



**New York City Department of Education
Comprehensive Examination in Dance**

January 27, 2012

**Section I:
Performance On-Demand**

For Use by Exam Proctors

2012 New York City Comprehensive Examination in Dance

Section I: Performance On-Demand

Part A: Movement Replication: Learn a 16-count phrase and perform it.

Part B: Compositional Problem-Solving: Fulfill a creative task with specific instructions.

Two evaluators score each part of Section I, using separate scoring templates. Each student has four score sheets:

- **One for Part A** (double sided – one side for each evaluator, not scored simultaneously)
- **Two for Part B** (single sided – one sheet for each evaluator, scored simultaneously)
- **One composite score sheet** (to enter the averaged scores for Part A and Part B)

The score sheets are numbered within a number range assigned to your school (e.g., 1-30, 31-50, 51-90, etc.). Please assign an exam number to each student, starting with the lowest number in your assigned range, in surname alphabetical order. All four score sheets for a student should have the same number on them. Use the same assigned number for the subsequent two sections of the exam.

The averaged final scores for Part A and Part B of Section I are to be entered electronically into a dance examination tracking spreadsheet, which has been sent to your school via email attachment to the person designated to track student scores. The spreadsheet should be saved to a computer file at your school, and also sent to Joan Finkelstein, Director of Dance, Office of Arts and Special Projects at jfinkelstein2@schools.nyc.gov. The composite score sheet and the scoring templates for each student should be stapled together and returned to the Arts Office along with all unused materials. A return instruction sheet is included with your test materials.

Part A: Movement Replication

Create a 16-count combination in ballet, modern dance, African/Afro-Caribbean, or Theatre/Jazz dance, depending on the main focus of your curriculum. Choose the style that will enable your students to be most successful, or you may choose to offer more than one of these choices to your students. However, students must choose to be tested in only one style. The combination(s) you create should be well within the average level of competency of your students, but should include the following elements:

- **Ballet waltz or grand allegro:** Traveling steps, a balance, an elevation, extensions, a turn
- **Modern dance combination:** Traveling steps, an elevation, a contraction or spiraling/ twisting use of the torso, a fall, a turn
- **West African or Afro-Caribbean dance combination:** A variety of traditional steps involving polyrhythmic use of the torso, hips, arms, legs, feet and head.
- **Theatre Dance/Jazz combination.** Must include both axial and locomotor movements (e.g., axial: head, shoulder, rib or hip isolations, a jazz kick-ball-change; locomotor: a chassé, walk or run); a turn on one leg (e.g., jazz pirouette, arabesque turn, attitude turn, etc.); an elevation (jump, leap, skip, sissone, etc. – in turned out or parallel, as appropriate to the jazz style); at least one high leg extension (battement or held extension); and syncopated rhythms throughout (typical of the style)

The rubric for scoring is on the next page. Two blank scoring templates, printed on both sides of a single sheet of paper, are provided for each student. Students will be scored by two evaluators. The scores are averaged to arrive at the student's final score (see paragraph above). The time required for administering this section depends on the number of students and combinations offered.

Supplies

- Music for the combination (live or CD). Use the same music for all students.

Procedure

- **Read the script** provided on the next page before you start.
- **Demonstrate the combination three times**. You may use words while demonstrating to describe the steps and the movement qualities you want to see.
- **Switch lines each time you demonstrate** so that all students have a chance to be near the front. Students may ask clarifying questions after each demonstration of the phrase.
- **Students perform the combination in pairs**. You may give the students an instruction for starting, such as “start after one measure of music”, but do not count them in or say the steps while they are performing. The combination should be performed on one side only. Run through the class once with each evaluator scoring one student in each pair. For the second run-through, have the last pair of students that performed go first, and run through the class in reverse order (this ensures that no student has the advantage of more time to absorb the combination).
- **For each pair of students:** Evaluator A scores student 1 in the first run-through and student 2 in the second run-through. Evaluator B scores student 2 in the first run-through and student 1 in the second run-through. The score sheets are printed two-sided for each student. Divide the scoring sheets into two stacks (students 1, 3, 5... in one stack, and students 2, 4, 6... in the other). Simply turn the two stacks over and swap stacks to score the second run-through.

