

**CRITERION-REFERENCED ASSESSMENT
FOR MODERN DANCE IN EDUCATION**

Christine Campbell Macintyre

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ABSTRACT

This study monitored the conceptualisation, implementation and evaluation of criterion-referenced assessment for Modern Dance by two teachers specifically chosen because they represented the two most usual stances in current teaching i.e. one valuing dance as part of a wider, more general education, the other as a performance art.

The Review of Literature investigated the derivation of these differences and identified the kinds of assessment criteria which would be relevant in each context. It then questioned both the timing of the application of the criteria and the benefits and limitations inherent in using a pre-active or re-active model. Lastly it examined the philosophy of criterion-referenced assessment and thereafter formulated the main hypothesis, i.e. "That criterion-referenced assessment is an appropriate and realistic method for Modern Dance in schools".

Both the main and sub-hypotheses were tested by the use of Case Study/Collaborative Action research. In this chosen method of investigation the teachers' actions were the primary focus of study while the researcher played a supportive but ancillary role.

The study has three sections. The first describes the process experienced by the teachers as they identified their criteria for assessment and put their new strategy into action. It shows the problems which arose and the steps which were taken to resolve them. It gives exemplars of the assessment instruments which were designed and evaluates their use. It highlights the differences in the two approaches to dance and the different competencies required by the teachers if their criterion-referenced strategy was adequately and validly to reflect the important features of their course.

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In the second section the focus moves from the teachers to the pupils. Given that the pupils have participated in different programmes of dance, the study investigates what criteria the pupils spontaneously use and what criteria they can be taught to use. It does this through the introduction of self-assessment in each course. In this way the pupils' observations and movement analyses were made explicit and through discussion, completing specially prepared leaflets and using video, they were recorded and compared.

And finally, the research findings were circulated to a larger number of teachers to find to what extent their concerns and problems had been anticipated by the first two and to discover if they, without extensive support, could also mount a criterion-referenced assessment strategy with an acceptable amount of effort and within a realistic period of time. And given that they could, the final question concerned the evaluations of all those participants i.e. teachers, parents and pupils. Would this extended group similarly endorse the strategy and strengthen the claim that criterion-referenced assessment was a valid and beneficial way of assessing Modern Dance in Schools?

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INTRODUCTION

In Scottish Schools, Modern Dance is one component of the Physical Education Curriculum. As such, it is not included in the Scottish Certificate of Education Examination Syllabus and is usually free from formal assessment. At this time, however, as schools begin to implement the Munn and Dunning Programme which involves major developments in Curriculum and Assessment, this situation must change. For the Dunning Report, aptly named "Assessment for All", aims

"to try to extend the field of assessment by examinations and by less formal methods as far as possible to cover the whole Curriculum".

(Dunning Report, 1977: 3:8)

As Dance within Physical Education

"will continue to make its major contribution through the non-examined curriculum".

(Framework for Decision,
1983)

an appropriate method of assessment must be found which will enable teachers to collect and record details of their pupils' achievements and to report these in the form of a profile.

The Dunning Report recognises the difficulties in devising workable procedures for assessing practical skills, and Physical Educationalists realise that a formidable task lies ahead; none more than the teacher of Dance who arguably faces the greatest challenge of all.

For Dance is not only Physical Education, it is Art Education, it is Humanistic Education. Highlighting the experiential aesthetic and based on aesthetic perception and understanding, Dance has seldom been totally integrated into the Physical/

Physical Education Curriculum - it has remained an uneasy winger. Many teachers feel that Dance would have a greater affinity within a Creative Arts Programme with Literature, Drama, Art and Music - certainly these teachers share problems in assessing the attributes which the Consultative Committee for the Curriculum calls

"the less easily measurable skills".

(Occasional Paper, 1982)

The transient and ephemeral nature of Dance exacerbates these difficulties as the assessment of Dance occurs with one viewing. A second showing can never be an exact repetition whereas in the assessment of a piece of sculpture or a painting, the artifact may be held and reconsidered. Furthermore in Dance in Education, there is no externally imposed syllabus to define a common course and there are no written and generally-accepted criteria for assessment. Each teacher may devise criteria suited to her own course, her own aims and value-judgements, and her own perceptions of her pupils' needs.

This has given rise to a situation where diverse aims are reflected in very different Dance Courses. A few teachers value Modern Dance as therapy and highlight its cathartic or social potential (although this is more common where handicapped children or children with learning difficulties are involved). Others see Dance as a recreational activity and they emphasise fitness and mobility. But most teachers fall into one of two main groups, they either see Dance mainly as a vehicle for a general personal education or as a performance art. The former claim that through the medium of Dance, their pupils will develop self-knowledge, self awareness and understanding. They aim

"to give each pupil an opportunity to contribute to his own personal development through discovering his own resources, inclinations, possibilities and limitations in an aesthetic field".

(Ellfeldt, 1976:57)

The latter wish to develop performance skills. Their aim is that their pupils are able

"to execute movements whose body positions embody expression and have the power to arouse similar forces in the onlooker".

(H'Doubler, 1974:87)

So, the first group of teachers are primarily concerned that pupils develop skills that will contribute to their management of everyday life situations. They also value the aesthetic and technical developments which result from the dance course but these are secondary considerations, and their lessons show this balance of priorities. These teachers may, for example, provide many opportunities for their pupils to be creative so that they experience the sense of achievement and satisfaction which can result from such an activity, and so that they can develop confidence in attempting something new. They may include a great deal of group dance in their lessons mainly for the interchange of ideas and social interaction that this involves. They may provide opportunities for the pupils to learn to self-assess so that they develop the skills of observation and perception necessary to understand their movement profile and appreciate their movement potential. The teachers value the process the pupils undergo rather than the finished dance.

The second group of teachers however, claim that these issues, however important, are latent objectives or by-products in Dance. They see Dance primarily in aesthetic terms. They concentrate on improving technical performance and very often they use a specific Ballet or Modern Dance technique to develop strength and mobility in the pupils. This, to allow them to widen their repertoire of movement and to develop kinaesthetic and spatial ability, balance and rhythm so that they may become technically competent and eventually expressive. As the teachers build their lessons towards a climax/

climax which is a Dance Performance, the pupils learn to compose and choreograph dances for that performance, and also the communication-to-an-audience skills which are necessary if the meaning in the dance is to be shared.

These teachers also value the creative element within Dance because they wish their pupils to be able to create new dances. Very often they teach them a number of skills as a basis for their creative endeavours. In this course, the emphasis is on the final product, the Dance.

Given the range and diversity of these aims, the identification of criteria for assessment is a correspondingly complex task. If both groups of teachers are to fulfil the requirements of the Dunning Report and be involved in assessment, they must conceptualise criteria which will reflect their analysis of Dance, develop and implement an appropriate assessment strategy, and report their findings in the form of a profile. The first group deal with abstract concepts e.g. "increased self-awareness", the second, considering more readily-observed characteristics, e.g. "rhythmic accuracy", may have an easier task.

And these differences do not take into account the further variations of opinion which teachers have on crucial issues. They debate, for example, whether Dance should be mainly a creative activity or if young dancers should experience mainly pre-choreographed Dances so that they may build models to guide their composition. If creative, how is this type of activity best fostered, developed and assessed? If pre-choreographed, is assessment limited to aspects of performance and is this an adequate reflection of a Dance course?

These conceptual and practical considerations apart, there is much debate about assessment in the aesthetic domain and many points have still to be resolved. Critics of formal assessment fear that the pupils' dances will be assessed as works of art and that the application of inappropriate adult criteria will result in feelings of frustration and failure, because the pupils have been asked to meet criteria unsuited to their stage of artistic development./

development. They differentiate between the roles of teacher/assessor and dance critic and feel that these will be confused in a school situation. They also fear the effects of assessment pressure on the pupils, knowing that they should feel secure, not anxious in a creative environment. Summative assessment inevitably sets deadlines, the quality of a Dance may be diminished if it has to be rushed. It would therefore fail to reflect the pupils' true level of achievement.

Furthermore, these critics claim that in summative assessment situations, only the final product, in this case the final Dance is considered, and that the experiences of composing and dancing are not assessed and are therefore under-valued. This, they say, is inadequate.

Finally, some state that a competitive ideology is wrong for Dance, that grading is misplaced on two counts. Firstly, because the actual rank-ordering forces the pupils to evaluate their performance in comparison to others and this, apart from the pressure and disillusionment, distracts from their own achievement.

Secondly, because each Dance uses different material in different ways, they cannot meaningfully be compared.

But all teachers would agree that pupils need and wish timely guidance to provide a sense of direction and progress, and that teachers must apply aesthetic criteria to the pupils' dances to ensure effective learning. To deny this is to relinquish the teachers' claim to artistic expertise and to doubt their ability to teach Dance.

Can a method of assessment be found which will include this diagnostic possibility, which will alleviate the fears of the critics and yet be rigorous enough to provide an accurate picture of achievement for each pupil? This would necessitate the elimination of grading and therefore the competition between pupils, removing as far as possible the pressure of assessment, conceptualising/

conceptualising a repertoire of assessment criteria and selecting those that are appropriate for the developmental stages of the pupils and those that reflect the dance experience as well as the final Dance.

And so, when teachers of Dance are for the first time being required to formalise their existing assessment procedures or to instigate new methods, it is relevant and timely to consider the possibilities of criterion-referenced assessment.

The purpose of this study is to do that, to record the introduction and implementation of criterion-referenced assessment by two teachers who reflect the two main ideologies in dance teaching (i.e. Dance as part of a personal general education and Dance as a performance art).

The study is a first-order activity. It concerns teachers and pupils engaged in the activity of dancing. It is not a philosophical enquiry which requires the participants to operate on a higher logical level and consider such questions as 'What is dance?' or 'Do the dancers, through their movements express what is in their minds?' It does not require the teachers to examine the range of possible alternatives for assessment and rationalise what 'ought to be'.

The teachers and pupils are engaged in composing, performing and assessing dances. The philosopher would probably not presume to tell them (i.e. those whose expertise is at the first-order level) how this should be done. The philosophical perspective would rather examine the nature of the statements and the claims made and query whether they could be substantiated. This study does not, however, seek to develop any carefully formulated philosophical positions about the nature of dance or dance education, or about the criteria appropriate for assessing different aspects or types of dance composition and performance. Instead this study starts from, and seeks to describe and explain, the criteria which are in fact used by dance teachers; and it explores with their collaboration the problems and implications of making their/

their assessment criteria and procedures explicit. The aim is not to work out and apply a philosophical model, but rather to encourage, follow and understand developing professional practices. Philosophical criteria of conceptual clarity are of course relevant to the evaluation of this thesis; but the investigation which it describes is not a philosophical one.

In similar vein, there is no attempt to encompass cultural issues and concerns. Questions about the transmission of values or the relationship of the selection of criteria to particular cultures are not asked. The dance steps and patterns chosen in this study are accepted as components of a modern dance. There is no requirement, as there would be in ethnic dance, for pupils to know the type of dance and whence it comes. There is no question of passing on traditional and authentic patterns with the kind of spirit and feeling that the dance requires. For this is not an anthropological study which would appraise the significance of the dance in any society by looking at the totality into which dance fits, and evaluating the part it plays.

It is a study which seeks to identify and understand the criteria that dance teachers embody in their teaching. It questions whether these adequately reflect the dance experiences they represent and carefully monitors the process of their application. This to find if the criteria are retained in their original form, if they are changed by external pressures of the assessment or if they are replaced by others which become more relevant, changes which would threaten the validity of the exercise.

Throughout the investigation, the aim is to understand what teachers do in carrying out assessment and to appreciate the implications of introducing a criterion-referenced assessment strategy. This feasibility study is firstly carried out in the two schools mentioned above. And thereafter, another group of teachers in other schools are asked if and how the findings of the first two/

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two (communicated in booklet form) can facilitate their own introduction of criterion-referenced assessment. The responses of all seven teachers are used to give a wider evaluation of criterion-referenced assessment for modern dance in education.

Chapter 1

THE REVIEW OF LITERATURE

The nature of Educational Dance and Modern Dance

The identification of assessment criteria

The timing of their application

The process of assessment

Factors affecting assessment

Criterion-referenced Assessment

9.
REVIEW OF LITERATURE

The review of Literature is arranged around the discussion of three key issues. The first examines the nature of two different ideologies held by teachers of Dance so that their selection of assessment criteria may be seen in context. The second illustrates the process of applying both educational and aesthetic criteria, and given this information, the third issue describes Criterion-Referenced Assessment and evaluates this type of assessment for Dance in Education. The literature is used to illuminate the issues.

The first issue concerns Dance as a component of an educational curriculum. The question, "What is Dance?" is asked because a change in approach to Dance in recent years has meant that teachers are divided in their definition, their aims, their methodology, their content and their assessment. The change of name from "Modern Educational Dance" to "Modern Dance" gives an indication of the distinction which Preston-Dunlop (1980:3) summarises as

"a stress on creativity or skills, private or public event, romantic or classic method".

Some teachers retain their commitment to the former approach and agree with the longstanding philosophy of Education through the Arts. They see Dance as an aesthetic experience through which their pupils will gain self-knowledge, self-understanding and social competence. These are their primary aims.

The aesthetic development which results from the Dance experience is an important but secondary consideration. Others, adopting the latter and more recent approach see Dance as an Art Form in an Educational setting. They aim to promote performance and choreographic skills.

While they value the educational benefits of this process, their primary aims are aesthetic; the finished Dance is assessed by aesthetic criteria e.g. Form and Unity.

The/

The earlier approach is based on the theories of Rudolph Laban whose work led to the growth of Movement Education in Britain and influenced all the major texts in Dance from 1938-1960. His theories were derived from his observations, recordings and analyses of human movement in everyday situations as well as in the Dance. He analysed movement in terms of its strength or fine touch (the Weight Factor), its directness or flexibility, (the Space Factor), its suddenness or sustainment, (the Time Factor), and its bound or free quality, (the Flow Factor). Observation of these discrete components made an accurate and detailed description of movement possible and when this work was published

"the presentation of Laban's Movement Analysis made a tremendous impact on the whole Dance world".

(Thornton, 1971:62)

Moreover, Laban's transcription of movement observations into symbols, his "Labanotation" ensured that both the patterns of movement and their inherent dynamics, that is their proportional use of Weight, Space, Time and Flow could be recorded.

One of the key aspects in Laban's theories is that every movement is stimulated by an inner impulse or attitude. This he termed "Effort". He claimed that

"every Human Movement is indissolubly linked with an effort, which is indeed its origin and inner aspect".

(Laban, 1950:30)

and that

"the action resulting from the effort mirrors a state of mind of similar content. It characterises the personality of the moving person".

(Laban, 1950:61)

Ullman, (1980:20), supporting and elaborating this claim says,

"The variety of human character is derived from the multitude of possible attitudes towards the motion factors, and certain tendencies herein can become habitual with the individual. It is of the greatest importance for the Dancer to recognise that such habitual inner attitudes are the basic indication of what we call character and temperament. Effort is visible in the movements of a worker or dancer as it is audible in a song or speech effort shadings can be seen and heard and also imagined".

Laban's perspective on Movement was to stimulate an awareness of the link between body and mind as it is displayed through movement. He claimed that appreciation of effort would help a person to identify his own movement characteristics, and that this identification would give him the power to select and control them. This control, Laban claimed, could have a beneficial effect on the personality. He also said that this new awareness (which would result from the appreciation), would enable the person to accurately interpret the actions of others by recognising the underlying significance or expressiveness of the action, and that this skill would help his social interaction. In "Modern Educational Dance", (1948:97), he wrote

"Movement experiences could help a person to understand himself and by heightening the awareness of the non-verbal communication of others, could assist him in forming relationships".

