

OSPI-Developed Performance Assessment

A Component of the
Washington State Assessment System

The Arts: Dance

The Audition

High School Proficient

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Introduction

To Washington educators who teach the arts:

Welcome to one of our OSPI-developed performance assessments and this implementation and scoring guide. This document is part of the Washington assessment system at the Office of Superintendent of Public Instruction (OSPI).

The assessments have been developed by Washington State teachers and are designed to measure learning for selected components of the Washington State Learning Standards. They have been developed for students at the elementary and secondary levels. Teachers from across the state in small, medium, and large districts and in urban, suburban, and rural settings piloted these assessments in their classrooms. These assessments provide an opportunity for teachers to measure student skills; they can both help teachers determine if learning goals have been met, and influence how teachers organize their curricula. They also provide an opportunity for students to demonstrate the knowledge and skills they have gained.

These assessments:

- ◆ Provide immediate information to teachers regarding how well their students have acquired the expected knowledge and skills in their subject areas.
- ◆ Inform future teaching practices.
- ◆ Provide resources that enable students to participate in measuring their achievements as part of the learning experience.

Included in this document are:

- ◆ directions for administration
- ◆ assessment task
- ◆ scoring rubrics
- ◆ additional resources

Our hope is that this assessment will be used as an integral part of your instruction to advance our common goal of ensuring quality instruction for all students.

If you have questions about these assessments or suggestions for improvements, please contact:

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The Audition

An OSPI-Developed Performance Assessment

Dance
Proficient

Overview

This document contains information essential to the administration of *The Audition*, an OSPI-developed arts performance assessment for dance (High School Proficient). Prior to administration of this assessment, all students should have received instruction in the skills and concepts being assessed. Please read this information carefully before administering the performance assessment.

This assessment may be used in several ways:

- ◆ As an integral part of instruction.
- ◆ As a benchmark, interim, or summative assessment.
- ◆ As a culminating project.
- ◆ As an integral part of a unit of study.
- ◆ As a means of accumulating student learning data.
- ◆ As an individual student portfolio item.

Synopsis of *The Audition*

Each student memorizes a dance and then creates a variation on the dance's theme. The student then performs both the theme (the original dance) and the variation. The teacher records each student's performance.

Students must also explain the choices that they made when creating their variations.

Test Administration: Expectations

The skills assessed by this task should be authentically incorporated into classroom instruction.

This assessment task is to be administered in a safe, appropriately supervised classroom environment following district policy and procedures.

All industry and district safety policies and standards should be followed in the preparation and administration of OSPI-developed performance assessments in dance, media arts, music, theatre, and visual arts.

Accommodations based upon a student’s individualized education program (IEP) or 504 Plan may require additional modifications to this assessment.

Additional modifications to the administration of this assessment may be required to accommodate cultural differences, diversity, and religious mores/rules.

Description of the Performance Assessment

- ◆ Performance prompts ask each student to create and present a performance or product based on the criteria outlined in the task.
- ◆ Students must also respond to short-answer questions and prompts. Their answers may be written or oral. All written work must be completed on the response sheets provided. Oral responses may be recorded to facilitate scoring and to document each student’s performance.

Learning Standards

This assessment addresses the following learning standards. For more information, refer to Washington State Learning Standards: *The Arts Learning Standards: Dance by Grade Level* (2017).

Anchor 1 High School Proficient	DA:Cr1.1.1	a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement. b. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance.
Anchor 2 High School Proficient	DA:Cr2.1.1	a. Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent. Explain how the dance structures clarify the artistic intent. b. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices and dance structures serve to communicate the artistic statement.
Anchor 3 High School Proficient	DA:Cr3.1.1	a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate the impact of choices made in the revision process.
Anchor 5 High School Proficient	DA:Pr5.1.1	a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, and flexibility/range of motion) to retain and execute dance choreography.

