

TASK 3: ASSESSMENT COMMENTARY

Respond to the prompts below (**no more than 10 single-spaced pages, including prompts**) by typing your responses within the brackets following each prompt. Do not delete or alter the prompts. Commentary pages exceeding the maximum will not be scored. Attach the assessment you used to evaluate student performance (**no more than 5 additional pages**) to the end of this file. If you submit a student work sample or feedback as a video or audio clip and you or your focus students cannot be clearly heard, attach a transcription of the inaudible comments (**no more than 2 additional pages**) to the end of this file. These pages do not count toward your page total.

1. Analyzing Student Learning

- a. Identify the specific learning objectives measured by the assessment you chose for analysis.

[With respect to the analysis of my students' work, it is important to note that I am dealing with a sample size of just seven students, three of which are my focus students. The main assessment for the learning segment was a written, reflection-based essay titled "Fosse Summative Assessment" that took place at the end of Lesson 3. Students reflected on their choreographic process from their original, 32-count phrase (Lesson 1, Content Objective #1) to their performance-ready phrase by evaluating their artistic choices and the revisions (Lesson 2, Content Objective #1) they made throughout the Choreographic Workshops in Lessons 1, 2, and 3 (Lesson 3, Language Objective #1). For measurement, students were assessed on a 20-point rubric, which included the following criteria: Reflection on Choreographic Process, Choreographic Takeaway, Knowledge & Contextual Understanding of Bob Fosse, and Self-Assessment & Reflection (Task 1 Part D p. 7). Within each criteria, students were assessed by the following evaluation markers: Exceeds Expectations, Meets Expectations, Approaches Expectations, and Does Not Meet Expectations.]

- b. Provide a graphic (table or chart) or narrative that summarizes student learning for your whole class. Be sure to summarize student learning for all evaluation criteria submitted in Assessment Task 3, Part D