Many prominent Lecturers and Teachers (e.g. Jordan, Bruce, Russell) were inspired by his claims and they developed his philosophy. The journal published by the Art of Movement Studio which was responsible for training specialist/

specialist teachers of Dance quoted

"The integration of emotional feeling and mental control at which the training mainly aims, makes it understandable how vital the practice of the art of movement is in Education. In the study of movement, an effort is made to enrich and balance the personality". (1954:23)

So, while Laban did not claim to formulate a theory of Education, four distinct educational aims emerge from his writings. These are summarised by Thornton (1971:57) as

Self-awareness - achieved through the creation of situations which allow a person to realise his own capabilities and make the most of them.

Understanding - or the potential to appreciate the attributes of others and the ability to build relationships with them,

Communication - or the expression of common ideas which depend on non-verbal communication, and

Appreciation - or an awareness of the movement components which would stimulate a greater sensitivity to features in the non-dance world.

How were these aims to be attained through Dance? To foster the development of self-awareness, Laban (1948:66) urged teachers

"to have a creative approach to the Dance lesson; to encourage and guide the pupil to express his own movements in his own way".

He/

He wrote that this guided freedom would allow the pupil to come to know his own movement potential, and that this knowledge, based on the understanding of Effort was a pre-requisite to the development of a movement vocabulary. He did not deny the necessity for the acquisition of skill, (i.e. technical skill), but as Russell, (1967:87) says,

"Laban shows that the mastery of movement is important, not as an end in itself, but so that the body could use the language of movement creatively".

This creative experience, Laban claimed, helped the Dancer to increase his movement range and also to understand it, to choose movements appropriate to different situations and to be conscious of that choice so that harmony in movement (i.e. body-mind harmony) was achieved. He held that pupils should be given Dance problems of increasing complexity so that they would develop the capacity to think efficiently, for

"the functioning of the human mind would not be what it is without the Arts".

(Laban, 1950:46)

And so the creative experience which was to develop self-awareness also contributed to Understanding, the second educational aim. To Laban, understanding was an extension of self-knowledge. It was the facility to observe and appreciate the movement characteristics of others and therefore to understand their personality. He wished the pupils to develop a sensitivity to the expressiveness of movement so that they might react to its deeper meaning. This in everyday movement as well as in the Dance. One example of promoting this understanding which Laban advocated was the teaching of Dance-Mime. Through/

Through this medium the teacher could see if the pupil could internalise and characterise the outward movement and the inner disposition of the individual portrayed, for

"it is the task of an artist on creating a fine and lucid characterisation not only to bring out typical movement habits but also the latent capacities from which a definite development of personality can originate".

(Ullman, 1980:89)

This understanding was necessary to accomplish Laban's third aim, Communication. When he said

"Movement is the means of Communication".

(Laban, 1940:95)

he was showing the potential of movement understanding as a facilitator of shared communication among people. He was reinforcing his view that good human relationships could more easily be formed if people could accurately interpret non-verbal communication. He suggested Group Dance as a means of sharing experiences e.g. feeling the unifying aspect of rhythmic stress (in perhaps a Dance stimulated by working actions), and of promoting inter-group understanding.

In his last aim 'Appreciation', Laban claimed that the greater sensitivity which had resulted from the Dance experience would transfer to everyday occurrences and situations, and that people would be able to choose work and leisure pursuits which suited their movement characteristics and their personality. This would enable them to be more efficient.

"They will be able to match the form of their activity to their capacity".

(Laban Art of Movement Magazine, 1957:13)

To recap, Laban's aims, by the application of his theories of the Dance, were to help a person reach a more accurate understanding of himself, and through this a better understanding of others. By means of this there would be a greater facility for forming stable human relationships; and by the creation of appropriate situations at work and leisure, an individual would be more able to realise his full potential.

Laban had

"Colossal vision"

(Stephenson, 1971:22)

but

"it seemed to be a real effort for him to come down to earth and deal with his own theories. He said that each teacher should find the steps for himself".

(Preston-Dunlop, 1971:133)

While many teachers revelled in this challenge, many more could not cope with the freedom and lack of direction. They wished to have a tighter structure to guide their teaching. Laban's texts are difficult, and words such as 'relationships' or 'understanding' can be construed in a non-Laban sense. This is conceptually confusing. Wigman suggested that

"his theories are too abstract and complex for the relatively uninitiated to apply".

(Art of Movement Guild Magazine, 1954:6)

and as teachers were given little guidance in how to apply Laban's theories diverse interpretations are in evidence.

One/

One major misconception has arisen because teachers have thankfully grasped statements which seem to give a clear lead without delving into the complexity of the statement or reading elaborations of the text which come later. Redfern (1979:60) gives an example of this.

She begins by using one of Laban's most frequently quoted statements.

"It is not artistic perfection or the creation and performance of sensational Dances which is aimed at, but the beneficial effect of the creative activity of Dancing upon the personality of the Pupil.

(Laban, 1963:11)

Interpretation of this gave rise to the widely-held view that Modern Educational Dance was not designed for 'showing' but was a 'private' experience solely for the benefit of the participants. Redfern claims that this was a mis-interpretation of the text.

"while we may agree that 'sensational' Dances should not be the chief concern in Education of children, if by these be means elaborate side-shows, it is the descriptive term 'sensational' that causes concern and offence - not the suggestion that there should be completed Dances".

(Redfern, 1979:103)

and she justifies her case by quoting a slightly later and less well-known statement.

"In/

"In the more complex forms of Dancing, in which works of Art are created and performed, the Pupils learn to evaluate that higher synthesis of expression of which works of Art consist".

(ibid:104)

She therefore proves that Laban certainly expected the Pupils to compose and complete Dances, and to share these Dances in a class situation at least.

A further and related confusion which intimately concerns this study surrounds the assessment of Modern Educational Dance. Though Laban was concerned with the beneficial effect of the experience upon the pupil, he did not consider assessment per se. But in 1953, the Department of Education in their book "Planning the Programme" (1953:70) wrote

"It must be admitted that where young people are concerned, there is little sound evidence of what constitutes appropriate experience in creative work in movement"

and throughout the 1960's there was an increasing pressure for this 'sound evidence' to be produced. While teachers had both aesthetic criteria e.g. in terms of how the pupils used the Effort factors, and educational criteria e.g. in terms of how the pupils gained self-awareness and understanding, it was very difficult for them to identify and gather evidence which showed that they had been fulfilled and impossible to produce marks or grades to differentiate between levels of achievement. In this aspect, as in the provision of content, teachers were given no guidance and as a result many avoided the assessment issue altogether. Others, anxious or obliged to make an 'objective' statement/

statement were influenced by aestheticians who had convincing arguments about the features of Dance which they felt should be assessed.

Redfern, for example, posed the questions,

"How are we to know anything about the pupils' experience if not through some product or performance in which features of his experience are manifest?"

and

"What are the criteria (to assess this performance) if not aesthetic criteria?"

(1979:46)

And by aesthetic criteria, Redfern meant expressiveness in the dancer (which resulted from technical competence) and form in the dance.

Lacking a convincing reply, and also because of the difficulties in 'measuring' educational outcomes, many teachers adopted aesthetic criteria similar to those used to assess Dance as an Art Form.

On a more practical note, Preston-Dunlop, (1963:46) claimed that the general disquiet with the Laban approach arose because

"The stress on personal development meant a minimal time spent on the acquisition of skills; the private nature of the Dance experience made appropriate teaching, i.e. individual help, very difficult and time consuming, and the romantic tradition, rejecting a specific technique made assessment subjective and arbitrary".

(1963:46)

Thus Modern Educational Dance, which was originally welcomed to provide an alternative to Ballet,

"its major premise was that Ballet technique was outdated and uncreative",

(Kraus 1969:169)

was replaced in many schools by another form. The word 'Educational' was dropped from the title, and 'Modern Dance', based on specific techniques came into being.

"For the first time since Dance became a school subject, its content is being interpreted as Movement (i.e. for its own sake). The emotion-centred approach of years past is not favoured in the modern aesthetic".

(Fraleigh, 1980:31)

This was a radical move and not all teachers approved the change. There was a fear that the rigidity of the Ballet would be reinvoked, and that technical training would be the main activity, producing only technicians, not artists or choreographers. This, plus the fact that many teachers had themselves no formal technique, (in the sense of Graham or Cunningham or Ballet technique), which could be adapted for school use, gave rise to the situation where today, two distinct forms of teaching permeate the Dance World.

In 1966 H'Doubler, championing the new approach, offered a very different definition of Dance. She said

"A/

"A dance is the rhythmic motor expression of feeling states, aesthetically valued, whose movement symbols are consciously designed for the pleasure of re-experiencing, of expressing, of communication, of executing and of creating form". (1966:128)

The complexity of this quotation demonstrates why, may years on, dancers, philosophers and aestheticians still strive, in seeking to justify Dance as a Curriculum Activity, to identify what it is that is being justified, and resort to defining what it is not!

"It is not competitive action, neither is it practical work that will accomplish a task". (Fraleigh, 1980:24)

"It is not the indulgence in the sheer bodily feel of movement". (Redfern, 1970:44)

"It is not concerned with giving vent to feelings, i.e. symptomatic expression, or the articulating of personal experience". (Smith, 1976:9)

Renshaw (1973:90), however, emphasises three points which provide a structure for an analysis of Dance and which reinforce the important issues identified by H'Doubler. He states,

- (1) Dance is a conscious, intentional activity.
- (2) The meanings embodied in the deliberately planned movements of Dance are conceived and expressed in public symbols.
- (3) The aesthetic experience gained from Dance is cognitive or a way of knowing.

In asserting that Dance is a conscious intentional activity, Renshaw claims that once the actual process of creating the Dance is over, with the spontaneity and sensitivity to change that this involves, the Dance is composed of movements which are preconceived, planned and capable of repetition. They involve judgement and decision. They are refined and practised so that in becoming technically proficient, the Dancer is freed to be expressive.

"The Dancer aims for a fine discriminating kinaesthetic sense through which he gains control. The mental effort required to obviate mistakes demands so much concentration that other factors such as expression suffer.

(H'Doubler 1966:153)

Today, in schools many technique classes are seen as an end in themselves valued for the increased range of movement and precision which technical practice can give. But in the end,

"Technique is a means to the end of communicated significance. It is important only as a means to projecting purpose".

(Ellfeldt 1976:31)

So, movements are chosen and practised but in themselves they are not Dance. Movement becomes Dance when the Dancer is able to express the inherent meaning in the movement i.e. when her technique becomes expressive. For movement is the source of meaning as well as the medium for expression and communicating its significance. The Dancer must be stimulated by his movement if he is to project or communicate to an audience. Communication depends upon the dancer's sensitivity to the expressive value of his motor symbols and upon his skill as craftsman and performer. He must internalise the expressive patterning of his dance so that in situations where repeat performances are necessary, the movement may retain its communicative potential.

To recap, Renshaw in his second statement

"The meanings embodied in the deliberately planned movements of Dance are conceived and expressed in public symbols"

can now be explained further by H'Doubler when she says:

"The chief requisite of Dance as an Art is expression and communication through movement and it must not be too dependent upon expression through associated imagery. Its purpose is to execute movements whose dynamics and body position embody expression and have the power to arouse similar feelings in the onlooker".

The meanings in the Dance must have personal significance for the Dancer, but they are public in nature and evoke a response in the audience which can be subjected to appraisal.

Louis Arnaud Reid and Susanne Langer agree that the meaning of a work of art is inextricably bound up with its structure, the content bound up with the whole. The unifying process by which form is attained is known as Composition.

"How the composition is arranged produces the form of the whole and the Form is the aspect which is aesthetically valued by the onlooker. He does not see every aspect but gains an impression of the whole".

(Langer, 1953:24)

Martin (1933:97), adds another point, aesthetic coherence, an important issue in assessment. He states

"Form may indeed be defined as the result of unifying diverse elements whereby they achieve collectively an aesthetic vitality which, except for this association they would not possess. The whole, therefore becomes greater than the sum of its parts".

The Dancer, then, integrates his movement into a final, expressive whole. Unity results from bringing many parts together meaningfully. There must be variety and contrast, the movements must build to a climax and be resolved, there must be rhythmic variation and subtle changes in feeling and action. If these are achieved, an aesthetic experience (Renshaw's third statement) for both Dancer and onlooker should result.

And so the first question "What is Dance?", has been answered; the answer has given two definitions and has explained their derivation so that assessment criteria may be identified in context.

The second issue is now in focus. It concerns the identification of relevant criteria to assess both Modern Educational Dance and Modern Dance and it considers the ways in which these criteria might be applied. The questions are "What are the Criteria?" and "When are they applied?"

What are the Criteria?

The assessment of Modern Educational Dance is a difficult issue because it is concerned with the assessment of educational aims which have been achieved through the experience of dancing and also with the assessment of a finished Dance which has resulted from the pupil's creative endeavour. What are the criteria which will reflect the knowledge gained in the dance experience and how does the assessment of this dance differ from the assessment of Modern Dance?

The literature provides little help with the assessment of Modern Educational Dance because when this type of Dance was introduced and over the years when it was the only form of Dance in school (apart from Ethnic or Folk Dance), formal assessment was not a consideration.

And/

And now contemplating assessment, teachers of Dance tend to visualise a practical situation where the pupil may demonstrate his technical skill. But, for the assessment of educational aims and to assess the effect of the dance experience on a pupil, teachers will require to consider the cognitive aspect as well as the psychomotor, and they may involve discussion or a question/answer method of eliciting the necessary information. For example, a pupil might be asked to portray a character in Dance-Mime to see if he could show the expressiveness, this would depend on both sensitivity of character interpretation, a cognitive skill, and practical aptitude in demonstrating the movement, a psychomotor skill. He could be required to assess his own performance either kinaesthetically or visually and through this, the teacher could validly assess his self-knowledge in that movement situation. He could observe a partner's movement sequence and analyse it using the motion factors of Time, Weight, Space and Flow. The information gained by this type of assessment would be acceptable to those who favoured a Laban-based course.

One aspect of assessment which causes teachers much concern is the assessment of the creative process. Little guidance was given to teachers on what this process entailed or on how it might be assessed until the publication of the Interim Report of the Joint Working Party for Creative and Aesthetic Studies (1983:7). It identifies the stages a pupil will encounter in the creative process and describes these as

"investigation, consideration of possibilities,
forms of expression and evaluation".

The Report suggests that in the investigation phase assessment should be concerned with

"the nature of the investigation, the width
of the investigation, the suitability of the
sources and the suitability of the mode of
investigation".

In the 'consideration of possibilities' phase assessment should take account of such factors as

"range of possibilities considered; imaginative response; translation of information into ideas and ideas into materials; development and modification of ideas; the relationship of information collected to developed ideas and feelings".

In the 'forms of expression' phase, assessment should concern

"the level of skill shown by the pupil, consideration of the pupil's level of conceptual thought and the breadth and level of knowledge he displays and his originality of response".

and finally the Report says that

"the 'evaluation phase is pupil evaluation, not teacher assessment. It may involve teacher/pupil discussion to give the teacher insight into the pupil's creative thinking".

At this time, the guidance in this report is newly being fed into a few pilot schools and so there is no practical evaluation of the results to show if assessment could be developed as suggested. Furthermore, the guidance is not given specifically to the teacher of Dance; she must interpret and develop the material so that she may conceptualise relevant criteria for assessment.