Anchor 8 High School Proficient	DA:Re8.1.I	a. Select and compare different dances and discuss their intent and artistic expression. Explain, using genre specific dance terminology, how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support intent.
Anchor 9 High School Proficient	DA:Re9.1.I	a. Analyze the artistic expression of a dance. Discuss insights, using evaluative criteria and dance terminology.

Depending on how individual teachers build their lesson units, additional Washington State Learning Standards may be addressed.

Supporting Materials and Resources for Teachers

Preparation for Administering the Assessment

Tools & Materials

Teachers will need the following materials and resources to administer this performance assessment:

- ◆ copies of the task, including the glossary of terms (one set for each student)
- ◆ copies of the student-response sheets (one set for each student)
- ◆ one pencil per student
- ◆ a movement sequence chosen by the teacher (the sequence should be between 30-seconds and 1-minute long)
- ◆ performance/practice space (at least 15' x 15')
- ◆ a recording device
- ◆ instrumental music and an audio player

Guidelines

This assessment is an individual performance.

- ◆ Copy the student's task, glossary of terms, and response sheets. Make one set of copies for each student.
- ◆ This assessment item presents a problem which can be solved by using basic elements of dance with any dance style or genre, such as ballet, ballroom, creative movement, drill, ethnic, folk, hip-hop, historical, jazz, modern, musical theatre, and tap. Any style of movement can be performed with a variety of space, time, and energy elements.
- ◆ When you teach the theme (original dance) to all students, repeat it several times to ensure that students are able to recreate the dance from memory. In addition to visual instructions, the movements of the dance may be written out to facilitate memorization.
- ◆ Each student's performance should conclude with a 3-second neutral pause to indicate a clear ending.
- ◆ Record the theme (original dance) for the purpose of comparison: You may record students performing the theme in small groups or as a full group. You should record the students individually when they perform their variations.

- ◆ Remind students to perform each movement to its fullest extent. An example of fullest extent for a jumping jack would be an X with arms and legs fully stretched and spread out to create a full X. (A “wilted X” is the opposite, with arms and legs not fully extended. A wilted X is not acceptable.)
- ◆ The recorder must be set up in a defined space so that the performer can be seen at all times.
- ◆ Students must perform in bare feet or appropriate dance/athletic shoes for safety.
- ◆ As an alternative to a written response, you may permit students to:
 - Respond orally. You should make a video or audio recording to document their responses. Coach students who are being recorded to face the recording device when responding. Students may have a copy of the response sheet when being recorded, or you can state the questions. Ask students to begin by clearly stating their names/numbers and grade level into the recording device.
 - Dictate their responses to the teacher or an instructional aide, who will write them down.
- ◆ Students may use resources that are visible in the testing classroom, but the teacher may not prompt or coach students during the assessment.
- ◆ When you are administering the assessment, students may ask questions to clarify the process. You should encourage students to ask questions at any time throughout the administration of the assessment.

Scoring Notes

The following scoring notes should be used as a guideline when scoring this item.

- ◆ Creating and performing rubrics: The reader has to view the performance and make decisions about it. For instance, for the creating rubric, the reader will decide whether the dancer has maintained some part of the original dance in the variation, whether there is a clear beginning and ending to the variation, and how many different ways (up to three) that the variation has modified the theme. For the performance rubric, the reader will decide how many interruptions there are to the performance’s focus or movement. These decisions along with the corresponding number of points earned by the student will be decided based on the reader’s impression of the performance.
- ◆ Response rubric: In this case, the points are meted out based on the student’s written or oral responses. Regardless of the reader’s opinion of the dance, the student earns the points associated with the response rubric only if what the student has said about the performance is correct AND if it corresponds to the student’s performance: To earn points, the student’s description must correspond to the student’s performance.