[

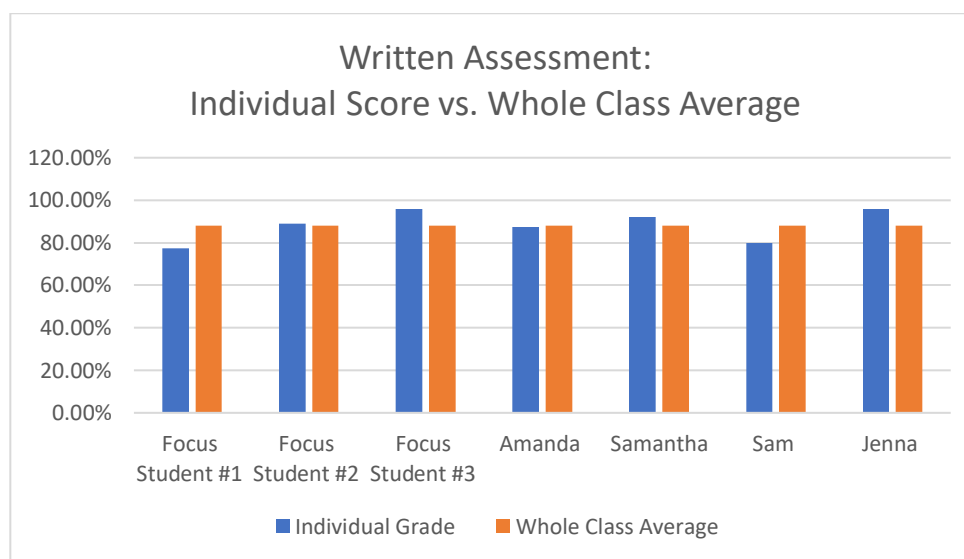


Figure 1: Fosse Summative Assessment Scores

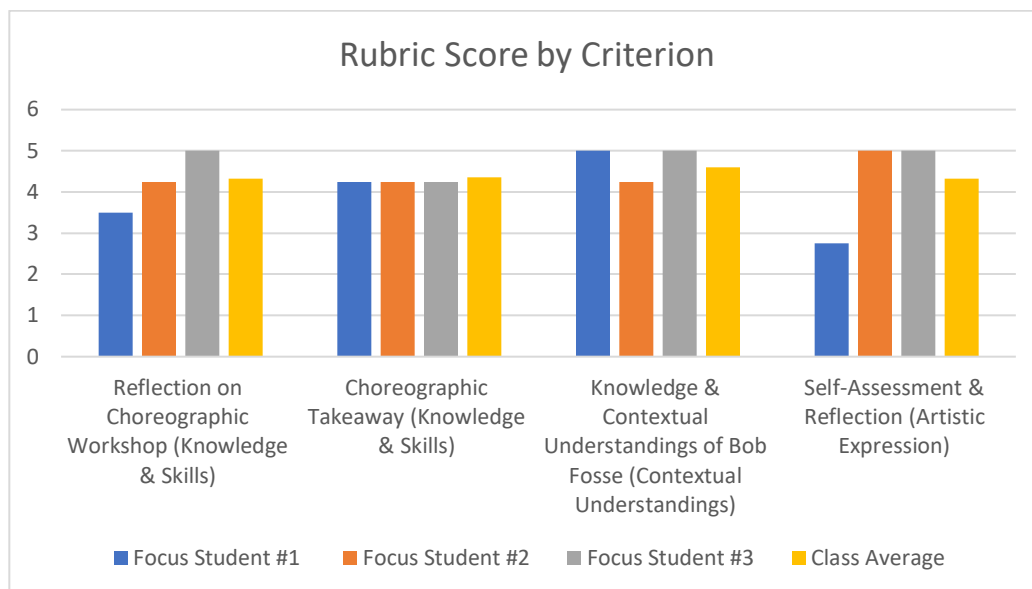


Figure 2: Rubric Score by Criterion

- c. Use evidence found in the **3 student work samples and the whole class summary** to analyze the patterns of learning **for the whole class** and differences for groups or individual learners relative to applying the following within music/dance/theater:
- knowledge/skills (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles)
 - contextual understandings (e.g., social, cultural, historical, personal reflection)
 - artistic expression (e.g., interpretation, creativity, exploration/improvisation, individual choices)

Consider what students understand and do well, and where they continue to struggle (e.g., common errors, weaknesses, confusions, need for greater challenge).

[As a whole, every student in the class demonstrated a clear understanding of this learning segment's knowledge and skills by seamlessly using Fosse-specific vocabulary throughout their reflections on the choreographic process and choreographic takeaways, contextual understanding of Bob Fosse, and their self-assessment on artistic expression. By analyzing Figure 1 above, it is clear to see that, on average, all seven students scored 17.6/20 on their rubrics, or 88% for this assessment. Every student demonstrated clear knowledge of the five Fosse elements through listing or using the elements to support their analysis of their choreographic process and reflection. For example, Focus Student 3 mentioned, "I chose to use the Fosse element of turned-in knees as my motif because it was already present in multiple areas of the movement. I worked on making the internal rotation more noticeable, and ultimately ended with a phrase that flowed well and was interesting to watch" (Task 3 Part A p. 5).

Throughout the learning segment, students learned about Fosse technique to reflect upon the elements and Fosse's background to form their contextual understandings. Within the assessment, six out of seven students discussed Bob Fosse's personal failures that later turned into success. Focus Student 2 demonstrated this pattern of learning for these students by stating, "Bob Fosse used his disadvantages to his advantage and created a style based off of them. [He] innovated dance by taking things that would normally be seen as bad in dance such

as not-so-good turnout and turned it into part of his technique” (Task 3 Part A p.3). Eighty-five percent of the class was able to contextualize Fosse’s background and how his technique came to life. *Focus Student 1* contextualized the cultural impact of Fosse technique through reflecting: “Bob Fosse died in 1987 at the age of 60, but we still perform his style today. This goes to show how influential he was in the dance world” (Task 3 Part A p. 1-2). *Focus Student 1 and 2* display a pattern of learning for the whole class by effectively making connections to Fosse-specific concepts as shown in their work samples above; however, they, and the class as a whole, struggled to articulate the effect that Fosse’s trials and tribulations as a choreographer had on their own personal pursuits as choreographers.