These/

These criteria concern the process of being creative rather than the created product; understanding this and realising the complexity and the time-consuming nature of this assessment, the Report gives a word of caution to teachers who confine their assessment to the finished Dance.

"a number of creative and aesthetic studies are concerned with transient experiences so that the final process cannot be satisfactorily evaluated from one final performance. Indeed, it must be clearly understood that a creative product by a pupil should not be given undue weight in any assessment; it may give little indication of the quality of aesthetic experience or of the nature of the creative process".

(ibid, 1983:6)

This concern with the process in Creative and Aesthetic Studies is very similar to that evidenced in the assessment of Modern Educational Dance. But the finished Dance is important too, not from the performance aspect but as a means of experiencing and appreciating Dance.

In "Ways of Knowing" (1973:64) Renshaw highlights the cognitive awareness which results from the dance experience and furthermore identifies criteria which would be relevant to the appreciation of the Dance. This Dance has resulted from a Modern Educational Dance Course where creativity and a wide experience of movement is encouraged. He states,

"Dance can extend our conscious horizons by opening up new ways of seeing and grasping relationships between the different elements of the human form in action. The grace, rhythm, fluency, spontaneity, tension energy and vitality of the kinetic image can transform our habitual ways of viewing human movement".

In considering assessment of a Dance where compositional and choreographic criteria may not be the most important considerations, these elements i.e. grace, rhythm, fluency, spontaneity, tension energy and vitality would form very suitable criteria for assessment. The relationships in the Dance, i.e. between parts of the Dancer's body and/or among Dancers are important aspects as, embodying expressiveness, they carry the meaning of the Dance.

The rhythm of the dance is a unifying agent which helps communication and conveys meaning. The other factors, grace, fluency, spontaneity, tension, energy and vitality are performance factors concerning the expressiveness of the dance. 'Spontaneity' is peculiar to this type of Dance. Those who favour Modern Educational Dance would claim that this 'freshness' is an important attribute and imply that it is one feature that Modern Dance has lost. Ullman (1980) supporting this claim, writes of

"the empty brilliance of the virtuoso"

The assessment of Modern Educational Dance is a totally different undertaking from the assessment of Modern Dance. For Modern Dance is a Performance Art, the teacher may ultimately be hoping to assess Dance as an Art Form. To do this, she would use only aesthetic criteria e.g. Form, Unity.

The teacher of Modern Dance in school, however, has a dual concern. Redfern (1973:79) identifies this tension.

"On the one hand the teacher is concerned with the standards of her discipline, on the other with those whom she is trying to initiate into it".

and Hawkins (1964:55) highlights the differences involved in assessing Modern Dance in school and as an Art Form.

"In/

"In the early stages, the teacher/assessor must evaluate the Dance in relation to the pupil's stage of development in both conceptual understanding and technical ability".

for at this stage

"The pupil is learning the rules and techniques peculiar to the Art Form. She may still treat composition as an academic exercise and so produce work which lacks artistry. She is learning the craft and her work must be assessed accordingly".

(Smith, 1976:216)

And so, the teacher finds that the full range of aesthetic criteria which would be used to assess Dance as an Art Form are not appropriate. Instead, she restricts her repertoire to the less demanding aesthetic criteria suitable for a learner e.g. she may require a smaller range of less technically demanding movements to be shown or she may consider motif development rather than composition. At the same time however, she considers the educational process to ensure that the young dancers acquire the skills and insights necessary to allow them to realise their full potential. The teacher assesses the dancer, the Art Critic assesses the dance.

In addition to issues concerning the choice and formulation of criteria there are also questions to be considered concerning the application of criteria. In particular, when should the criteria be applied?

In both Modern Educational Dance and in Modern Dance in school, the basic purpose of assessment is to aid pupil learning, to promote confidence, to identify individual progress and to assist in the planning of a future programme.

To/

To this end,

"formative, diagnostic assessment should be seen as an integral, continuous and essential part of the teaching of any syllabus".

(Interim Report, Joint Working Party for Creative and Aesthetic Studies, 1983:6)

But,

"Both teachers and pupils also need to know what is being achieved as the result of teaching".

(ibid p.7)

and for this purpose summative assessment is used. It occurs at the end of a period of teaching and provides a summary statement.

"Summative assessment is concerned with a final summing up. It provides the information which is used in reporting".

(Central Committee on Physical Education Occasional Paper 1978:2)

Given that a formative diagnostic assessment is required in one instance and that a summative assessment is required in the other, should the criteria for the assessment be pre-set or should they be applied retrospectively?

Black and Dockrell (1980) have built a diagnostic assessment model which is based on continuous assessment. It stipulates the criteria for assessment at the beginning of the course and, at the end of small units of instruction (which increase in difficulty), tests show whether or not the pupils have achieved these criteria. Its strengths are that the criteria are clearly stipulated at the outset, (and this gives clarity of purpose to both pupil and teacher), and that the assessment results are available during the course when/

when the teacher still has time to act upon them. Teachers are also able to make firm assessment statements from accrued evidence.

However, not all school subjects suit this hierarchical ordering of content, and teachers who believe in education through individual and creative experience would refute the claim that one can specify a sequence in which all children can learn. They assert that

"there are many routes to attainment, particularly when the material to be learned becomes increasingly abstract or depends on analysis and synthesis".

(Carroll, 1963)

This description could fit the composition of a dance.

Eisner (1967) agrees, and he states that

"although clearly specified objectives provide windows they also create walls"

because they limit the possibilities of diversifying from the established scheme. Pertinently to the creative aspect of Dance, he writes

"While it could be argued that one might formulate an objective which specified novelty or creativeness as the desired outcome, the particular referents of these items cannot be specified in advance; one must judge after the event whether the product produced or the behaviour displayed belongs in the novel class.

(ibid, 1967)

Munroe(1917) feels that art educators

"must supply tentative yet clearly defined criteria. This would retain the security of direction implicit in an instructional objectives model but allow change of emphasis during the learning process".

This situation would provide some level of intention for it is generally felt that it is difficult for inexperienced teachers to work without indicators, but the teacher would be able to adjust these as the course progressed, allowing pupils to develop experiences that were personally significant. This model pre-supposes that there are identifiable behaviours in Dance and that these permit some planning of competencies which the pupil should achieve. It has an added dimension to an Instructional Objectives Model as it does not enclose these competencies in a rigid framework. Change of direction can occur. The question remains, however of when this change would happen, what would prompt it to occur and whether the change would be limited by the initial 'tentative' objectives.

To overcome the rigidity imposed by pre-set Instructional Objectives, Eisner (1967:255) advocates the formulation of an Expressive Objective which he describes as

"an educational encounter, identifying a situation in which children are to learn, a problem with which they are to cope, a task in which they are to engage, but it does not specify what they are to learn from the experience".

An/

An expressive objective encourages diversity of response.

"it provides the teacher and the pupil with an invitation to explore, to defer, to focus on issues that are of particular interest to the enquirer".

This prevents the pupil being limited by the educational or artistic experiences which the teacher has deemed valuable. The end product is not pre-determined but develops as the pupil builds on his own experiences. This means that the outcomes are only identified when the product is complete.

"No matter what we thought we were attempting to do, we can only know what we want to accomplish after the fact. Objectives by this rationale are heuristic devices which provide initiating consequences which become altered in the flow of instruction".

(MacDonald, 1965:613)

This means that the end product cannot be assessed by applying a common standard, instead it must be observed to see what significant features it has achieved. The assessment criteria must be selected and applied retrospectively.

"it requires that the teacher or critic views the product with respect to the unique properties it displays and then, in relation to his experience and sensibilities he judges its value in terms which are incapable of being reduced to quantity or rule".

(ibid:614)

Harlen (1978) says that this method of assessing through observation

"can avoid the intrusion of testing into teaching",

but she adds the proviso that

"its usefulness depends on establishing a structure that ensures systematic assessments that minimise subjective reactions to pupils, and enables meaningful communication about pupils knowledge and skills".

This would involve the teacher making her repertoire of criteria explicit and recording her judgements which could then be used for diagnosis, for sharing information between teachers or for reporting the pupil's achievement to parents and/or employers.

The two models derive from different conceptions of education and also the particular characteristics of the subject being taught. If education is equated with shaping behaviour and with the transfer of skills from teacher to pupil, then an Instructional Objectives Model (using pre-set criteria) is acceptable. In mathematics or in technical drawing exercises, precision and uniformity of response are often the desired outcomes. But, if education is seen as

"an emergent process guided through Art",

(Eisner, 1969:41)

then the aim is not to mould the pupil but to stimulate his creative potential.

And while, in the learning situation a teacher might select a limited range from her repertoire of criteria to assess her pupils for both Modern Educational Dance and Modern Dance, an expressive objectives model of assessment/

ment with criteria which are retrospectively applied is the one which can be adequate for Dance.

The case for such an approach in the teaching of dance is strengthened further by the similarity of that approach to the process by which the art critic views and evaluates a Dance performance. Her purpose is to criticise the artefact. What is the critical process? How does the critic view Dance?

Fraleigh (1980:26) claims that

"Aesthetic perception of Dance is holistic consciousness"

and Freisen (1975:23) describes the method by which this may be achieved.

She says

"The first and prior skill in perceiving Dance is the capacity to subjugate theoretical modes of reasoning, to let the work 'be', and attend to it patiently gradually letting meanings emerge".

Gregor (1975:42) agrees but claims that the critic must also have the skill to analyse and recognise the contribution that each part of the dance makes to the whole.

"This non-analytic, non theoretical feeling response must be backed by analytic techniques for each aesthetic object is a unique structure and involves a new organisation of experience with each new object that is encountered. Its own organisation is unique".

She/

She does not, however, say whether the analysis is a concurrent or retrospective activity.

Cope (1975:47) however, clarifies this point. She presents a Goodness-of-fit model to show the process of assessment. She suggests that as the Dance unfolds the assessor views the performance on two levels. She concurrently sees the actual Dance being performed and visualises the model or ultimate in performance. From the mental picture of the latter, she extracts criteria to assess the former.

Whiting (1980:262) also describes assessment as

"a process in which the teacher compares the learner's response with an internally held criterion or mental image of the desired response".

All agree that assessors have a repertoire of criteria based on their knowledge and experience.

Nadel and Miller (1978:197) add a further dimension when they claim

"The most valuable art criticism is based on understanding and feeling"

The understanding is a pre-requisite of appreciation; it is that part of criticism which

"aims to sharpen the image, for to find value in a work of art you must first know it factually; without understanding there is no relevant object at all".

(Jessup, 1960:18)

The/

The 'feeling' is the source of the evaluation, it is an assessment of value which underlies aesthetic experience.

"The aesthetic experience is not finished in saying, so it is; but rather in saying so it is and thus it moves me".

(Jessup, 1960:197)

A complex issue emerging from the expression 'it moves me' concerns the evaluative potential of the concept of taste. For most people have a 'gut reaction' to any work of art in terms of whether or not they 'like' what they see; some will claim that no further scrutiny is required. Decisions like these can serve the amateur who wishes, for example, to buy a painting because it 'pleases him' or because he 'could live with it' but such qualifications which depend only on an expression of taste cannot be termed informed criticisms.

At the other extreme, some critics would claim that 'taste' should not be relevant at all, and that responsible criticism ends with factual explication. Ezra Pound's heated assertion

"Damn your taste, I would like to sharpen your perception and then your taste can take care of itself"

shows that in his view, criticism depends entirely on factual understanding and that expressions of taste are taboo. Jessup calls this stance

"the sophisticated error of the learned"

(Jessup, 1978:198)

Metheny (1968:88), considering 'meaning' in presentational form i.e. the meaning in the dance available to the observer, considers that in judgements or feeling responses to the dance

"value judgements or assertions of taste
are implicit"

i.e. that assessment is a holistic endeavour and that as elements are not disparate but intertwined, it is extremely difficult to discount the influence of taste. A further elaboration of the term 'taste' may help resolve this dilemma. Jessup (1978:201) explains

"Aesthetic taste may to begin with be understood to be cognate in meaning to literal, that is gustatory taste. It is something, a sensation which happens, no reflection or deliberation is involved"

but he denies that this completes the aesthetic experience.

For,

"the act of taste is the indisputable terminus of whatever in the aesthetic experience comes before and the essential referent of whatever comes after. What comes before is the total individual experience and the collective affective history of the cultural society in which the individual exists. What comes after is a review of the act of taste in the light of that experience and that history. It is within these contexts that the taste in question is determined as good or bad".

Miller (1980:26) finds that

Good taste is tolerant but discriminating - that is, that

"aesthetic judgement is referential to taste
but not without limit to taste"

and that

"as one's experience as a viewer grows,
his response will become more mature and
discerning"

(ibid:26)

These authors have suggested, with Gregor and Cope that the aesthetic response depends on experience. Perhaps this awareness has influenced inexperienced teachers of dance to avoid assessment issues.

For, although the knowledge or criteria which concern the structure of the dance can be found in books, both the perceptual awareness or 'understanding' which is necessary for these characteristics to be observed and the taste or feeling which allows them to be appreciated can only be gained through experience. For as Nadel and Miller (1978:197) claim,

"There are no substitutes for experience
and exposure as pre-requisites for the making
of aesthetic judgements".

The process of assessment, however, does not occur in isolation, it involves a complex interaction between teacher and pupil. Many factors e.g. role, power differentiation and reciprocity of expectation affect their mutual perception and impinge on their judgements and their behaviour. These are now considered.

Schutz (1965), explaining his term 'communicative common environment', says

"the world of one's daily life is by no means a private world of one's own making, but rather an intersubjective world shared with one's fellow men".

This being so, Rogers, (1982:1) writing of research into teaching and learning, warns that

"any studies which do not take into account the social context within which these activities take place can be of only limited value".

The publication of 'Pygmalion in the Classroom' by Rosenthal and Jacobson (1966)

"helped to open up the Pandora's box of the social psychology of Education".

(Rogers, 1982:2)

For their findings i.e. that teachers' expectations influenced their behaviour and in turn affected the self-concept of their pupils so that their expectations were realised, made a tremendous impact in the field of Education. These claims also stimulated many other investigations (Clairborn :1969, Barker Lunn:1970, Nash:1973) into this phenomenon, which Rosenthal and Jacobson titled 'the self-fulfilling prophecy'.

Barker/

Barker-Lunn's study revealed that school progress and academic ability correlated with self-concept in Primary School children, while Brookover et al (1965, 1967) claimed the same result for those in Secondary, i.e. those aged 13-18. Hargreaves (1972) suggested a limitation to this global claim. He postulated that before a teacher's judgements affected a child's self-concept several conditions had to prevail. He wrote

"teachers' and pupils' judgements must be congruent, that is, pupils must see themselves in the same way as their teachers do, and pupils must also value their teachers' opinions".

Glick (1968) too, indicated

"the lack of consistent empirical associations between individual-teacher and individual-student variables"

and he alerted his readers to the power of other social dynamics in the classroom.

Schmuck (1978:231) agreed, claiming that because

"the popular and conventional view of the educational process among educators seems to be that teaching and learning occur in two-person units involving the teacher and each individual student, the group dynamics within the classroom are often de-emphasised".

This/

This assertion developed from an earlier study in which Schmuck and Van Egmond (1965), attempting to isolate variables affecting the academic performance of boys and girls found that both were significantly influenced by their position in the peer group as well as their satisfaction with the teacher. The variable 'teacher satisfaction' shows a link with Hargreaves (1972) research.