- ◆ Response rubric: The first two questions (identifying which part of the theme is maintained in the variation and describing the three ways that the theme was changed) can be answered somewhat generally and still be credited; however, the student's answers to the remaining three questions (the comparisons/contrasts between the theme and variation in regard to space, time, and energy) have to identify the specific ways that the student changed the theme. For instance, to be credited as a contrast for space, the student's answer cannot simply say "I changed the levels;" rather, the student must say *how* this was done, such as by noting that "I changed levels by going lower," or "I used the space differently by covering more ground;" similarly, "I changed the tempo by going faster," or "I changed the energy by being smoother."
- ◆ Response rubric: For the comparisons/contrasts, however, the student can simply say there was no change to space, time, or energy and still earn credit if that answer does correspond to the performance. For instance, if the student simply says, "The tempo remained the same," that would be credited as a comparison if there was no difference between the tempos in the theme and variation.
- ◆ Response rubric: For the comparisons/contrasts, a discussion of energy should be about the quality of the movement ("I made it sharper"), not the amount of movement ("I exerted more energy").

Using the Glossary

Terms listed in the glossary of this assessment were selected from the glossary of the Washington State Learning Standards for this subject area. When terms that come from other sources may be useful to the student, they are listed at the end of the glossary under the subheading Additional Vocabulary. The student's use of this additional vocabulary should not be considered in the scoring of the assessment.

Recommendations for Time Management

Students may have as much time as they need to complete the task. The timeframes suggested here are meant only as a guide, and you may shorten or lengthen them to suit the individual circumstances of the class and students.

The following is a **three-day** suggested timeframe:

Day 1

- 15 minutes: The teacher provides the class with the task and reads it aloud. The students may ask questions. The teacher answers any questions.
- 10 minutes: The teacher teaches the dance to all students, repeating it several times.
- 25 minutes: The students create their variations on the original dance and rehearse the dance and their variations.

Day 2

- 10 minutes: The students rehearse the dance and their variations before performing.
- 35 minutes: Each student performs the dance and the student's own variation for the teacher, who records the performance.

Day 3

- 25 minutes: The students prepare their oral or written responses.
 - 20 minutes: (Optional) The teacher records the responses of students who need to respond orally.
-

All students who remain productively engaged in the task should be allowed to finish their work. If a few students require considerably more time to complete the task than most students, you may wish to move these few to a new location to finish. In other cases, the teacher's knowledge of some students' work habits or special needs may suggest that students who work very slowly should be tested separately or grouped with similar students for the test.

Assessment Task

Teacher’s Instructions to Students

1. Say: “Today you will take the high school proficient, Washington OSPI-developed arts performance assessment for dance. This assessment is called *The Audition*.”
2. Provide the class with copies of the student’s section of the assessment (which may include the student’s task, response sheets, rubrics, templates, and glossary), along with any other required materials.
3. Tell the students that they may highlight and write on these materials during the assessment.
4. Have the students read the directions to themselves as you read them aloud. We also encourage you to review the glossary and scoring rubrics with the students.
5. Answer any clarifying questions the students may have before you instruct them to begin.
6. If this assessment is used for reporting purposes, circle the scoring points on the first page of each student’s response sheets.

Accommodations

The following accommodations can be made for students with special needs or whose English language skills are limited:

- ◆ To complete the response sheets, students may dictate their answers to an instructional aide, who will write them down.
- ◆ Students may give the written and/or recorded responses in their first language. We request a written and/or oral English translation for consistency (validity/reliability) in scoring the rubric.

Refer also to the student’s individualized education program (IEP) or 504 Plan.

Student’s Task

The following section contains these materials for students:

- The student’s task: *The Audition* (High School Proficient)
- Assessment rubric
- Response sheets (optional)

The Audition

You are auditioning for a dance part in your school's annual play or musical. The director has asked you to memorize a dance and create a variation on the dance's theme for your audition.

A variation is a result of making an original dance different, while keeping some parts of the original dance the same. You will be recorded performing both the theme (the original dance) and your variation. Following this, you will be asked to explain the choices that you made when creating your variation.