With respect to artistic expression, as a whole, students struggled to assess their own performance with in-depth analysis, as evidenced by Figure 2. Upon reviewing the task guidelines, I realized that I ineffectively prompted students to “grade” themselves rather than “reflect” or “assess” their artistic choices. As a result, only 55% of the class was able to effectively provide in-depth analysis, as most students were more concerned with “grading” themselves by providing a numerical value, rather than analyzing their choreographic process qualitatively. For example, in her reflection, *Focus Student 1* noted, “...I would give myself a 4 because I believe I answered all questions to the best of my ability. Also, I include Fosse vocabulary we learned in class” (Task 3 Part A p. 2).

- d. If a video or audio work sample occurs in a group context (e.g., discussion), provide the name of the clip and clearly describe how the scorer can identify the focus student(s) (e.g., position, physical description) whose work is portrayed.

[n/a]

2. Feedback to Guide Further Learning

Refer to specific evidence of submitted feedback to support your explanations.

- a. Identify the format in which you submitted your evidence of feedback for the 3 focus students. **(Delete choices that do not apply.)**
 - Written directly on work samples or in separate documents that were provided to the focus students

[Students are provided feedback in two ways: students receive specific, written feedback with respect to the rubric through private comments within the Google Document, as well as additional commentary tailored towards furthering their future learning.]

- b. Explain how feedback provided to the 3 focus students addresses their individual strengths and needs relative to the learning objectives measured.

[Students were provided feedback through a highlighted rubric that included written feedback, which was tailored to the needs of each individual student. After observing students and assessing their previous assessments, I had a rough idea of each student’s strengths and needs that would be essential to address.

Focus Student 1 is an average dancer with an IEP for social anxiety who struggles with higher-order thinking skills as well as confidence in her dancing abilities. The written assessment allowed the student to take her time with the questions and answer at her own pace. Although *Focus Student 1*’s score was the lowest on this assessment (15.5/20, as compared to class average 17.6/20), she was able to demonstrate a proficient understanding of the key concepts of Bob Fosse and Fosse technique. The learning objective for this assessment was to evaluate; she struggled to articulate this in two categories of the rubric: Self-Assessment and Reflection on Choreographic Process. *Focus Student 1* was provided feedback with

specific, lower-order thinking questions to scaffold and develop her thoughts. For example, “Go into details about these changes. In which lesson did they take place?” (Task 3 Part B p. 1). This feedback gave the student concrete direction on how they could improve. Although Focus Student 1 struggled within these two categories of the rubric, she excelled in effectively writing about the category Knowledge & Contextual Understanding of Bob Fosse. I provided positive feedback to her individual strength of remembering key details in her final comment by stating, “You hit the nail on the head with this section! You went above and beyond with your details and connections!” (Task 3 Part B p. 1).

Focus Student 2 is a “middle-of-the-road” technical dancer with above average linguistic skills, who has proven to me through previous assessments that she is able to effectively express her thoughts in writing. It is for this reason that I felt comfortable taking liberties to constructively challenge her writing with questions in order to push her to make deeper connections to her choreography. For example, in my feedback I posed the following questions to guide her thinking further: “Did the background of Bob Fosse impact you in any way”, “Why? What was one interesting thing you learned about Fosse Technique?”, and “How did forming new ideas add clarity?” (Task 3 Part B p.3). It was my intention that my constructive feedback would encourage her to push the envelope and demonstrate higher-order thinking skills given her strengths as a linguistic learner.

Focus Student 3 is a gifted dance technician and student who displays strong higher-order thinking skills in her writing and speaking. With insightful details and connections, Focus Student 3, shined in both her performance and written reflection, which was evident within her final written assessment score of a 19.25/20. My feedback was tailored to challenge Focus Student 3 to make deeper connections to prior learning experiences to develop her thoughts on Fosse even further. Earlier in the dance curriculum students were paired together to choreograph and perform their own self-generated choreography, a concert titled “Art of Creation”, in which they were able to take any artistic liberties that they wished. In Focus Student 3’s reflection, she made reference to the importance of the revision process and referred back to its importance in her “Art of Creation” performance. Given this comment, I challenged her statement by asking, “It’s great that you connected the revision process to ‘Art of Creation’. Given everything you know now about Bob Fosse and his care for structure, precision and spacing, how do you think he would analyze your ‘Art of Creation’ dance from earlier this year?” This tailored feedback guides Focus Student 3 to connect her thoughts to other areas of her dance training to see the whole picture as a dancer and choreographer.]