But this study, concerning the assessment of Modern Dance, concentrates on psychomotor performance rather than on the academic. The social context is an assessment situation which is a particularly personal one for it is made on the body rather than on some external artefact. The social dynamics involve both teacher-pupil, pupil-pupil and group interaction. This being so, this review will concentrate on the literature which concerns

"that aspect of the self-concept which pertains
to attitudes and experiences involving the body"

(Wright:1960)

an aspect variously termed body-concept, body-image, body-awareness and body-schema. This, in order to identify and recognise the effects of extraneous non-dance factors on the assessment of dance.

Whiting (1973:45) offers this definition of body concept

"Body concept is a global term embracing
a diversity of information pertaining to
mental representations of the body gathered
from different viewpoints".

Meredith (1966) explains that the process of concept formation is a special type of learning which, depending upon psycho-physical processes takes time and requires a variety of stimuli and reinforcements. He claims that

"The/

"The process is never fully determinate
for even when the concept is well established
it can suffer neglect or inhibition, but it
can be revived by further reinforcement or
modified by new stimulation".

This explanation helps clarify Witkin's (1965) definition of body-concept which embraces both the learning involved and the interactive effects of what Whiting terms 'the multi-stimulus determinants'. Witkin explains the body-concept as,

"The systematic impression an individual has of his body, cognitive and affective, conscious and unconscious, formed in the process of growing up".

To Witkin the impression is gained through the totality of experiences which a child has, involving his own body and those of others. The information gained is conceptualised and structured by the child into a meaningful framework.

Benyon (1968) offers rather a vague definition of body-concept when she describes it as

"An overall concept of one's body and its movements with relationship to varied environments"

but in her text she explains that a person with a developed body-concept will react to environmental stimulation by making appropriate movement responses. This type of awareness or knowledge may be unconscious but its acquisition means that chosen movements are immediate and appropriate to external demands. In contrast, a negative body-concept hinders efficient movement.

In/

In her work with slow-learners Benyon found that children referred to her clinic because they had either language, discipline or emotional problems, displayed the same fundamental areas of weakness. These, she claimed were

"Body image, spatial orientation, sensory integration"

(Benyon, 1968:123)

and in her observations, she offered what would be termed an operationally-defined limited body-image. Benyon recorded that

Each child was 'insecure' with himself he was not aware of what, where or who he was or exactly how he was functioning with relation to his environment. His body often baffled him as it got him into constant trouble by bumping into things, tripping over itself, getting 'lost' in clothing and failing to allow him to ride bikes, climb trees or play ball like any of his friends. He also found himself forgetting about his body often acting on impulse with total disregard for the consequences.

Harris (1979:189), Kephart (1960:191) and Schilder (1935:144) all emphasise how self-perceptions change in relation to skill acquisition, and as young people especially, have

"a high regard for physical ability and skill"

(Arnold, 1972:97)

there/

there are social as well as psychological implications for those who are physically inept. For success is a crucial social value and the immediate and obvious evaluations provided by dance and sport constantly reinforce the impressionistic judgements which form the body-concept. Clumsy children are not chosen for performances or teams by their teacher; they are left out of group activities by their peers, they may interpret this rejection in a wider social framework which in turn may influence their motivation, their participation and their performance.

Many studies, e.g. Hall and Lindsay (1957), Parnell (1958), Sheldon (1954), Sugerman and Harimon (1964), have researched into the relationship between body type associated personality characteristics and participation in dance or sport.

Secord and Jourard (1953) focused attention on the relationship between body cathexis, or the degree of satisfaction an individual awarded his body, and the feelings of confidence or anxiety he had towards himself. In their research, they found that college students who had positive satisfaction towards the body felt more secure and were freer from inferiority complexes than those with negative body cathexis. They presented correlations between body and self-cathexis of 0.58 for males and 0.66 for females and subsequent studies (Johnson: 1956, Rosen and Ross:1968) have verified this degree of relationship. The researchers also showed that those who expressed dissatisfaction with their bodies scored low on performance tests.

Sheldon (1954) classified body type on the basis of the components of endomorphy, mesomorphy and ectomorphy. He allocated the proportional presence of each type on a 7 point scale, thus allocating individuals a somatotype.

To the predominant endomorph, a fat, soft and poorly muscled individual who found difficulty in activities which required him to overcome his own body weight, Sheldon attached the temperamental traits of relaxation and comfort i.e. viscerotonia. To the mesomorph, with rugged physique and predominance of muscle/

muscle tissue he linked the temperamental correlate, somatonia, which was marked by a liking for exercise and physical challenge, aggressiveness and action. And the ectomorph, the thin, fragile but agile individual had the associated temperamental characteristics, cerebrotonia which were evidenced by apprehension and uncertainty in social situations.

Sheldon's high correlations between physique and temperament (all over 0.70) have been viewed with some scepticism by psychologists, notably Eysenck (1967), however others (Hall and Lindsey 1975, Lerner 1969, Sleet, 1969) have claimed that Sheldon is eminently correct in his association between physique and personality. Several studies have examined the extent to which individuals ascribe stereotyped behavioural patterns to the three body types. (Lerner and Gillert, 1969; Scheer and Ansorge, 1975), and findings have shown that the mesomorph was consistently perceived as the most socially desirable while the endomorph was ascribed the least desirable traits. Lerner, (1969:366) concluded that

"All investigations supported the hypothesis that the negative-positive dimensions of body build-behaviour stereotypes are generalisable across age, sex, race and geographical location across the United States".

The relevance of these studies for the assessment of Dance is that positive and negative expectancies, affecting assessment, may be attributed to the pupils purely on the basis of their appearance.

One study which showed no bias due to the performer's somatotype was Hatfield and Landers (1976) investigation into Observer Expectancy effects upon Appraisal of Gross Motor Performance. This study was structured along similar lines to the Rosenthal and Jacobson investigation in that three groups of assessors/

assessors were required to make judgements upon students of similar performance ability but of different body type. The three groups were fed different expectancy effects. The first group was told that they were assessing superior performers (positive expectancy), the second was given to expect inferior performance (negative expectancy), while the third was given no expectancy. The results showed that the positive expectancy group assessed greater time-on-balance ($p < .05$) and fewer performance errors ($p < .05$) than the negative expectancy group and the results, after post-experimental checks revealed that the induced bias had been attained. No bias due to the performer's somatotype was found. In this study, however, the observers were given specific easily-measurable criteria - the performance was judged on the basis of two parameters; time-on-balance, (operationally defined as the total time during each 40 second trail that the stabilometer platform was not in contact with its base) and performance errors, (operationally defined as the total number of contacts between the stabilometer base and the platform during each trial). This type of measurement may have reduced the possibility of somatotype-bias.

Franks and Deutsch (1973), however alert their readers to the fact that assessment of complex-motor skills

"cannot use measuring tools in a laboratory context, and so methods such as teacher observation must suffice"

and they claim that

"such observational techniques are highly susceptible to bias on the part of the observer".

(ibid:87)

Certainly, /

Certainly, even in a very tightly controlled study, concerning the assessment on only two dimensions (time-on-balance and performance errors) Hatfield and Landers found that

"the first hypothesis, which predicted that subjective-performance evaluations are biased, such that positive-expectancy performers are attributed less error from their actual score than are negative-expectancy performers, was supported".

(1976:59)

Given this information i.e. that pre-evaluation information did bias the observer's performance estimations, the effect of other influences will now be considered to see how this bias in assessment may be compounded.

Stephenson and Jackson (1980:178) investigated 'The Effects of Training and Position on Judges' Ratings of a Gymnastic event'. The study sought to answer experimentally two questions, namely 'Are judges' ratings a function of training' 'Are judges ratings a function of the position from which the performance is viewed?' Their findings indicated that systematic differences were attributable to judge training and judge position i.e. that the combination of extensive training and frontal viewing of performance created a condition in which judges recorded the greatest number of faults. In this particular study, where

"extreme care was taken to control all the variables that may affect judges' ratings".

(Stephenson and Jackson
1980:180)

significant/

significant differences were still found ($p < .01$). The authors reinforced the need for standardising the procedures by which such assessments are made as

"subtle differences in judge experience or position could result in biased ratings".

Whiting (1975:21) also considered the effect of the teacher's experience in assessment, and claimed that

"little is known about the analytic process (of assessing) or the relative proficiency of teachers of movement skills to perform this crucial teaching task".

This situation led Biscan and Hoffman (1976) to investigate

"the skill of the teacher, both in establishing a visual model and in being able to compare such a model with the attempts made by the learner".

They did not refute the process identified by Whiting and Cope, but they questioned whether all teachers possessed the inherent and necessary skills. To provide an answer they set up a study to determine whether physical education teachers and students possessed a special facility for assessment of a movement pattern which they termed

"a comparative-analytic skill"

(ibid:161)

The results showed that physical education teachers and students had an advantage in a comparative-analytic task when they were familiar with the motor prototype, but that they were no better equipped to analyse a novel movement/

movement than a classroom teacher. This means that experience and training in physical education helped teachers

"to formulate criterion images of sport-related movement and to compare those images with learner responses"

but that the training did not confer a general ability on physical education teachers (including teachers of Dance) to analyse movement.

From Nadel and Miller's claim that 'experience and exposure' led to more sophisticated aesthetic judgements, one could assume that as teachers gained observational experience, their increasing width of association with motor skills would be reflected in their accuracy of assessment.

In Biscan and Hoffman's study, however, physical education students scored significantly higher on analytic tests than did the 'veteran teachers' i.e. those with ten years experience. This finding reinforced Hoffman's earlier claim (1971:51)

"that the importance attached to development and maintenance of analytical proficiency diminishes as teachers move further beyond their undergraduate experience"

in other words that the skill must be practised if it is not to atrophy, and that experience need not necessarily mean accuracy in assessment.

Sheer (1973:81) has reported another systematic source of variance i.e. that judges' ratings are influenced by the order in which individuals perform. Using the results of a High School assessment, Sheer found that three of the seven events produced a significant order effect. In these three events, lower scores were awarded to competitors who performed in the first one-third of the order.

The sources of bias have so far concerned either the assessor or the organisational effects on assessment. But Cottrell(1972:181) emphasises

"the importance of identifying personal and situational factors that influence evaluative apprehension and hence performance".

Studies by Ferreira and Murray and by Wankell have investigated such phenomena and their results are now considered.

Ferreira and Murray's (1983:16) study was done to determine whether Spielberger's scale (1966) was an appropriate measure of anxiety for motor activities. In the study, all 56 subjects performed 15 pre-treatment trials, then they were sub-divided into two groups. The first performed 6 more trials with no audience while the other group had an audience of three, an audience, "with scoreboards, set up as evaluators", situations which Ferreira and Murray termed

"anxiety and non-anxiety producing environments"

Spielberger's state-trait anxiety inventory assessed the subjects state and trait anxiety before and after the trials. The only results to show significant differences were the mean state-anxiety scores for the group with the audience ($p < .05$). All other contrasts were non-significant.

The researchers claimed two findings. First, that the presence of an audience increased the subjects state anxiety scores but did not affect the subjects' trait-anxiety scores, and second, that the state-trait anxiety inventory was an appropriately sensitive measure of trait and state anxiety in motor tasks.

Wankell's/

Wankell's (1978) study, however, showed that audience conditions did not necessarily affect performance. He claimed that

"the state anxiety measure (Spielberger's STAI) provides corroborative evidence that the number of observers present did not significantly affect evaluative apprehension"

but gave the explanation

"that the failure of the audience conditions to result in increased evaluative apprehension might be that the subjects did not perceive the observers to have sufficient expertise to evaluate their performance on others"

one which was derived from previous research by Henchy and Glass (1968) and Sasfy and Okun (1974) who indicated that

"the expertise of the audience is a significant factor affecting social facilitation"

and from Cottrell's (1972) study which indicated that

"evaluative apprehension is a necessary condition for mediating audience effects on performance".

This was a similar finding to Hargreaves (1972) claim that the pupils must value the teacher's opinions before his judgements were valued.

Given these considerations, i.e. that pupils do not have the same basic material with which to work, that this unfairness is compounded in a social system which awards those who have, that an assessment process which compares one to the other is fraught with bias, that the validity of comparing dances one to the other is questioned, can a method of assessment be found which alleviates these problems?

The last issue to be examined is criterion-referenced assessment, to see if the underlying philosophy and practical application of this approach to assessment is suitable for Dance in School.

Pilliner, (1979:39) explains that

"Criterion-referenced assessment provides information about what pupils have or have not achieved in a particular area of study".

This information is gleaned from assessing

"their performance on various kinds of tasks that are interpretable in terms of what pupils know or can do without reference to the performance of others".

(Brown, 1980(b):7)

Popham, (1978:90) emphasises how different this conception of assessment, i.e.

"trying to get a fix on just what it is that pupils can or can't do".

is from

"trying to determine the status of examinees according to how they stack up against one another",

and he applauds Glaser's differentiation (1963:519) when he states

"whereas norm-referenced measurement strives for relative status determination, criterion-referenced measurement strives for absolute status determination".

Norm/

Norm-referenced assessment aims to rank-order pupils according to their 'ability at the subject' i.e.

"where ability is defined as intrinsic aptitude' a single dimension along which pupils vary and can be ranked".

(Drever, 1983:54)

Tests are designed to produce a spread of scores so that the 'able', the 'average' and the 'failures' clearly emerge. The assessment is reflected in a single score, it does not provide a description or a profile stating what pupils know or can do. Burgess and Adams (1980:3) title this current dependence on scores "The present inadequacy", and even Ebel, (1961:640), despite his commitment to norm-referenced assessment, concedes the inherent limitation of a method which denies a descriptive report.

McIntyre and Drever offer different but far-reaching consequences of this same restriction. McIntyre (1970:70) shows that this emphasis on a final score

"distracts from the important qualitative characteristics of a pupil's performance ... and robs the teacher and pupil of valuable information without which neither teaching nor learning can improve".

He contends that the most valuable outcome of assessment for both pupil and teacher results if a detailed picture or description of the pupils achievement is subsequently used as feedback to guide future teaching and learning.

Popham, (1975:22) also claims that this cybernetic process is

"an indispensable step in promoting instructional improvement"

Drever/

Drever, (1978:46) pinpoints the influence of norm-referenced scores or grades on the pupils' motivation to learn. He claims that

"pupils learn that what matters is not their own achievements, but how they compare with others and they develop a pre-occupation with making global judgements about their inadequacy as scholars or even as people".

Satterly, (1981:48) too, claims that

"a spirit of competition is inimical to the maintenance of a climate for learning".

The competitive element has also been considered by Rowntree (1977:41) when he says

"All assessments involve comparisons ...

but he mitigates this statement by explaining that

"if these comparisons are between the pupils' performance and a criterion rather than between pupils, assessment can be meaningful and motivating for each".

Criterion-referenced assessments can be meaningful and motivating because criteria which all pupils are expected to satisfy can be included in assessment. For

"they (i.e. the assessment results), need not produce considerable score variance and so they can retain items which are based on primary curricular emphases".

(Popham, 1975:61)

This/

to underline the point that

"teachers' intuitive and informed assessments of pupils are not necessarily an adequate substitute".

This is because the information sought from criterion-referenced assessment is specific, it must identify what tasks the pupil can perform so that relevant teaching may follow.

Pilliner, (1979:38) explains that the constructor of a criterion-referenced test must design it,

"So that inferences can be made from the pupil's performance on each one of the several component parts into which the skill can be analysed";

for

"A criterion-referenced test is used to ascertain an individual's status with respect to a well-defined behavioural domain".

(Popham, 1978:93)

Popham recognises and shares the problem of creating such tests. As he says

"Accurate descriptions of examinee performance do not appear magically, we have to figure out how to create them. The task is to devise effective mechanisms for pinpointing what an examinee's performance really means".