Rubric for Section I, Part A

Criterion	Excellent 5	Proficient 4	Fair 3	Needs Improvement 2	Poor 1
Ability to demonstrate the combination accurately	Performs all elements of the combination with accurate order, facings, body shapes, and timing	Performs most elements of the combination with accurate order, facings, body shapes, and timing	Performs many elements of the combination with accurate order, facings, body shapes, and timing	Performs some elements of the combination with accurate order, facings, body shapes, and timing	Performs few or no elements of the combination with accurate order, facings, body shapes, and timing
Ability to perform individual elements of the combination	Performs all individual elements at a high level of technical proficiency	Performs all of the elements competently	Performs many of the elements competently, but has trouble executing some elements	Performs few of the elements competently	Performs none of the elements competently
Ability to perform the combination with appropriate movement quality and phrasing	Performs with well-modulated energy, nuanced dynamics, sensitive rhythmic/musical phrasing, and smooth transitions	Performs with appropriate energy and dynamic variation, on the beat, with mostly smooth transitions	Performs with some breaks in energy, some dynamic variation, is sometimes off the beat, some transitions are rough	Performs with many breaks in energy, few dynamic variations, is often off the beat, many transitions are rough	Performs with low energy, no dynamic variation, is entirely off the beat, all transitions are rough

SCRIPT for Section I, Part A:

I am going to demonstrate a combination in [name the style of dance]. Please observe and listen carefully, and mark through it as I teach it. I will teach the combination three times, switching lines so that everyone can see. You may ask a clarifying question if there is something you don't understand regarding steps, counts or movement intention. However, repeats of the same question will not be accepted, so pay attention.

After the third demonstration of the combination, you will be given five minutes to practice it so that you can perform it to the best of your ability. You will be seen in groups of two, and will be given the opportunity to perform the combination twice. You will be scored by two evaluators on the following criteria:

- **How accurately you perform the combination**
- **Your technical proficiency in individual elements**
- **Your movement quality and phrasing**

Here is where you can put all your technique class efforts to effective use. Good luck!

Part B: Compositional Problem-Solving

Several copies of the instructions for the creative task have been included with the scoring templates sent to your school. You will read these instructions to the students as part of the script with which you will introduce the activity. Post the instructions so that students can refer to them while working on the task. If you have a large group of students, and more than one studio or an available gym space in addition to the dance studio, you may want to schedule groups of 10 students at a time such that one group is creating while another is being evaluated. Allot about 30 minutes per 10 students for showing the studies and answering the questions.

Procedure

- **Post the task instructions** so they are clearly visible and students can refer to them while working. Read the script on the next page to your students. Give students 20 minutes to work on their short, one-minute studies. They will be seen individually in exam number order.
- **Student shows the study to the two evaluators.** If they get lost and flustered, they should be permitted to start again.
- **Student answers the two questions on the instruction sheet**, regarding how they fulfilled the task. Do not elaborate on the questions except to ask for clarification of a student's answer. Do not lead the student or suggest answers to the student.
- **The two evaluators view each study at the same time**, and initial their scores on separate blank score sheets. Each student will have two score sheets for this part. The scoring rubric is below.

Rubric for Section I, Part B

Criterion	Excellent 5	Proficient 4	Fair 3	Needs Improvement 2	Poor 1
Ability to understand and follow the directions of the task	Addresses all the directions of the task, fully utilizing each element	Addresses all the directions of the task adequately	Addresses most of the directions of the task, but fulfills them unevenly	Does not address one or more of the directions at all	Does not address any of the directions
Ability to fulfill the task in an original and inventive manner	Movement choices are inventive, and/or study is original and surprising	Movement choices include several inventive elements, and/or study has clear intent	Movement choices are mostly from class combinations, and/or study is uneven	Movement choices are all from class combinations, and study is generally unclear	Movement choices and study are entirely unclear
Ability to explain what they did to fulfill the task	Student gives a detailed explanation of how they fulfilled the task, and explanation is apparent in the movement study	Student gives a basic explanation of how they fulfilled the task and explanation is apparent in the movement study	Student gives a basic explanation of how they fulfilled the task, but explanation is not entirely reflected in the movement study	Student's explanation is unclear, and the explanation is not reflected in the movement study	Student cannot explain how they fulfilled the task, or misunderstood the task entirely

SCRIPT for Section I, Part B:

Please listen carefully as I read aloud the instructions for this part of the exam.

[Read the posted task instructions in a clear, loud voice.]

Does everyone understand this creative task?

[Answer procedural questions only. Do not define the language used in the task description.]

You will have 20 minutes to work on your study. All students will stop at the same time. You will have an audience of two evaluators when you show your study.

You are not being evaluated on your level of technique for this part of the examination, or on how well you can repeat combinations you have learned in class. Instead, show us your unique and thoughtful approach to composing original movement. Surprise us! You will be evaluated on the following criteria:

- **How completely you address all the task instructions**
- **How original and inventive you are in your study**
- **How clearly you can explain what you did to fulfill the task**

Here is where you can put your creativity to work. Have fun working on this. We will alert you when you have five minutes left to work.

You may start now.