- c. Describe how you will support each focus student to understand and use this feedback to further their learning related to learning objectives, either within the learning segment or at a later time.

[My objective for the end of the learning segment was for students to **create** and then **evaluate** their choreographic choices to be able to use this process in future learning. My tailored feedback in the written assessment allowed students to understand their strengths, weaknesses, and apply the higher order thinking skill of **evaluate** in the next set of instruction. Due to the current state of remote and/or hybrid learning, students are currently in class four days a week and Wednesdays are utilized to catch up on work and schedule conferences with teachers. I utilized this feature in the schedule, to conduct individual feedback sessions after the learning segment. Students were given one week to review my feedback and to come prepared with any questions or comments.

To support Focus Student 1 my feedback was tailored for her to understand the material with more clarity with the strategy of questioning her knowledge and application of the Fosse material. I asked Focus Student 1 to think of specific moments from class with question stems such as “Who?, What?, and Why?” to expand her thoughts and support her to understand how

to evaluate her choreographic process with more in-depth analysis and reflection. Before Focus Student 1's individual feedback session, in order to further her learning about the choreographic process, I had the student re-write the two sections in which she struggled (Task 3 Part B p. 2). During the feedback session, Focus Student 1 was able to discuss the changes she made in her writing in detail with specific connections to her artistic choices, thus displaying measurable growth. Focus Student 1's strengths of using the vocabulary was kept at the forefront of this conversation and feedback was used to encourage her thoughts. My feedback allowed her to understand and apply the tools learned to reflect deeper in areas she struggled. After the student clearly reflected and evaluated her choices, I gave her 1 point towards her written assessment to increase her score to a 16.5/20. In future learning, I will place an effort to work with Focus Student 1 individually during class to continue to work on the connections and in-depth reflection that we worked on in our meeting. Specifically, I will guide the student to continuously apply the feedback through prompting her to discuss her artistic choices in future Choreographic Workshops to support her development of higher order thinking skills.

Focus Student 2 will be supported in future learning through more written, formative assessments to gauge her strengths and needs. During the learning segment, Focus Student 2 rarely volunteered to speak and when she spoke typically answered "yes" or "no" questions without elaborating using higher-order thinking skills. I will support the student to apply her constructive feedback from the main assessment to apply higher-order thinking skills with more written work rather than discussions. I will design specific moments in class for her to answer on paper while her classmates discuss verbally. Afterwards, I will collect her writing to provide more tailored feedback to her strengths and weaknesses to be able to prompt her to be more thoughtful with her reflection. Within this assessment, she did a fantastic job with her Self-Assessment and Reflection section of the rubric. Given this information, her individual post feedback session focused on her analyzing why she succeeded in one section and how she can transfer that success to analyze her choreographic takeaways.

Focus Student 3 exceeded my expectations in nearly every single category of the rubric and my feedback was tailored to make connections to her student choreography project "Art of Creation". My feedback connected the Fosse learning segment to her previous work in dance to improve and challenge her learning. I supported her in making these connections within her final feedback session through allowing her to be in control of the conversation. This conversation inspired Focus Student 3 to seek out an additional choreography project for the spring show to connect Fosse's choreographic style to her own individual choreography. My main objective during her individual endeavor is to focus on her weakness of not fully connecting her thoughts about her choreographic takeaways. In future learning, I will utilize more challenges and higher order thinking skills into choreographic tasks to support her in understanding the feedback given.]

3. Evidence of Language Understanding and Use

When responding to the prompt below, use concrete examples from the clip(s) and/or student work samples as evidence. Evidence from the clip(s) may focus on one or more students.