(ibid:95)

In/

In some areas of the curriculum e.g. those concerned with 'basic' skills where work is clearly structured, these 'mechanisms' may be readily identified.

But,

"if the skills and knowledge to be acquired are of a different and probably more complex nature, or if teachers are unwilling to formulate their teaching aims in terms of instructional objectives (e.g. their concern may be with responding to what pupils do or produce rather than with predetermined ideas about what the outcomes of instruction should be), then assessment will depend on the development of a variety of different conceptions of criterion-referencing which may be unsuited to sophisticated technical treatment (i.e. using advanced statistics and computers).

(Brown, 1980(b):52)

If creative activity is a central feature of the subject, it is difficult to pre-set criteria (in other than general terms) which will be adequate and relevant for assessment. Nevertheless the characteristics of creative work have been identified by Jackson and Messick (1965) as

"novelty, appropriateness, transformation and condensation".

Each of these criteria or conditions must be satisfied, they suggest, before a product can be deemed 'creative'. By novelty, they mean that the product should be original, but this in itself is not of sufficient import. It must also be relevant or appropriate in context, it must involve a transformation or radical shift in approach to the artefact and the final product must be such that

"continued/

"continued contemplation fails to exhaust its meanings and implications".

(ibid:65)

These criteria, specified in advance and identified post hoc provide a basis for the identification of precise criteria against which pupils' performances may be assessed.

The philosophy of criterion-referenced assessment and its practical application would therefore appear to be suitable for the assessment of Dance. In favouring a non-competitive ideology it fosters an atmosphere in which creative work can thrive. Its qualitative and descriptive nature allows the more intangible features of dance e.g. expressiveness and aesthetic coherence to be assessed. It can identify specific achievement and give to each pupil

"a more honest picture of the adequacy of his own learning".

(Drever, 1978)

Throughout the Review, questions have been asked and answers have been taken from the Literature. The study will ask these questions again in a practical situation and these findings and the theoretical models will be compared.

Other questions will surround the problems which teachers meet in introducing and implementing criterion-referenced assessment and these conceptual and contextual/problems will be monitored, along with their solutions, if any are found.

The aim of the study is to guide immediate practice and possibly to influence future developments.

If, for example, criterion-referenced assessment can be successful in terms of providing adequate and appropriate information to teachers, pupils and parents, and if it can be shown to be a form of assessment which interests and motivates/

motivates the pupil and one, moreover, which is manageable by the teachers, in terms of feasibility and workload, then it may form a basis for developing criterion-referenced certification. This would be instead of norm-referencing, (i.e. grading and therefore competition and disillusionment for the less able and collapsing the information gathered into this grade) which is at best a negative action and at worst a meaningless statistic.

In this review, little attention has been given to the extensive North American literature on criterion-referenced assessment. This is because the sophisticated testing and resultant statistical analyses could be neither realistic nor appropriate in a situation where one teacher and many pupils are actively engaged in the dance. Instead, the literature which advocates diagnostic assessment through observation and recording is used as a basis for the formulation of the hypotheses. This is because it is much more closely allied to the type of investigation at hand, i.e. one where assessment can most happily remain as a natural part of the ongoing cycle of teaching.

Chapter 2

RESEARCH DESIGN

The Research Questions

The Research Strategy

Principles for Action

Choice of Research Venues and Personnel

RESEARCH DESIGN

In the review of Literature, a number of questions were posed to clarify the framework of knowledge and assumptions from which the questions to be investigated could be formulated. The question, 'What is Dance?' firstly showed that teachers have different conceptions of Dance and different purposes in teaching Dance and secondly highlighted the different features of Dance which would influence the choice of an assessment strategy. The question, 'What is Criterion-referenced assessment?' detailed the intrinsic philosophy of this approach to assessment, indicated a 'match' between the components of Criterion-referenced assessment and Dance and stimulated the investigation of the suggestion that Criterion-referenced assessment is an appropriate and realistic method of assessment for Dance in Education.

Given the knowledge that teachers have different perceptions of Dance, the investigation took cognisance of this fact and formulated a number of research questions to throw light on the implementation of criterion-referenced assessment in each of the two most prevalent situations i.e. where teachers see Dance as part of a general, personal education and where teachers see Dance as a performance art.

As it was anticipated that the investigation would provide Action knowledge i.e. new knowledge to guide others embarking on the same strategy, the research questions were deliberately chosen to concern key issues which the teachers were expected to encounter at different stages of the innovation i.e. conceptualising criteria, applying the new assessment strategy, recording and reporting the assessment information and finally evaluating the procedure. The answers were expected to provide evidence to confirm or reject the main research hypothesis, 'that Criterion-referenced assessment is an appropriate and realistic method of assessment for Dance in Education'.

THE RESEARCH QUESTIONS

1. Can teachers formulate criteria which reflect, to their own satisfaction, their purposes in teaching Dance?
Is this possible within both the two main approaches to Dance?
If so, how do the criteria differ?
2. What procedures do teachers find practicable for making assessments in relation to each of the various kinds of criteria?
3. What changes occur in teaching to allow criterion-reference assessment to occur? What effect does the formulation of explicit criteria have on the frequency, the style or the criteria used in informal diagnosis?
4. What criteria do pupils use to assess their dances? Do, and in what ways do these criteria differ from the teacher's criteria?
5. Can teachers compile profiles for reporting information to Pupils and Parents? How does the information gathered from the two types of situation differ?
6. Can pupils' self-assessment feature in these profiles? What benefits and problems does this generate -
 - (a) for pupils?
 - (b) for teachers?
 - (c) for school policy?
7. How do the teachers, pupils and parents evaluate this new assessment strategy?
8. Do other teachers consider that these findings facilitate their introduction and implementation of criterion-referenced assessment for Dance?

THE RESEARCH STRATEGYSECTION ONE

As the knowledge sought necessitated a detailed and prolonged study of the innovation in two kinds of situation, the research strategy chosen for the investigation was that of two action-research Case Studies in two schools.

This method was chosen in preference to a Survey for the following reasons.

Firstly, criterion-referenced assessment was a new strategy for Dance in Education and few teachers would consciously have attempted to use it.

A simple Survey, through systematic observation and/or questionnaire was therefore not considered to be a realistic or productive method of collecting data. Secondly, 'Surveys before and after action' would have been inappropriate because this would have implied a simple, standardised action across a range of situations. It seemed unlikely, however, that appropriate action to stimulate the use of criterion-referencing could be either simple or standardised. And while a Survey required that the research questions were in their final form before the investigation began, a Case Study Method could retain the freedom to develop these questions as the innovation proceeded and as new issues emerged.

More positively, the knowledge which seemed most useful and which was implied by the research questions, was complex; it would depend on the detailed study of both the individual situations and on the changes towards criterion-referencing being attempted in these situations.

A Case Study Method was therefore considered the most appropriate choice.

It allowed the researcher to be immersed in the field for a considerable period of time to understand each distinctive situation and to find what was contextually relevant. It permitted a lengthy period of naturalistic observation so that the researcher could appreciate the problems which the innovation might generate, recognise the parameters of possible developments and/

and gauge the reactions of the participants to suggested change. It allowed the researcher to discover if and how each teacher's stated aims were manifest in her Dance content, her teaching methodology and in her assessment, so that ideas for change might be appropriate and realistic. It gave time for both teacher and researcher to differentiate between conceptual and contextual issues and therefore to document an as-accurate-as-possible account of events despite the fact that the programmes were, in relation to assessment, innovative, and the knowledge that the teachers' consciousness of some aspects of what they were doing was inevitably heightened.

It gave time for a supportive working relationship to be established. This was very important as the philosophy of criterion-referencing was new and complex and only in this atmosphere could ideas and changes be freely discussed and tensions and misinterpretations be avoided.

The disadvantages of the Case Study Method were also recognised and steps were taken to minimise these. The first, that of limited generalisability, most usually concerns statistical generalisability and this Study makes no pretensions to this; however this claim could also be advanced if the situations chosen for the research were too specific, i.e. lacking features found in many other contexts. Recognising this, this Study was deliberately housed in two town Comprehensive schools, i.e. 'normal' situations; it involved a range of mixed-ability classes, i.e. 'normal' pupils, and it had only average or 'normal' facilities. Each setting had therefore features which matched those of many other teachers. But each was unique in many ways, in the people concerned, in the ways they experienced the innovation and in the reactions they made to it, and while it was possible to control to some extent the objective and observable features of the situations, it was not possible to predict how other teachers would recognise the situations described as similar to their own.

A most important decision made to aid generalisation concerned the two teachers chosen to participate in the research. It was that the practice of each teacher should reflect one of the two most prevalent stances found in schools, i.e. one should value Dance as part of a personal, general education, the other as a performance art. This to allow the greatest number of teachers to identify with some, if not all of the practices of the participating teachers, or at least to extract pertinent happenings and transfer the knowledge gained in that situation to their own.

The second disadvantage of the Case Study Method was that the research could have bias in the collection of Data, due both to the personal interpretation of the researcher and to the effects of the presence of the researcher and the research procedures. A number of steps were taken to help overcome these charges.

Firstly, statements reported and claims made by the researcher were subject to a number of checks to try to ensure that the information given was an accurate picture of what actually occurred. For example, accounts of what happened in lessons were based on both direct observations and on transcriptions of tape-recordings. The researcher then discussed the findings with each teacher each week so that the discrepancies between the researcher's perception of events and the teachers recollection of these same events were immediately recognised and either resolved or reported as such. Data was gathered by different methods to identify inconsistent perception of the same incident and this was further discussed with each teacher to allow a true and agreed picture of events.

Secondly, the researcher planned both observation and intervention so that changes were gradually introduced, e.g. periods of observation by the researcher were at first confined to short times with 'good' classes, and increased to complete lessons with all the classes once the teacher was able to relax, pupils were invited to try out the tape-recording and video facilities and there was never/

never any compulsion to participate. Both teachers and pupils had immediate access to replays and whenever possible, duplicate tapes and transcriptions were left in school for individual study. These arrangements were made to try to minimise personal and procedural reactivity.

In this study, the time allocated to fieldwork was one day per week for two years in each school. The change was the introduction of a new assessment strategy. The researcher's aim was to help each teacher implement the change and thereafter evaluate the realism and appropriateness of criterion-referenced assessment for Dance in her situation, given her practices and her contextual constraints.

As the researcher was attempting to stimulate the teacher to attain goals not previously considered, the next step was to involve Collaborative Action Research, as opposed to Ethnographic Research where the aim would have been to avoid disturbing the scene. The term 'Action' research was distinguished from purely observational Case Study research on one hand and from simple Curriculum Development on the other, by the fact that the name signified that the hypotheses which were to be tested derived from a theoretical model, and that the primary focus of the study was on the consequences of the researcher's actions. The first point, which distinguishes the study from simple curriculum development, indicates that the concern was to test and explore ideas about causes and consequences, and to attain understanding of such causal relationships, not just to establish pragmatically successful procedures. Closely related to this is a concern with the potential generalisability of the ideas to be investigated. The second point, on the other hand, emphasises the researcher's acceptance of responsibility for the consequences of her actions in the practical situation, and the need to achieve a unity between the practical actions being taken and the research ideas being investigated.

The term Collaborative Action Research indicated that the researcher and the teacher would work together to bring about a changed situation. 'Collaboration' meant shared responsibility and a partnership approach towards the innovation, i.e. involving the teachers as co-researchers. This meant that the teachers were the action-researchers whose actions were the primary focus of study while the full-time researcher had a supportive but ancillary role. In this mode, each teacher was involved in setting the goals for the research, in formulating hypotheses and in implementing the procedure. She was also required to assess her effectiveness in bringing about the change.

As a co-researcher, the teacher's actions were guided by hypotheses which were believed to be valid but which were to be tested in a new situation. The advantage of adopting this model was that the teachers were more likely to remain totally involved through having the responsibility of determining the direction, the pace and the appropriateness of the action in their own situation.

The disadvantages of involving the teacher as co-researcher were also recognised, e.g. that tensions could arise if the two researchers disagreed on priority issues, and that the workload for each teacher would be increased as she had to be willing to be involved in a lengthy experiment with unknown outcomes.

The alternative model would have placed the researcher as catalyst and the teacher as implementor, putting the suggestions made by the researcher into practice but not being expected to theorise or put forward ideas for action or evaluate the success of that action. This model was rejected as the focus would then have been on the effects of the researcher's actions on the teacher rather than on the substance of the innovation. This could have been limiting and counter-productive for experienced teachers.

PRINCIPLES FOR ACTION/

PRINCIPLES FOR ACTIONSECTION TWO

The investigation, covering the introduction, implementation and evaluation of criterion-referenced assessment as a new strategy for Dance as part of a personal, general education and Dance as a performance art was a complex and lengthy undertaking. The researcher was not only an observer who attempted to understand and report the existing situation, but an actor who deliberately participated in and influenced the teachers' actions while gathering data to assess their effectiveness.

As such, a number of principles were imperative both to structure and guide the action and to ensure that the data gathered gave an accurate and valid picture of events.

THE PRINCIPLES

1. The goals of the research and the role-relationships within it were to be clarified for teachers and pupils. The teachers were to understand that the investigation was to explore the possibilities of implementing criterion-referencing and that data giving evidence of what was difficult to organise, unsuccessful in practice unrealistic in terms of time or effort, or conceptually confusing, was as important as that which reflected the 'successful' or straightforward issues. For this information would permit deeper understanding of the factors which influenced the expediency of the assessment strategy.
2. The relative position of teacher and researcher i.e. as a partnership was to be clarified and reinforced by adopting the teachers' ideas and strategies whenever possible. This to give the teachers confidence in asserting their views and to prevent them editing information because of their perceptions of the researcher's goals.
- 3./

3. In similar vein, and to avoid the researcher seeing only 'what she wanted to see', it was agreed that from time to time, another member of the Department would act as impartial observer or as confidential interviewer, and that his findings would act as discussion points. This to minimise bias in the collection of data.
4. In the early stages of the innovation, pupils were to be informed about the purposes of the innovation, and their participation in terms of trying out new ideas or giving opinions of new proceedings was to be invited. This was considered important especially for the seniors, for the topic was assessment, and pupils were expected to be sensitive about this area. Explanation could therefore prevent tension and possibly avoid resentment altering the pupils' behaviour and/or inhibiting their participation.
5. The action was to be informed by explicit hypothetical principles, i.e. explanatory principles of how certain kinds of action could lead to certain kinds of outcome in certain situations.

The initial research questions arose from an analysis of the research situations and structured the early formulation of hypotheses about what kind of action would lead to the desired change. The action was then taken and evidence gathered to find if the intended outcome was achieved and the hypothesis verified. If not, steps were taken to investigate why, for there may have been a number of reasons which counteracted the automatic falsification of the hypothesis, e.g. the researcher may have had an inaccurate perception of the situation in which she was to act, the principles might have been inadequate for that situation, or unforeseen circumstances might have altered the course of events and therefore distorted the outcome. If possible, the reason was to be identified and explained and an alternative or amended hypothesis about other action which might be more effective generated./

generated. It was realised, however, that action-research, like the traditional experiment cannot verify principles, only falsify them.

6. The investigation was solely to be concerned with criterion-referenced assessment and deal with immediate issues. No forward planning was to be considered because of the unpredictability of future events. Criteria were to be identified per se and certification and the formulation of grade-related criteria was to be ignored.

CHOICE OF RESEARCH VENUES AND PERSONNEL

As interaction between the researcher and the teacher was to be intense in each situation and as the three phases of the innovation i.e. introduction, implementation and evaluation were to be considered, it was decided to involve only two schools in the research. A number of criteria were used to guide the choice of teachers and schools.