Your Task

First, create your variation—

The director explains that you must meet the following requirements when creating your variation:

- Create a variation on the short dance that you learned. Your variation should be no longer than one minute.
- Maintain some part(s) of the original theme. The parts should be clearly identifiable.
- Include a clear beginning.
- Include a clear ending.
- Change the theme in three ways (varying the elements space, time, and/or energy).

Second, perform the original theme and your variation—

The director explains that you must meet the following requirements when performing the dance and your variation:

- Maintain focus/concentration throughout the dance.
- Perform the dance without noticeable interruptions.
- Perform movement with intentional energy throughout.
- Include a clear beginning and ending.
- Perform all movements to the fullest extent.

Third, complete your response sheets—

The director explains that you must meet the following requirements when responding to questions and prompts about your performance:

- Identify the part(s) of the theme that you maintained.
- Use the vocabulary of dance correctly.
- Describe the three ways that you changed the theme to create your variation.
- Compare and contrast how your variation relates to the theme in terms of the elements space (levels, pathways, directions, etc.), time (tempo, rhythm, etc.), and energy (sharp, smooth, light, strong, etc.).

The director will give you time to create and rehearse your variation. (Your final performance will be recorded.) The director will also give you time to prepare your responses.

The Audition

	4 Points	3 Points	2 Points	1 Point
Creating	<p>The student demonstrates a thorough understanding of the elements and skills of dance by meeting all four of the following requirements:</p> <ul style="list-style-type: none"> ◆ Maintains some part(s) of the original dance in the variation. ◆ Modifies the theme one way by varying the elements <i>space, time, and/or energy</i>. ◆ Modifies the theme a second way by varying the elements <i>space, time, and/or energy</i>. ◆ Modifies the theme a third way by varying the elements <i>space, time, and/or energy</i>. 	<p>The student demonstrates an adequate understanding of the elements and skills of dance by meeting three of the four requirements listed at left.</p>	<p>The student demonstrates a partial understanding of the elements and skills of dance by meeting two of the four requirements listed at left.</p>	<p>The student demonstrates a minimal understanding of the elements and skills of dance by meeting one of the four requirements listed at left.</p>
Performing	<p>When performing both the dance and the variation, the student meets all five of the following requirements:</p> <ul style="list-style-type: none"> ◆ Includes a clear beginning and ending. ◆ Performs movement with intentional energy throughout. ◆ Performs all movements to the fullest extent. ◆ Maintains focus/concentration throughout the dance. ◆ Performs without interruption. 	<p>When performing both the dance and the variation, the student meets four of the five requirements listed at left.</p>	<p>When performing both the dance and the variation, the student meets three of the five requirements listed at left.</p>	<p>When performing both the dance and the variation, the student meets two of the five requirements listed at left.</p>
Responding	<p>The student meets all five of the following requirements:</p> <ul style="list-style-type: none"> ◆ Identifies which part(s) of the original dance are maintained in the variation. ◆ Describes the three ways the student changed the theme using the elements <i>space, time, and/or energy</i>. ◆ Compares/contrasts the ways the student used the element <i>space</i> when performing the theme and variation. ◆ Compares/contrasts the ways the student used the element <i>time</i> when performing the theme and variation. ◆ Compares/contrasts the ways the student used the element <i>energy</i> when performing the theme and variation. 	<p>The student meets four of the five requirements listed at left.</p>	<p>The student meets three of the five requirements listed at left.</p>	<p>The student meets two of the five requirements listed at left.</p>

No Score: If the student demonstrates no understanding of the concepts indicated, meets none of the requirements listed, or is unable or unwilling to complete the task, the student will earn no score.