You may provide evidence of students' language use **from ONE, TWO, OR ALL THREE of the following sources:**

1. Use video clips from Instruction Task 2 and provide time-stamp references for evidence of language use.

2. Submit an additional video file named “Language Use” of no more than 5 minutes in length and cite language use (this can be footage of one or more students’ language use). Submit the clip in Assessment Task 3, Part B.
 3. Use the student work samples analyzed in Assessment Task 3 and cite language use.
- a. Explain and provide concrete examples for the extent to which your students were able to use the
 - selected language function,
 - vocabulary/symbols, **AND**
 - syntax or discourseto develop content understandings.

[The main language function is for students to **create** a Fosse-inspired solo by combining their acquired knowledge and skills of Fosse technique, contextual understandings of the choreographic process, and personal, artistic expression. Within each assessment and learning activity, students displayed evidence of their ability to **create** while utilizing the **vocabulary** of Fosse while applying **syntax** and later **discourse**.

In Lesson 2 (Task 2, Clip 1), students were able to successfully use the language function **create** with respect to using three key **vocabulary** elements of Fosse (Clip 1: 2:57-4:40). In the video, students are seen working independently to construct a short phrase that utilizes the dance-specific Fosse **vocabulary** of **turned in knees**, **hand precision**, and **hip isolation**. Through this process, students are utilizing their artistic expression to **create** with their own personal assets and interpretations of choreography. The vocabulary chosen for this learning activity was to strengthen students’ ability to **create** with elements that majority of the class struggled with in Lesson 1. I paid close attention to provide feedback to *Focus Student 1* and two other students who struggled with the precision of their choreography.

In Lesson 3, students showcased their ability to **create** fully developed choreography in a final performance (Task 2, Clip 2: 9:00). Within this clip, one student, wearing all black dance attire, is seen performing their final phrase with confidence and mastery over Fosse technique, thus, displaying **discourse**. Each student that performed was able to display **discourse** in their final performance through applying their knowledge of Fosse technique and structure in their original choreography. The student performing in the clip is an above-average dancer but struggled in the beginning of the learning segment to revise her choreography. In the video, the student clearly was able to **create** and perform a seamless piece of choreography with strong revisions.

After each student performed, students were assigned their *Fosse Summative Assessment*, which also serves as the main assessment of the learning segment. In written language, students evaluate their **creative** choices throughout the learning segment to use **syntax** through their use of vocabulary and demonstrate **discourse** through their reflection on the given prompt in their own words. Students are tasked to use the **vocabulary** to organize their thoughts into structures to demonstrate **syntax**. *Focus Student 3* wrote about their Fosse takeaways to display **discourse** in their reflection, “During our second session, inputting the spliced phrase allowed me to diversify my movement and make the movement more interesting to the audience” (Task 3 Part B p. 5). Through her writing, *Focus Student 3* displayed **discourse** of Fosse technique by translating her choreographic experience into words. In order for students to successfully evaluate their ability to **create**, students utilized the dance-specific

vocabulary of Fosse to articulate their thoughts. For example, *Focus Student 3*, used the **vocabulary** to explain their **creative** choices “I chose to use the Fosse element of turned-in knees as my motif because it was already present in multiple areas of the movement. I worked in making the internal rotation more noticeable...” (Task 3 Part A p. 4). This excerpt from her written assignment serves as a concrete evidence of a student who was able to display a pattern of learning, evaluate her choices, and express her understanding through well-articulated **discourse**.]

4. Using Assessment to Inform Instruction

- a. Based on your analysis of student learning presented in prompts 1b–c, describe next steps for instruction to impact student learning:
 - For the whole class
 - For the 3 focus students and other individuals/groups with specific needs

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

[Following my analysis of student learning, my next steps for instruction to impact student learning was informed based off of the data collected in the main assessment. The data collected showed that the two lowest-scoring categories of the rubric were Reflection on Choreographic Process and Self-Assessment to reflect on artistic choices. My next steps of instruction would be based solely on reflection with the goal of significantly improving students’ abilities to explain their choices and processes with in-depth connections.