CRITERIA FOR THE CHOICE OF SCHOOLS

1. Access to schools was to be agreed by the Advisor of Physical Education, the Head Teacher, the Principal Teacher of P.E. and by the Teachers of Dance.
2. Both schools were to be Comprehensive Schools.
3. Class sizes, facilities, timetables etc., were to be similar so that the outcomes of the innovation could be more readily attributed to the differences in the Dance programme than to different features in the schools.
4. Facilities for Dance were to be adequate so that the programme was not disrupted on 'wet weather' days. (In some schools there are not enough indoor areas for each class and inclement weather means that spaces must be shared. Pupils anticipating and dressed for different activities come together and the normal programme may have to be disrupted to provide activity/

activity for all).

5. The Dance area was to have a sprung floor and efficient recording facilities.

CRITERIA FOR THE CHOICE OF TEACHERS

1. One teacher was to teach Dance as part of a personal, general education, the other as a performance art.
2. Each teacher was to have an established programme for Dance for at least S1-S4 and preferably for S1-S6.
3. Each teacher was to be experienced so that she would be able to visualise the implications of the innovation on her present practice, and so that she could make decisions with confidence and based on her expertise.
4. Each teacher was to be at least interested in developing assessment for Dance and to be aware of and agreeable to the extra work involved. These criteria were set because the Study wished to introduce, implement and evaluate the assessment strategy in two years. There was therefore no time to develop a programme which would then be assessed, or to convert a teacher with anti-assessment views.

These set criteria did preclude a random selection of schools and teachers. Before the final choice was made, however, eleven schools were visited and invited to participate in the research. Nine were agreeable. Of those nine, only five could offer a programme of Dance which lasted throughout the year. These schools were then sub-divided into two groups according to the ideologies, commitments and practices of the teacher of Dance. The final choice thereafter depended on time-tabling and practical (distance, time, cost) considerations.

CHAPTER THREE

This Chapter describes the general context of the Study in each of the two schools chosen to participate in the Research and details the information available at the time of decision to explain and justify that choice.

Both schools and teachers met the criteria set out in the Research Design Chapter; these are now extended to provide a picture of the research situations at the start of the Study, so that developments viewed against this backcloth, may be interpreted in context.

CHAPTER 3

The schools chosen for the research were two large Comprehensive Schools (1,700 and 1,500 pupils), in dormitory towns of a major Scottish city. There was a similar social mix in each, some Parents travelled to the city each day and others were employed in local industries. Both schools were overcrowded and classes were large (30+ pupils in the junior groups).

One school had been built as a Junior Secondary for 500 pupils in 1938, and the building was now surrounded by 'temporary' prefabricated huts. In 1960, a Games Hall and a Swimming Pool were added to the original Physical Education Department which had only two small Gymnasias and Playing Fields. Despite these additions, however, facilities were still strained especially on wet-weather days when indoor programmes meant that all pupils had to be accommodated in restricted spaces. The other school was a purpose-built Comprehensive (1962), but the surrounding catchment area had grown and activity space was limited. There were two Gymnasias, an Assembly Hall, a Swimming Pool, Playing Fields and a small multi-purpose room which was mainly used for fitness work. Neither school had a Dance Studio, but an area with a sprung floor was available for Dance, and in both cases tape-recording facilities were adequate and the shared use of video equipment was possible.

In both schools, the teachers of Physical Education had duties outwith the department. Some taught in feeder Primaries, others were involved with Anatomy, Physiology and Health. They were also responsible for extra-curricular activities such as matches or inter-school workshops held after school or on Saturdays. They were extremely busy. Each member of the Department had a specialist activity and was responsible for promoting that activity and for keeping abreast of new developments.

The Pupils were divided into alphabetically-organised groups in S1 and S2, but in the middle and senior classes, subject choice had a streaming effect as the 'non-mathematics' or the 'non-language' groups came to Physical Education together./

together. All pupils had Physical Education as a compulsory subject from S1 - S6, although the non-certificate groups and those with just one or two examination classes had more than most.

Both schools used the Block System within the departments; one arranged the programme in six-week blocks, (i.e. in twelve lessons of thirty-five minutes), the other in eight-week blocks, (i.e. in eight lessons of sixty minutes). This type of organisation had been purposely chosen to give a width of experience rather than a depth study, and it was envisaged that this taster situation in S1 and S2 would allow pupils to make a more informed choice when they came to select their own activity programme in the senior school. The senior programme included out-of-school activities such as skiing or golf, and these aspects of the programme were also valued for their link with recreational activities which the pupils might enjoy post-school.

Both Principal Teachers were anxious that Dance should make a very significant contribution to the Physical Education programme. They valued the enthusiasm and skill which was generated in the Dance area and actively encouraged the Dance teachers to develop their subject by showing interest and by allocating a fair share of teaching time to Dance.

Many features in the schools were similar, but the assessment strategy in each was different and these differences are now explained.

ASSESSMENT IN PHYSICAL EDUCATION

The following paragraphs show the assessment situations in each Department at the start of the Study, so that the baseline for developments in introducing criterion-referenced assessment for Dance is understood.

SCHOOL 1

In this school the Physical Education department was required to produce one mark, S+, S, or S- meaning highly satisfactory, satisfactory or less than satisfactory, for each pupil for each activity. The mark was the result of
a/

a subjective judgement by the teacher and was an amalgam of the pupils' skill, effort, attitude and motivation. The separate activities were listed on a report so there was no need to average marks across activities. A small space was available for the teacher to make a comment if this was considered necessary. The teachers in the Department were reasonably happy with this arrangement, although at the start of the research they were aware that the Munn and Dunning proposals, if implemented, would require much more detailed information. As a result, they were beginning to doubt the adequacy of their own system. The teachers were unanimous in their view that they did not wish to become involved in "endless testing and measuring". They were also sceptical about reporting detailed information about prowess in activities as they claimed that Parents were more concerned to know if their child had 'tried hard', or if 'he could take part in a team' or 'if he was well-mannered and competitive without being aggressive'. In other words, they wished to give social and affective criteria priority over psychomotor. All the teachers in the department appeared interested in finding out about criterion-referencing. They requested information about 'what it was', or reading material to clarify their thinking. They wished to find a method of assessment which would reflect the educational and social processes inherent in Physical Education, and they anticipated that this new method, eliminating the rank-ordering of pupils was going to be a suitable scheme for their ideals. They therefore supported the idea that their Dance department be involved in the research.

SCHOOL 2

In this school the teachers had tried a number of methods of assessing their pupils but had not found a way which pleased them. The school policy required that one grade, (A-E), was awarded to each pupil twice yearly, but it provided no guidance as to its compilation.

The/

The teachers had tried several methods of arriving at a consensus of opinion. At first, each teacher awarded a grade in a subjective way, i.e. according to his own standards in whatever aspects of the activity he thought important, and these grades were then averaged to give one final score, e.g. Games 'A' + Dance 'B' + Swimming 'C', = Physical Education 'B'. The teachers were dissatisfied with this arrangement and in the year prior to the study, they had decided that 'objective' tests must be used to give a score which would then be translated into a grade. This had involved a great deal of discussion and deliberation to devise suitable tests but eventually this system was tried out. Basketball tests involved scoring baskets against the clock, athletics had races timed and jumps measured, swimming had flotation skills and diving skills assessed by setting tariffs. The teachers had found that measurement of closed skills (i.e. skills with set patterns which were subject to minimal environmental influence), was possible, but as they had not been able to resolve the selection of closed skills for Dance, this aspect was omitted from the scheme. And although teachers had found it possible to produce a score for some aspects of their course, testing time had overtaken teaching time, and the amount of activity for each pupil was considerably reduced. The teachers claimed that this was unacceptable they objected 'to always scoring on a clipboard'. They wished 'to teach, not test'.

Before the research began, the teachers had become interested in the possibilities within criterion-referencing and several small projects had been set up as trials. These had been successful in that teachers claimed that they could report on all their pupils attainments according to a very small number of criteria. They had evaluated this exercise in positive terms. At this juncture, however, 'Framework for Decision', a document advocating the use of grade-related criteria was released into schools and there had been a hiatus while this document was pondered and debated.

At/

At this stage, the Principal Teacher gave his support to the research and assured the researcher that the Dance department would have the freedom to develop criterion-referenced assessment over the period of the innovation, if necessary despite other changes in assessment which might be tried out in other activities. It was obviously important that the schools should be supportive of the research, but even more vital was the choice of the two teachers of Dance as they would play a crucial role in determining the effectiveness of the innovation.

THE TWO TEACHERS OF DANCE, CAROL IN SCHOOL 1 AND ELLEN IN SCHOOL 2

The two teachers, Carol and Ellen are now in focus and the points which led to their selection are recorded to allow the reader to appreciate why this was so. The differences in the two approaches to Dance are also highlighted to give evidence of how the initial criteria were retained and fulfilled in the choice made.

CAROL

Carol saw Dance as part of a personal, general education. She primarily valued the educational and social benefits which accrued from the Dance experience, e.g. self-knowledge and social competence, and she prepared her lessons with these outcomes in mind. She had a Laban-based approach which stressed developing creative ability and this was evident in her teaching content, as from the first lesson, the pupils made 'something of their own.'

ELLEN

Ellen saw Dance as a performance art and in her teaching she mainly stressed performance and choreographic skills. She based her lessons on formal technical training and claimed that the pupils' ability to create Dances would develop from a taught repertoire of skills.

Both/

Both Carol and Ellen were experienced teachers. They were in their seventh year of teaching and they had the responsibility for planning and teaching the Modern Dance programme throughout the school. They appeared confident in their role as Dance specialist, they seemed pleased with their achievements in school, they were willing that an outsider should observe their work, they were interested in finding out more about criterion-referenced assessment and they were stimulated by the proposed research.

Carol favoured continuous diagnostic assessment as a diagnostic tool to help each pupil achieve in terms of understanding and improving her own particular Dance and in terms of developing her self-knowledge through coming to appreciate her own movement profile. Ellen, in contrast was enthusiastic about formal summative assessment and saw its function as providing a performance situation which motivated the pupils.

Both had interesting ideas for developing their courses. Carol wished to help her pupils appreciate Dance i.e. to learn to observe Dances and to make informed comments about them. She said that this was because many pupils would sustain interest in Dance after school not as participants but as spectators. She therefore emphasised the importance of guiding the pupils' aesthetic education. She considered this a natural development of a course which highlighted a conceptual understanding of Dance.

Ellen wished to develop her pupils' skills in choreography, not only as dancer/choreographer but as choreographer/director. By this Ellen meant that pupils should learn to choreograph using other dancers i.e. without themselves participating in the dance performance. She claimed that performance and choreographic skills were discrete and that those who possessed only the latter should not be penalised by being unable to display the former.

Both were enthusiastic, dynamic and forward looking, they appeared confident in their assertions that they could sustain commitment over a lengthy period of research.

Given these findings, the practical details e.g. timetabling, the provision of materials specifically for the research, the number and range of classes were discussed and agreed. It was intended that the researcher spend one day per week with each teacher for at least two years. Both schools and teachers were agreeable to this involvement and so formal and final applications giving precise details as to the remit of the innovation were sent to the Director of Education, the Advisor of Physical Education, each Head Teacher and the Principal teachers in the two schools.

CHAPTERS 4 - 7INTRODUCTION

The next four chapters cover the introductory and implementation phases of the research in each locale. Chapters 4 and 5 concern Carol in School 1, Chapters 6 and 7 Ellen in School 2.

Chapters 4 and 6 are sub-divided into three parts, and these are now briefly explained to show the decisions which disciplined the writing.

PART 1

'My understanding of the Dance Programmes at the start of the Study'.

This part will give my understanding of how each teacher's explicit aims were, or were not reflected in her teaching content and in her teaching methodology. My concern will be limited to attempting to identify the match between the logic and concerns of the teaching talk and the teaching action. If there is a mis-match, the Study will try to find why, to clarify e.g. whether the teachers purposes- in-action were different from her stated purposes, or whether her teaching practices were not conducive to these practices being realised, or whether practical and non-dance issues such as lack of time or temporary disruptions were the real cause of the discrepancies.

PART 2

'My understanding of the assessment practices at the start of the Study'.

In similar vein, this second part studies the match between the teacher's account of what she was assessing and her assessment in action. It

gives evidence of the ways in which the match was evaluated and identifies how and when the teachers made their assessment decisions.

PART 3

'My judgements on these practices and the suggestions for action based on these judgements'.

This section shows how these judgements were translated into action. The actions were selected as being logical outcomes of the existing situations and those which would lead to the implementation of Criterion-Referenced Assessment. They were taken to provide evidence to answer the research questions.

Thereafter, Chapters 5 and 7 are also subdivided into three parts which detail the negotiation, the implementation and the evaluation phases of each investigation.

As in previous chapters, quotations from each teacher are extensively used. They are taken from notes made on discussions and transcriptions of tape-recorded interviews held after lessons. The main interviews were organised around a number of specific questions dealing with the most important issues.

It is hoped that teachers will recognise the practices which relate to each dance ideology and be able to gauge to what extent they do, and do not reflect the 'typical' expectations of such practices. The programmes and teaching methodologies are explained in detail to aid this understanding.

Chapter 4

Part 1: My understanding of Carol's Dance Programme
at the start of the study

Part 2: My understanding of Carol's views on Assessment
and her purposes and ways of carrying out assessment

Part 3: My judgements on these practices and my three
suggestions for action

CHAPTER 4PART I

My understanding of Carol's Dance Programme at the start of the study with emphasis on the relationship between her stated aims and purposes and how these were exemplified in practice.

In her dance programme, Carol aimed "to let the kids experience all different types of movement so that they enjoy moving and so that they find out what they can do. I want them to gain confidence. So, I do not have any strict lines or structuring, I do not emphasise a specific technique, especially for the young ones. I want them to relax and be comfortable with Dance so that they can learn to move and so that they understand, without any tension. I want them all to realise that they can make a valuable contribution, whether its thinking out ideas, or finding music or being one of the lead dancers. I want them to realise their own strengths as well as appreciating what other people can do".

Carol favoured an experiential approach "for children learn through doing and trying", and this was evident in practice as she gave the pupils time to proceed at their own pace, and many opportunities to "make up their own dances", because "then they can choose the kind of movement they are happy with that's what gives them satisfaction and the confidence to move into new areas. They must have a successful base, then they can accept that they might not be so good at other things. I believe in lots of praise especially for the shy ones, because they are very exposed to their class mates, I can imagine what they feel they need to be supported and encouraged!".

This concern with what the pupils 'needed' i.e. the selection of material suitable for individual pupils, was evident throughout Carol's Dance programme. Her planning involved choosing themes e.g. 'using strong and light/

light movements' or 'experiencing different rhythms', which lasted for several weeks, but individual lessons were prepared each week. The feedback from the previous week was incorporated into the specific preparation for each class, so that although several classes or year groups started off with the same theme, the pace of teaching and the direction of development was almost always different. The different pace reflected the opportunity Carol had to see if the pupils "can do, and if they understand what they do", and this might have depended on whether the class was after break, (a long lesson), or before lunch (a short lesson), or whether disruptions had occurred, as well as whether or not the pupils had readily grasped the ideas. The direction was different because it resulted mainly from suggestions made by the pupils which were then developed by Carol. This was another example of Carol's child-centred approach as opposed to a teacher-directed one.