Student's Name/ID# _____ Grade Level _____

Circle number:

Creating Score	4	3	2	1
Performing Score	4	3	2	1
Responding Score	4	3	2	1

Responses

Use the vocabulary of dance correctly when responding to each of the following:

1. Identify specifically the part(s) of the original theme that you maintained. Your response must correspond to your performance:

2. Identify the three ways that you changed the theme to create your variation. Be certain to list the elements of dance, structure, and/or stylistic elements that you used. Your response must correspond to your performance:

first way:

second way:

third way:

3. Compare or contrast how your variation relates to the original theme in terms of the elements *space*, *time*, and *energy/force*. Give one specific example of movement to clarify each of the following:

A. Compare and/or contrast how you used *space* in your theme and variation:

B. Compare and/or contrast how you used *time* in your theme and variation:

C. Compare and/or contrast how you used *energy/force* in your theme and variation:

Glossary

abstract: to simplify or exaggerate movement to serve the purpose of the composition; a dance movement that has been removed from a representational context

accent: a stress or emphasis on a specific beat or movement

accumulation: a choreographic device in which a sequence is repeated with the addition of one or more movements each time; for example, 1, 1-2, 1-2-3, etc.

aesthetic criteria: standards by which to judge a work of art or a performance

alignment: the process of adjusting the skeletal and muscular system to gravity to support effective functionality

asymmetrical: a body shape or choreographic formation in which two sides are not alike

balance: 1. the ability to maintain one's stability; 2. in composition, the arrangement of sections of a dance and/or the use of the performance space to create a sense of equilibrium

bend: to bring two body parts closer together

choreograph: to arrange, compose, or create a dance

choreographic devices: manipulation of dance movement, sequences or phrases (repetition, inversion, accumulation, canon, retrograde, call and response)

choreographer: a person who creates and/or arranges movements to create a dance

contrast: the use of movements with different or opposite dynamics, shapes, or use of space

coordination: the ability to use the senses together with the parts of the body, or to use two or more body parts together

counter-balance: the process by which balance is maintained by placing an equal weight in the opposite direction

diminution: a choreographic device in which movement phrases are reduced in size or extent

direction: the line or course along which a dancer or body part is moving in relation to the body's center

distal: the position of a body part or location situated away from the center of the body or from the point of attachment

double-time: a movement performed in half the originally demonstrated amount of time

duple: a meter in which the basic unit of pulse recurs in groups of two

duration: the total length of time in the course of which a movement or dance occurs

dynamics: the qualities or characteristics of movement which lend expression and style; also called “efforts,” or “energy” (for example, lyrical, sustained, quick, light, or strong)

echo: to repeat a movement exactly as shown

elements of dance: the key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement; see Elements of Dance Organizer by Perpich Center for Arts Education (used with permission)

energy: the dynamic quality, force, attach, weight, and flow of movement

light: a quality of movement that minimizes the appearance of strength and/or weight

sharp: sudden, percussive quality in a movement

smooth: continuous, sustained quality in a movement

strong: a quality of movement that maximizes the appearance of strength and/or weight

free-flow: an uncontrolled, unrestricted quality of movement

bound-flow: a contained, controlled quality of movement

exaggeration: a choreographic device in which movements or movement phrases are enlarged or altered beyond the original proportion

expansion: a choreographic device in which movement or movement phrases are made larger or broader or become more fully developed

extension: reaching or stretching any part of the body away from its point of origin or the body’s center

flow: a quality of energy whereby movements can either be contained or free flowing

focus: 1. the ability to concentrate and keep one’s attention fixed on the matter at hand; 2. the direction in which the dancer is looking and the manner in which the dancer is relating (single, multi, direct, indirect); 3. the point towards which the audience’s attention is directed

form/design: a principle of choreography/composition; the organization and sequencing of sections of a dance into an overall whole

fullest extent: a full, physical engagement and commitment to the quality of a performance

halftime: a movement performed in twice the originally demonstrated amount of time, by slowing down the beat. For example, an eight-count rise becomes a sixteen-count rise

intentional energy: energy/force that is purposeful and expresses the ideas and feelings that the dancer or choreographer intended

level: the dancer’s location in relation to the floor; high, middle, and low

locomotor: movement that travels from one location to another or in a pathway through space

hop: a basic locomotor movement that involves leaving the floor from one foot and landing on the same foot