The next steps for instruction for the whole class will be to choreograph another solo, however, in future instruction students will have more creative control. Through this next choreographic endeavor, students will build upon their knowledge and skills to successfully create a solo with revisions. Students will decipher the style of dance and music that they will choreograph to demonstrate their ability to make more choices individually. Students will be expected to take the tools of revision learned from the Fosse learning segment to successfully create original choreography without creative stimulus and guidance from the teacher. Through having more creative control students will have more material and experience to reflect on their artistic choices to see significant improvements. Three students that scored low in the revision aspect of the final performance will be provided with specific supports to allow them to thrive and improve in their ability to create and revise. These three students will thoroughly talk out ideas with me as the other students create in the next unit. This will allow me to individually provide feedback and tailored instruction to those who previously struggled.

Given that the majority of my students had difficulty incorporating contextual understandings with Fosse-specific concepts to their choreographic process, in the next steps for instruction I will conduct small, group discussions based off of the data from the main assessment. Students with the most difficulty will be in one group and students with less difficulty will be in another. Within these groups, I will provide differentiated instruction to tailor individual needs to assist in their ability to contextually understand the material and later display discourse over the choreographic process verbally. *Focus Student 2* was one of the students who struggled with forming connections to the choreographic process. Given her linguistic strengths, during future instruction, I will include written prompts to analyze her progress.

Throughout the learning segment, *Focus Student 1* required different strategies and supports due to her IEP for social anxiety. The Choreographic Workshops in Lessons 1, 2, and 3 were a

productive time for this student, however at times these workshops overwhelmed Focus Student 1 which lead to times of confusion and difficulty carrying out a task. In the next steps of instruction, I will focus on providing more tailored feedback and guidance to attempt to prevent and/or alleviate any moments of anxiety for this student in the future.

On the other hand, Focus Student 3 and another student demonstrated the highest pattern of learning, given that they were able to exceed expectations for every category in the rubric besides Choreographic Takeaway. Given their success, in future learning segments, I will place an emphasis on challenging them with higher-order thinking prompts to analyze their learning in each Choreographic Workshop and encourage them to habitually make connections between their past, current and future choreographic decisions as dancers.]

- b. Explain how these next steps follow from your analysis of students' learning. Support your explanation with principles from research and/or theory.

[I strategically chose the next steps of instruction based off of my analysis of students' learning in hopes to challenge and support all students. The whole class will be challenged as they transition from Elizabeth Gibbons' *Spectrum of Styles* (2007) learning clusters to earn more independence in the choreographic process. In the Fosse learning segment, students were engaged in Style H: Divergent Production which focused on the role of the teacher to make decisions and the learner to verify responses. The next set of instructions will focus on transitioning students to Style I: Individual Program-Learner's Design. In this learning cluster students will select the topic, form the question, and collect data, and verify the choreographic process. Gibbons' research on the spectrum of different learning styles justifies my next steps of instructions for students to start becoming more independent in the choreographic process with less guidance from the instructor.

My main concern diving into Style I: Individual Program-Learner's Design cluster is the three students who scored low on the revision criteria on the final performance rubric. These three students will be my main focus to ensure they are producing quality choreography independently. According to Dr. Andrade (2015), "Research has shown that both self and peer assessment can promote student learning and achievement under the right circumstances" (p. 48). Given this information, I will place the three students who struggled with revision in a peer feedback group to provide meaningful, insightful thoughts while I supervise.

As indicated by Lapp & Cyrus, following an exploration, class-discussion furthers discourse to make personal connections to the central focus (2000). In the next learning segment, an emphasis will be placed on more peer instruction and feedback given the nature of the learning environment. Based off of the data collected from student assessments, the majority of the students had difficulty forming connections. To help promote student learning, students will be placed in small groups to make connections and build ideas off of each other to promote discourse.

According Bennet (2017), high school students have a better ability to process their choreography through written prompts. Focus Student 2, whom is a linguistic learner, was one of the students who struggled to form connections. Given that peer discussions may not be the most effective strategy for processing, this student will be given the opportunity to express her ideas through written prompts. Through her linguistic lens Focus Student 2 will be able to gain confidence as the choreographer while making insightful connections in writing.

