partner. We will help you keep track of the time you have to work. Make sure you use part of the time to **PRACTICE** your finished dance, so that you can perform your dance together with smoothness, focus, and expression. You must also be able to remember your dance because you and your partner will be asked to perform your dance the same way twice. After you perform, we will ask you to tell us what kind of metamorphosis you were showing.

Begin creating your dance now. Please work only with your partner.

*[Students have ten minutes to create their partner dances. Camera should be on and filming students as they work together. Facilitator announces the time remaining.]*

You have six minutes more.

You have three minutes more; make sure to practice performing your dance from start to finish.

You have one minute more.

OK, everyone please stop working and come over here. *[Facilitator gathers students near one of the performance/practice areas.]* Each pair will now perform its dance twice. You must stay within the taped area as you perform. This pair will go first. *[Facilitator chooses one of the pairs to go first. The facilitator then addresses the following to the nonperforming pair:]* So that you won't be influenced by watching other students perform, please sit in these chairs facing away from the performance area. The other pair of students will do the same while you are performing. *[The nonperforming pair is asked to sit with their backs to the performing space. Camera should be on, filming, and positioned so that it can capture the performing pair.]*

When you are performing, remember to focus on what you are doing and to express your dance fully. Please begin your dance when I say "begin." Get ready. Begin.

I will tape your dance one more time, so please go back to your starting places. When you are performing, remember to focus on what you are doing and to express your dance fully. Please begin the dance when I say "Begin." Get ready. Begin.

Now that you are done, can you please tell us what kind of metamorphosis you were showing in your dance?

*[When first pair is done, they should be asked to sit with their backs to the performing area until the second pair is done. Facilitator goes through same script with second pair.]*

*[When both pairs of students are done, the facilitator should thank them for their participation in the assessment before they are taken back to their classrooms.]*

### CHECKLIST! YOUR TRANSFORMATION DANCE MUST:

- BEGIN with a CLEAR, STILL POSE
- DEVELOP using
  - TWO different SHAPES (using the whole body)
  - THREE different LEVELS (high, middle, low)
  - ONE pair of MOVEMENT TYPES: (sharp and smooth),
- END in a CLEAR, STILL POSE.