In her class teaching, Carol very often stressed the effort quality or dynamic emphasis in movement because "this is what gives vitality to movement. The contrast is easy to feel and it lets the kids put lots of variety into their movement". She usually built her lessons for the junior classes on the five basic body activities and she concentrated not just on what was being done i.e. the travelling and turning and spinning and jumping and being still, but also on how it was being done i.e. the speed, the rhythm, the level, the direction and the flow. Carol claimed that if the pupils could appreciate that all movement was based on variations of these basic activities, then they could "experiment, knowing what they are doing and find out lots of possibilities for themselves".

In every lesson with the Juniors, Carol set open-ended tasks so that the pupils might make individual responses according to their dance ability and their conceptual understanding. She stressed variety, and as the pupils responded, /

responded, she questioned them to see if they understood what they were doing. If the movement was inappropriate, she guided them through questioning and experimenting until the task was successfully fulfilled. "I tell them, perhaps, to stretch up into a high shape ... they've got a lot of freedom in that, in the shape they make, only the direction is structured. They can vary the dynamics as well as the shape so that they look and feel different. That's what I'm after. Then they might work with a partner and I would say, "See what shape your partner is making, is she low, is she high? Is she strong or not? Now you make the opposite shape beside her can you go round her or through a space that she makes? What kind of shape do you make together? That kind of thing helps them to understand about personal and general space". In this kind of teaching, that is in encouraging a divergent response, the pupils could develop their creative ability, and through observing their reaction to the task, Carol was able to gauge their understanding as well as their practical dance ability. A short extract from a transcription of a tape-recording of a lesson is included to reinforce the point that Carol's teaching method was conducive to her realising her aims. She had asked a S2 class to compose a sequence of movement based on spinning and running. The rhythm and the phrasing had been clarified by Carol and the pupils were now working on their task.

Carol: What can you do to make that spin more exciting? Sara?

Sara: Go faster

Carol: What would you have to look out for then? Karen?

Karen: It's to be safe

Carol: What would you do to make the spin safe, Jane?

Jane: /

Jane: When you spin with a partner, you've to be careful not to let go ... Hold hands or link arms or one hand holds a foot, or maybe the ankle ...

Carol: O.K. Now work out a safe way for your spin that will allow you to go faster, if you can ... Alright, now what else can you do? Show me ... Good, some people are coming close together and then pulling apart ... Some are stretching high then going low. What does that involve, Ann?

Ann: Changing levels.

Carol: Would that suit your spin? No? Well what are you going to do? Show ... Going another way, yes changing directions ... has everyone got some idea now? Keep these things in mind, what were they, let's recap.

1. Changing speed;
2. Changing levels;
3. Changing direction.

The pupils very occasionally had the opportunity to work in unison but this was mainly limited to the warm-up at the start of the lesson. If the weather was cold, Carol might teach a short snappy, rhythmical sequence and "everyone tries that", but this was really just to loosen limbs and "to get the circulation going", i.e. just for fun and instant activity. Carol made no attempt to improve performance or to do any individual coaching at that time. More often, the warm-up would take "an interesting phrase that one of the pupils has made up", and "we'll all try that". The pupil was always named. "Today, we'll try Helen's dance", and the sequence was always chosen so that everyone in the class

could do it, "for it's important that everyone starts out feeling successful". Carol's concern that each pupil was personally identified, successful and therefore motivated is reflected in this strategy.

The warm-up is followed by "the most important part of the lesson, the 'movement' part". This is where the pupils experimented within the confines of a task so that they built a repertoire of movements, first individually then sharing their ideas with a partner.

Together they might "decide to use question and answer phrases or mirroring or working in canon ... I make sure they know all the possibilities, but they decide what to do ... and they must be thinking about what they are doing and showing me that they understand."

In the final part of the lesson, the 'dance' part, the pupils selected their favourite or "best" movements from those they had just practised and built these into a Dance. This involved a great deal of co-operation and much discussion between the pupils and Carol valued the interchange for the social interaction as well as for the accumulation of dance ideas.

The format of the lesson, i.e. 'Warm up', 'Movement' and 'Dance' was always the same but the balance of time spent on each of these last two parts tended to vary with the classes. The junior classes usually spent much more time on the movement part and a short time on the dance while the older pupils spent more time on the Dance, even on some occasions moving straight from the warm-up to working on the Dance. Asked why this was so, Carol explained that the older pupils "knew what they were to do ... they had already established many dance movements ... " and so, by implication, this change was appropriate ... In most cases this was so, but if Carol

anticipated any discipline problems, then she retained the framework of the junior lessons, she kept a much tighter rein on the girls and there was less time spent on composing the Dance. She rarely, however, resorted to directed teaching in unison.

Carol carefully selected the stimuli for her Dance lessons so that each class had a variety, and at least one or two opportunities to experience unusual stimuli or accompaniments. When, for example, she wished to work on adding an accent to a gesture, e.g. 'stretch ... and snap', she often attempted to find a line of poetry which mirrored this rhythm and she usually considered the meaning in the poetry as well as the rhythm and incorporated that same meaning into the dance, as a literal interpretation. When this happened, she encouraged the pupils to engage in similar exercises of their own, i.e. in integrating Dance with the other Art forms, even in a minor way. She helped the pupils to appreciate the stimulus "not just to hear it as background noise" because "this makes a contribution to their wider education." Carol had investigated the possibilities of involving the other Arts departments so that there was an integrated, concerted approach (which shows her commitment to the aim of developing the pupils' aesthetic education) but practical difficulties associated with team-teaching and accommodation problems prevented this aim being realised except with one small group of senior pupils in S6.

If a piece of music was used as a stimulus, then Carol very often introduced the movement by using percussion. This allowed her to isolate phrases of the music and alter the pace, (while keeping the rhythm) for teaching purposes, to repeat these phrases till all, or most of, the pupils had mastered the rhythm or to explain the

composition of the music and how this must be reflected in the composition of the Dance. "I say to them 'Come and listen to the music ... now beat out the rhythm on the floor ... then I beat out the rhythm on the tambour... and they repeat it on the floor ... and then we move to the rhythm using a simple travelling phrase so that everyone gets it right. As the movement gets more difficult I shorten the phrase or if it would be helpful I slow the pace down ... and gradually bring it back to the music's speed. When the music comes on again there shouldn't be too much difficulty. When the whole Dance is involved, I explain the composition of the music, ... just simply in terms of A, B, A or I ask the children where the repeats come ... so that they build a Dance to fit the music." Whenever possible Carol took time to make sure the pupils understood the structure of the music and the dance, where the links should be, and how the climax of both should come together. In smaller classes where there was time for more personal teacher/pupil interaction, there was a greater opportunity to explore these links and to investigate unusual developments. The practical difficulties of having varied stimuli in one hall tended to defeat these aims with the larger groups.

The junior course (SI and SII) built on the five basic activities was a foundation for the middle school programme (SIII - SIV) which concentrated on "understanding the sixteen basic effort actions i.e. thrusting, slashing, gliding, wringing etc." This was a Laban-based approach which stressed the expressive aspects of movement and emphasised that movement might evoke feeling or that feeling might be demonstrated in movement. Thus the dancer might feel exhilarated as a result of slashing and/or leaping or she might show her feelings of anguish by using a wringing type of

movement in the Dance.

In many lessons the girls made a selection from these movement words and joined them into a sequence of movement. This had to be a logical sequence, i.e. one movement had to flow easily into the next. They could build a Dance around a movement stimulus e.g. 'circles and straight lines' which used a number of the qualities described by the words or they could take an imaginative idea or theme, e.g. 'Children's Games' or 'Clowns' or a dramatic stimulus from current affairs such as 'The Peace Movement' and they had to deliberately select appropriate effort actions for the message they were attempting to portray. The Dance had to stay close to its theme and it involved a great deal of discussion in groups or perhaps used ideas that could be 'researched' in the school library or in newspapers.

This explanation shows how the Middle school course was an extension of the junior; the pupils' understanding was displayed through their appropriate selection of movement, by the way the group gelled, by the logicity of the Dance. The stimulus was very often investigated, contributing to general education. Occasionally, the pupils were allowed to costume their Dance or use props, (which formed a link with the Art or Home Economics Departments). This was a reluctant gesture on Carol's part, for she claimed that the message had to be in the movement, not in the costume. This was not the kind of Art link that she had envisaged.

The atmosphere in all the classes was positive and most of the pupils seemed to enjoy their work. They asked questions readily and would approach Carol, saying e.g. "I want to do a turning jump, I can't get it right, would you watch and help?" And when Carol approached a pupil or a group, asking "How are you getting on", their replies showed that they were analysing their dance in qualitative i.e. dynamic terms and that they were increasingly developing the ability to self-assess kinaesthetically.

Carol/

Carol was always on the look out for "those who lacked ideas and got a bit bored because they could not think what to do. First of all I try to find what the problem is - if its ideas I try to spend a bit of time making suggestions that I think would suit them. If they are in two's and three's, may be one is pressurising the others, may be one is just lazy or feeling out of things. That's quite difficult, I try to react positively and not nag at anyone, hoping their response will be positive too. Sometimes I just have to shift the groups around, but that can be disruptive for the ones who are working well - it's tricky. It does not happen very often, thank goodness!"

The nature of Carol's teaching meant that different groups completed their dances at different times. This meant that "sometimes I have to impose a deadline I do not like to do that as some groups do not really get going till after the others, or sometimes one of the group is absent and much of the dance has to be re-arranged, but it can be inevitable. I have to do some teaching to the whole class. Usually this is explaining the analysis of movements, and if I do not do it as a whole class group I have got to repeat the same stuff several times - that takes too long, although I have got to check that they have all understood". Carol did go on to say that "in the main the groups tend to be ready for a change at the same time as the 'poories' are satisfied more easily - they have fewer ideas and so there is less time spent arguing. If they do not get quite finished, the girls will often come at lunch time or after school to complete the dance. After a week or two all those that want to show their dances to the others can do so - to share ideas mainly - this means that they are anxious to get the dance properly finished and that they just do not abandon it".

It can be seen then that Carol's stated aims were clearly reflected in her junior and middle school teaching practices. In some instances they were not realised, due mainly to non-Dance factors e.g. large groups/varied stimuli, short lessons, the cut-off effect of the Block System. In others, while/

while the effort to fulfil the aims was made, it was very difficult to gauge whether or not they had been achieved for each pupil.

The Senior programme did not have the continuity and therefore the content which Carol would like to have seen as a natural development of her earlier work. Timetabling difficulties meant that those pupils who had done a great deal of Dance came with those who had done only a little, and disruptions, due to examinations for S5 and/or community activities or careers talks for S6 meant that there was little opportunity for development. And so, "We tend to do one-off things like popmobility or keep-fit or aerobics because the group will probably not be the same next week".

Carol explained how she would enjoy the challenge of carrying out the one type of course throughout the school, "I would love to have Senior Groups that could really get down and study Dance", and by this Carol meant learning about Dance as well as dancing, learning to appreciate Dance as a spectator/critic as well as a performer, and learning to transfer the knowledge and confidence gained in the course to other aspects of education and daily living.

Carol taught Dance throughout the school and also took after-school Dance Clubs. She had two one for the juniors, the other for the Seniors, because "the juniors would not get anything out of coming to the senior club, their needs are quite discrete". She also saw Dance Class and Dance Club as two totally different endeavours. "Dance Class is for learning about what Dance is, and understanding Dance and finding out about the different ways you can dance; Dance Club is for recreation and performance. The emphasis is quite discrete". This was borne out as Carol's lessons were never used as extra opportunities to 'polish' performances, and the Club was never mentioned in class except to encourage girls to join.

Carol/

Carol involved the pupils in out-of-school activities taking them "to see as many shows as possible, to get experience in theatre workshops, that kind of thing". She thus provided opportunities for the pupils to learn to appreciate different Dances, catering for their aesthetic education, and also gave them the experience of being taught by other dance teachers and meeting and dancing with other dancers. "And when we get back (to school) I try to find time to get them to talk about what they saw and what they did, to find if the dances appealed and to say why. The visit is not just an outing for crisps and coke, it's part of their education". Carol intended that this discussion should always happen, but in practice it was often missed due to pressure of time. Particularly with the younger pupils, it was a brief and disappointing exercise, disappointing in that the pupils had little to say and were often reluctant to speak out. Some of the pupils perhaps 'didn't get' and others 'didn't know what they thought about it' and Carol's aim 'to develop the children's aesthetic appreciation', was certainly not overtly achieved in this realm although it was impossible to gauge the value of the experience, or the impact it had made.

PART 2My understanding of Carol's views on Assessment and her purposes and ways of carrying out Assessment.

School policy required that Carol award one mark, S+, S, or S-, meaning more than satisfactory, satisfactory, or less than satisfactory to each pupil at the end of each Block of Dance, but it gave no direction in compiling this mark. Carol was reasonably happy with this scheme, because "it's quick, and the kids are really interested in getting an S+". She was surprised that I had to ask what the marks stood for, because she claimed to have 'a clear picture' in her head, and she anticipated that I would instinctively share that picture. Asked to elaborate, she replied, "The 'S' pupil is one who tries hard, understands what she is doing, and generally makes progress. The S+ pupil, does all of these things a bit better, she has more vitality, more interesting ideas, she helps the others in her group, she is really motivated. On the other hand, the S- pupil does not really try, she's disruptive or bored or constantly needs chivvied to get on she spoils the Dance for the rest of the group".

Carol valued the freedom this type of assessment gave. "An S+ does not have to be for just the best dancers, there's lots of ways to get an S+. Given her earlier list, this seemed a strange claim and it was earmarked for later investigation. Asked about borderline cases, Carol replied, "Well, I usually know them all and haven't any doubts, but if I had I would give them the benefit and give them the better mark". When asked how she came to make the decision about which pupils were to be awarded which marks, she said, "Well, I do not write anything down until I actually write the mark, but all the time I am assessing them in my head. I know the kids who have put in a lot of effort and done well and got a lot/

lot out of the course".

And all the time, during teaching, Carol was making informal assessments which were not recorded, and these included assessment of understanding as can be seen in this extract from a tape-recorded lesson.

CAROL: Frances, you are doing some nice long strides, but Alison is having difficulty keeping up with you. What will you do about that?

(Frances demonstrates showing much smaller steps ...)

CAROL: Yes, you could change your step-pattern ... what else?

FRANCES: Change direction ...

CAROL: Would that be a good idea?

ALISON: No, because I wouldn't be able to do the sharp turn.

CAROL: That's right ... you must consider the part that comes next ...

FRANCES: Well, I could try a more difficult step-pattern, maybe jumping instead of striding?

CAROL: Why would that be better?

ALISON: The jumps would go up ... they would take more time ... she wouldn't travel so far ...

Through appropriate questioning Carol guided the pupils towards finding their own solutions rather than giving direct help.

Usually this was done quietly and involved only one group of pupils, but occasionally Carol would ask the class to pause and to watch the work of one group. "This is not to show 'the good

dancers'", Carol was at pains to point out, "but to share ideas and to say 'Well done' to the group who have demonstrated. I always pick out the positive things. In this way, all the kids can demonstrate ... and they don't necessarily need to be doing difficult things. At the same time I can see if they understand what they are supposed to be doing. It's obvious! For some kids have lots of ideas and they are all suitable ... others have no suggestions to make at all"

Now appreciating that Carol favoured continuous assessment, I asked if she had ever considered summative assessment? She gave an emphatic 'No'. "I wouldn't like to say, 'Right I'm going to look at you this week. I wouldn't like them to think that the end product was all that I was assessing, ... for me the finished performance isn't the important thing. I do think it's relatively important in Dance to be able to perform, but that's not the climax of Modern Educational Dance for me, not with young children ... I stress the learning process". Carol explained that that was very difficult to assess. "You've got a child who is full of good ideas and who isn't a very good performer ... sometimes a tubby child isn't very mobile, but she understands what she is trying to do even although its difficult for her to show ... if she tries as hard as she can within her own limits, she's got to get credit for that. It's not fair to mark just one performance at the end of it all."