Azmat and Iriberry report, "We find that the feedback information on relative performance had a strong, positive effect on students' performances. Overall, we find a 5% increase in their grades" (2010, p. 437). Another strategy to impact instruction for Focus Student 1 is to provide more individualized, tailored feedback during the Choreographic Workshops. Since the student has trouble focusing on a task, I will intermittently provide feedback on her choreography to keep her engaged and set her up for success as a dancer and choreographer.

In Wright's words, "By focusing specifically on thinking, teachers can foster a critical attitude, and more sustained learning of critical thinking skills, criteria, concepts, and procedures might occur" (2002 p. 257). Given this information, the next steps for instruction should challenge my whole class to think critically about the concepts being learned. Additionally, I hope to further challenge *Focus Student 3* and another student in particular since those two scored the highest in both final, summative assessments. In full, I firmly believe that all of my students take great pride in their work and are always seeking ways to improve themselves as dancers and choreographers. Given their passion, I feel responsible as their teacher to continue to push the envelope, by encouraging them to think critically so that they may reflect, revise, and become the best dancers and choreographers that they can be.]

Chosen Assessment:



Fosse Summative Assessment



Gillian Popino • Nov 16

100 points

Due Nov 22, 12:00 PM

Answer the following prompts based on your thoughts and experiences from the Fosse Unit.

Describe your choreographic process from your original phrase to your performance ready phrase. Discuss the revision process and what that experience was like for you as a dancer and choreographer.

Describe one choreographic takeaway from the choreographic workshops. Explain how you will use this takeaway in future choreographic assignments.

Based on what you know, how would you discuss Bob Fosse and his style of dance to a friend? Note: This friend has never heard of Bob Fosse or this style of jazz.

Based on the Choreographic Workshop Rubric, how would you grade yourself? Support your answer with examples from your choreography.

Remember to use proper MLA formatting and use the rubric below to check your work before submitting.



Fosse Summative Assessme...
Google Docs

Class comments



Written Fosse Summative Assessment Rubric

	Exceeds Expectations 5 Points	Meets Expectations 4.25 Points	Approaches Expectations 3.5 Points	Does Not Meet Expectations 2.75 Points
Reflection on Choreographic Process (Lessons 1-3)	Effectively made in-depth connections with Fosse-specific concepts Thoroughly responded to prompts, using various details and examples from class	Made some connections with Fosse-specific concepts Adequately responded to prompts, using some details and examples from class	Loosely made connections with some Fosse-specific concepts Made an attempt to respond using few details and examples from class	Made almost no connections to Fosse-specific concepts Struggled to respond to prompts, using few or no details and examples from class
Choreographic Takeaway	Effectively made in-depth connections with Fosse-specific concepts Thoroughly responded to prompts, using various details and examples from class	Made some connections with Fosse-specific concepts Adequately responded to prompts, using some details and examples from class	Loosely made connections with some Fosse-specific concepts Made an attempt to respond using few details and examples from class	Made almost no connections to Fosse-specific concepts Struggled to respond to prompts, using few or no details and examples from class
Knowledge & Contextual Understanding of Bob Fosse	Effectively made in-depth connections with Fosse-specific concepts	Made some connections with Fosse-specific concepts	Loosely made connections with some Fosse-specific concepts	Made almost no connections to Fosse-specific concepts
Self-Assessment & Reflection	Provided in-depth analysis by reflecting on their artistic choices	Provided surface-level analysis by reflecting on their artistic choices	Made an attempt to analyze and reflect on their artistic choices	Struggled to analyze and reflect on their artistic choices

References

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- Gibbons, E. (2007). *Teaching dance: the spectrum of styles*. AuthorHouse.
- Lapp, C. (2000). Using Data-Collection Devices to Enhance Students' Understanding. *The Mathematics Teacher*, 93(6), 504–510.
- Sosniak, L. A. (1994). *Bloom's taxonomy*. L. W. Anderson (Ed.). Chicago, IL: Univ. Chicago Press.
- Wright, I. (2002). Challenging students with the tools of critical thinking. *The Social Studies*, 93(6), 257-261.