gallop: a two-beat stride during which both legs are off the ground simultaneously: either the right foot stays back and the left foot is forward, or the left foot stays back and the right foot is forward; one foot always chases the other

jump: to spring into the air by taking off from and landing on both feet

leap: to spring into the air by taking off from one foot and landing on the other foot

movement motif: a movement-related idea, shape, or gesture that recurs in a composition of a dance

movement theme: a movement, a phrase, or an idea in a dance that can be developed or varied

narrative: a choreographic form that tells a story through the development of a character or situation

non-locomotor: movement that remains in place; movement that does not travel from one location to another or in a pathway through space

opposition: the position or movement of one part of the body in contrast to another; for example, the left arm moves to the right, while the left leg moves to the left

originality: the use of arts knowledge and skills to solve problems and express ideas in unique and personal ways

pathway: the route that a dancer takes through general space, or the route that a specific body part takes through personal space/self-space

pattern: the intentional repetition of the elements and movements of dance

phrase: a sequence of at least three movements that convey a sense of continuity

principles of choreography/composition:

form/design: the organization and sequence of sections of a dance into an overall whole

theme: the content that informs a piece of choreography; the theme may be taken from the movement itself (for example, expanding and contracting) or from other sources (for example, ideas, images, or emotions)

repetition: the repeated use of a movement, movement phrase, or element

emphasis: the importance given to certain moments in the dance

balance: the arrangement of the sections of a dance and/or the use of the performance space to create a sense of equilibrium

contrast: the use of movements with different or opposite dynamics, shapes, or uses of space

variety: the use of artistic elements in a work to create differences that add interest

range of motion: the extent of movement that is possible using the joints and muscles

repetition: the repeated use of a movement, movement phrase, or element

respond: to express (verbally, in writing, or through movement) a response to dance

retrograde: a choreographic device in which dance movements or phrases are performed backwards

revise: to rework dancing or choreography with the goal of improvement

rhythm: the patterning or structuring of time through movement or sound

setting: the “where” of a dance, including time and place

shape: the three-dimensional form a body takes in space, such as curved, angular, twisted, straight, symmetrical, or asymmetrical

solo: a dance performed by one person

space: components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments

stillness: a pause in movement (synonym: rest)

strength: the amount of force a muscle can exert

stretch: to elongate or extend one’s limbs or body

swing: a movement that suspends and then falls in an arched pathway by giving into gravity; individual body parts may swing, as can the whole body

symmetrical: identical on both sides of a central line

syncopation: the process of displacing the expected beats by anticipating or delaying one half-beat, so that the strong beats become weak and the weak beats become strong

tempo: the pace or speed of a pulse or beat underlying music or movement (plural: tempi or tempos)

theme: a dance idea that is stated choreographically:

the content that informs a piece of choreography; the theme may be taken from the movement itself (for example, expanding and contracting), or from other sources (for

example, ideas, images, or emotions); a phrase or sequence of movement around which a dance is constructed

theme and variation: a choreographic form in which a movement/phrase (theme) is established and followed by a series of variations

transition: going from one movement/phrase to another, or from one shape to another; the quality of transitions affects the overall flow of the dance

transposition: a choreographic device that transfers a movement to a different part of the body (for example, the swing of an arm becomes the swing of a leg)

triple: a meter in which the basic unit of pulse recurs in groups of three

variety/variation: 1. a principle of choreography/composition in which different elements of dance or a full spectrum of one element are used to create a dance; 2. the use of artistic elements in a work to create differences that add interest

Terms in italics are reproduced from the glossary of the National Core Arts: Dance Standards by the National Coalition for Core Arts Standards.

The full glossary for this subject area can be found in the Washington State Learning Standards: *The Arts Learning Standards: Dance by Grade Level* (2017).

Additional Vocabulary

The following vocabulary terms are also useful for this assessment.

time: an element of dance, including tempo, rhythm, duration, speed, etc.