It can be seen from these transcriptions that Carol used a great deal of continuous diagnostic assessment. Her teaching method allowed her to use the diagnostic potential fully for as she observed a group, she questioned them to see if they had identified their problem. She then stayed with that group until a solution was found ... i.e. she assessed the action, diagnosed the problem,

and in encouraging the pupils to find their own solution, she used the feedback to assess their stage of development and to guide her action. During this interchange, she claimed that she was building an assessment of cognitive, psychomotor, and social factors. "I can judge whether she understands, how she dances, if she fits into a group and if she tries her best".

None of this informal assessment was recorded but it was stored in Carol's memory, and it formed the basis of her awarding the S+, S, or S- mark.

PART 3My judgements on these practices and my three suggestions for action based on these judgements.

SUGGESTION 1: WRITING AND RECORDING CRITERIA FOR ASSESSMENT

When Carol spoke about the features of Dance which were important to her as a teacher of Dance in school, she said, "For me, the finished performance is not the important thing. I do think that it's relatively important to be able to perform but that's not the climax of Modern Education Dance for me". And on another occasion, explaining the award of the mark S+, she said, "The S+ pupil tries very hard, she has more understanding of what she is doing, she has more interesting ideas, she helps the others, she has more vitality".

From these statements, it could be assumed that technical or performance ability was not a competence which was highly valued in Carol's assessment plan. But, in practice, all the girls awarded S+ were in the most technically able group. (Carol and I shared judgement on the comment 'technically able'). I was not able to discover if these girls had fulfilled all the other diverse criteria as it was difficult for me to find which were 'the more interesting ideas' and I had not been present at all the classes, so I cannot present firm evidence. However, no-one who was not in the most technically able group was awarded S+, and as a result of this observation, I felt that Carol placed more emphasis on technical ability than she realised. If this was so, then this should have been recognised and the discrepancy remedied by including a technical criterion in her list of criteria. Carol's claim, "There's lots of ways to get an S+", really did not hold in practice. Other evidence seemed to support this claim. The "tubby child who tried as hard as she could", was awarded S, not S+ as I had understood by Carol's claim, "she's got to get credit for that".

While this point supported my theory that technical ability was 'counting' more than Carol realised, there were girls in the least technically able group who were awarded an 'S'. They had fulfilled Carol's criteria and technical ability was not important. There seemed to be two sets of rules in operation. Technical ability was essential to gain 'S+', but its lack did not debar a pupil from being awarded 'S'. Very few were awarded 'S-', and discipline problems, i.e. being disruptive, not bringing kit, appearing to be bored or sullen, seemed to be the main criteria for this award.

My aim, then, was to try to clarify this ambiguous position. Firstly, I asked Carol to write a description or Profile of some pupils who had been awarded 'S+', 'S', or 'S-'. The purpose of this was to attempt to find what criteria had been used in each case, to have evidence which could act as a basis for discussion and a stimulus for further investigation, as well as acting as a pre-runner to providing Profiles as the outcome of criterion-referenced assessment. I was anxious to find what problems arose in compiling these descriptions, and what amount of time the exercise took. I also anticipated that this exercise might be helpful to Carol if later she wished to define explicit criteria.

Obviously, it would not be possible to make any generalisations from such a small exercise. The small number was because I felt that Carol could not do more at this time when she was already reading about criterion-referencing. I anticipated that writing the profiles would be very time consuming as Carol said that she would try "to write a full statement which would convey important information to Parents". My next query was whether the criteria which Carol had used to report to Parents was the same as those which came across to the pupils in class. To discover this, I asked Carol to wear a mini tape-recorder as she was teaching. After the lessons, I asked her to write

a list of the criteria which she had set and worked on in those lessons. Thereafter I transcribed the tapes of the lessons and we compared these criteria to the list which Carol had written. This was to see if the criteria which Carol thought she was using were these coming across to the pupils. We were pleased to find a close match between the two. We also counted the number of questions concerning the criteria and we postulated that the large number was a positive finding in lessons which stressed a conceptual understanding of Dance. Furthermore, in the pupils' responses to those questions, we had evidence that they could use Dance terminology fluently and appropriately. And the large number of names on the transcriptions showed that the majority of the class had had some verbal interaction with the teacher.

But still the question of using social and motivational criteria was unresolved, because as Carol said, "it's something that's important but you don't teach it". This immediately led to the question, "If you don't teach it, why should you assess it". This prompted further reading and investigation into these areas.

These deliberations stimulated my first suggestion for action, i.e. that Carol should compile a list of her criteria for assessment and record her assessment findings according to these criteria. This was so that she would have an ongoing record of each pupil's attainment. For at the moment Carol could be accused of awarding her marks in a subjective and arbitrary fashion. So, listing the criteria seemed to be a positive move so that Carol could define exactly what she wanted to achieve and record whether each pupil had attained that goal.

From the interest which Carol evidenced, by her asking questions and trying out writing criteria, I felt that Carol would be able to do this to her own satisfaction. Given the amount of work involved, I suggested that we should investigate extended uses of the criteria, such as giving

the pupils help in understanding what they were to attempt to achieve, or using them to help in the formulation of Reports.

The hypotheses for action then, were:

- (a) That Carol would be able to define a list of criteria to her own satisfaction.
- (b) That the selected criteria could form the basis of a criterion-referenced assessment strategy which would allow assessment in Carol's preferred manner i.e. continuous diagnostic assessment, and in her desired domains i.e. the Cognitive, Psychomotor, Social and Affective.
- (c) That such a strategy would be feasible and realistic in a School setting.

SUGGESTION 2: PUPILS USING SELF-ASSESSMENT AS AN EXTENSION OF THE TEACHERS CONTINUOUS DIAGNOSTIC ASSESSMENT.

Carol selected the content for her lessons by looking hard at her pupils and deciding what was suitable for their stage of development. She set open-ended tasks so that the pupils might develop their creative ability. Each girl had to think for herself, there was no model to copy, and so she began to build a repertoire of movements and came to realise her own movement profile. She might discover unexpected potential, she could gain satisfaction from producing something of her own. There was no time pressure, each pupil could develop at her own pace. Technical demands were also largely self-imposed and there was no competition amongst pupils. This lack of pressure gave security in a creative environment, the pupils knew that their efforts would be valued and guided and this was motivating and reassuring for them. Most danced with freshness and vitality, they interacted in a seemingly relaxed fashion and were anxious to seek help with their dances.

However, the teacher using continuous diagnostic assessment in this type of experiential situation had a really demanding task. Carol had constant interaction with individuals or small groups. Before she could advise, she had to observe and decide if/when she should intervene. As she wished to guide the pupils to find their own solutions rather than supply the answers herself, she was faced with a number of questions, e.g. was the pupil going through an experimental process and would she come to recognise and reject the unsatisfactory components in her own time? What suggestions were to be made that were logical and stimulating in that situation? These decisions took time, and having made a suggestion Carol then had to wait to see if the pupils had understood, she also had to judge whether or not they had enough guidance to keep them involved. She had therefore to observe, act, wait, observe and react according to her observations. By the time she had done this for many groups, it

was possible that the first was bored or frustrated by the lack of progress or lack of communication with the teacher. As the pace of the lesson became too slow, the standard of work tended to fall. As there was little emphasis on technique, movements were repeated, albeit in a different way rather than improved. Pupils who lacked incentive could find ways of answering the task without involving too much movement or thought, and in a large class it was difficult to pinpoint these pupils and take the necessary action. As a result discipline problems arose.

When this happened in Carol's classes, she either had to stop what she was doing and re-involve the disruptive group or she had to continue what she had begun and ignore the troublemakers.

I felt that some kind of intervention was needed to allay this problem. Carol's method of teaching and helping individual groups was appropriate to developing the kinds of skills and abilities which she valued e.g. self-knowledge, understanding, creative ability, and it allowed her to use the method of assessment that she preferred. The intervention would require to endorse these attributes, complement the course work, and be sufficiently stimulating to keep the easily-distracted pupils involved.

As Carol had claimed in an earlier discussion that "that self-assessment was the most meaningful kind, the only kind that really made an impact", and as video-equipment was available, my second suggestion for action was that pupil self-assessment, using video, could be incorporated as a means of aiding teacher assessment, motivating pupils and finding out about the criteria pupils used to assess themselves.

The hypotheses then, were:

- (a) That procedures for self-assessment can be developed and are feasible,
- (b) That pupils will find self-assessment rewarding,
- (c) That problems of indiscipline will be reduced,
- (d) That the teacher, will, as a result be able to complete her teaching/assessment in her preferred manner i.e. staying with individual groups long enough to complete her observations/assessments, and to provide the pupils with enough significant help to keep them working purposefully.

The process of carrying out this intervention would also throw light on the second research question, "What procedures do teachers find practicable for making assessments in relation to the various kinds of criteria?"

SUGGESTION 3: REPORTING THE ASSESSMENT INFORMATION TO PARENTS IN THE FORM OF A PROFILE.

Carol was surprised that I did not immediately understand her interpretation of the marks, 'S+', 'S' or 'S-', and this led us to wonder what information this mark communicated to both pupils and parents, and whether, indeed they could do more than surmise that this meant that the pupil was very good, moderately good or poor at Dance. Carol realised that they could not begin to appreciate the complexities of the decisions which had led her to make these judgements, and that marks were not conveying the most important information.

Given the new policy of writing criteria and accumulating information about the diverse experiences of the pupil in the dance class, it seemed a logical development to convey that information to pupils and parents, and a negative and meaningless exercise to collapse the information back into a grade. A Profile could communicate detailed and relevant information to pupils, thus helping them in their self-assessment, and this was felt to be particularly appropriate in the light of new developments in that area. In addition it would enlighten parents as to the content of the programme under the umbrella term 'Dance'. Furthermore, by reporting in positive terms, the Profile could give encouraging feedback to pupils and perhaps provide a stimulus for discussion between pupils, parents and teachers.

The Profile information could also be used to keep a record of pupils achievements in school. Carol explained that as she was the sole teacher of Dance, there was no call to pass on information to another teacher who would subsequently teach that class, but she agreed that this would be a useful record for her and that she could compare Profiles at different stages of the pupils' Dance experience.

The hypotheses for action then, were

- (a) That it will be possible for Carol to compile Profiles for pupils in terms of her explicit criteria, to her own satisfaction and within a practicable amount of time.
- (b) That reporting assessment information in the form of a Profile would be a valuable means of communicating to parents and reinforcing teaching for pupils.
- (c) That pupils and parents would react positively to this new method of reporting.

This investigation would also inform the research question, "Can teachers compile profiles for reporting information to pupils and parents. How do the recipients react?"

Chapter 5

THE INTRODUCTION OF CRITERION-REFERENCED
ASSESSMENT IN CAROL'S SCHOOL

CHAPTER 5

Just before the implementation phase is detailed, the organisation in terms of both the timing and the role-relationship between teacher and researcher is set out, so that the reader may know the sequence of events and the part each person played in their development.

ORGANISATION

The innovation began in late August, 1981 and Phase 1, the observation Phase, lasted till the end of that Winter term. During these four months, I attended classes on one day each week to see a range of age groups dance, to become familiar with the programme and to appreciate how Carol's stated aims were reflected in her teaching content, her methodology and her assessment. Carol continued teaching 'as normally as she could', despite the presence of an outsider and the realisation that both she and the pupils were being studied.

After Christmas, i.e. in January-March, 1982 Carol and I were involved in lengthy discussions to identify appropriate criteria for assessment. Carol began implementing the new Criterion-Referenced Assessment strategy just after the Easter holidays and involved third year classes only at this juncture, as a first trial. This was because the Seniors were immediately concerned with examinations, because the Munn and Dunning Development Programme most intimately concerned S3 and S4, and because S3 classes were, as a rule, smaller than S1 or S2. In deliberating this choice, Carol and I anticipated that S3 classes would be interested in participating in the research and that the pupils would be mature enough and patient enough to cope if any unforeseen snags arose.

Each week, I was present at two out of the four S3 classes which were held on Tuesdays, and Carol replicated the procedure or made changes according to the feedback from the first two with the second two later in the week. By the end of May, Carol was confident enough to suggest that the innovation was extended to include S1 and S2 classes and this was duly done.

By/

By the end of the first academic year, we had all the preparation completed, and we were on-schedule to attempt full-scale criterion-referencing in the next session. As a result of a few early trials, Carol decided to make changes in her lists of criteria by selecting a larger domain for assessment but apart from this, the ideas had seemed to be 'workable', and she was enthusiastic to proceed with the new assessment strategy in the new session.

In the second year of the research, we began by involving just one class from S1, S2 and S4 with the four S3 classes, and I was present at practically all. My task was in a way similar to Carol's in that I was deciding whether the set criteria were appropriate, and observing and recording my judgements as to whether or not the pupils had satisfied the criteria, using a duplicate recording format. Carol, of course had to teach, while I had only to learn the pupils' names before I could record my decisions. By attempting the assessment myself, I was attempting to gauge the difficulty of Carol's task. If I considered the task was over-ambitious, I made notes on this and then Carol and I discussed findings and considered remedies such as the possibility of simplifying the assessment task to make it a more realistic venture.

In an observer's role I had the opportunity to note the changes which occurred to allow criterion-referencing to happen, e.g. changes in the pace of teaching due to the teacher having to identify explicit criteria, changes which were made to allow the teacher to record her observations, changes in the reactions of pupils to this new venture. Thereafter Carol and I discussed these changes and considered their implications.

Once the assessment strategy was established, the Self-assessment using video began. These same classes were involved and the practical difficulties for pupils using the equipment were studied, and where possible they were resolved. Firstly Carol explained the procedure to the pupils and carefully demonstrated how the equipment worked. Then, I stayed with the camera, ostensibly to help the camera-girl, but also to try to monitor how easily the pupils adapted to this/

this new idea, and to listen to their comments so that Carol and I could realistically judge if this was an appropriate assessment instrument in a one-teacher situation.

By January, 1983 the assessment formats were ready for all classes and Carol coped with all aspects of the strategy including profiling while I once more took the observer's role in class. From this time, successes and problems were noted and debated by both of us; some were solved, and others remained unsolved, due mainly, we claimed, to contextual constraints.

The hypotheses for action, which were derived from the perceived relationship between the dance situation and the requirements of criterion-referenced assessment are now set out. The investigation to test each hypothesis is detailed in three stages, negotiation, implementation and evaluation to show the process and the progress of the innovation.

TOPIC 1: The Introduction of Criterion-Referenced Assessment.

Hypotheses

- (a) That Carol would be able to define a list of criteria to her own satisfaction.
- (b) That the selected criteria could form the basis of a criterion-referenced assessment strategy which would allow assessment in Carol's preferred manner i.e. continuous diagnostic assessment, and in her desired domains i.e. the Cognitive and Psychomotor, Social and Affective.

STAGE 1: Negotiation

Identification of Criteria

This phase began by Carol deciding that in the light of Munn and Dunning developments the school assessment policy was inadequate for her course. She had, until now, been reluctant to suggest any change in policy because firstly, there was no pressure to require her to do more than award more than the S+, S or S- mark, and secondly she was unsure of the way to proceed. She instinctively rejected features of norm-referencing i.e. grading and competition between pupils but she "didn't know any other way", and she was overwhelmed by the anticipated complexity of any change. This was partly due to Carol's wish to reflect in her assessment strategy not only performance factors, but also the pupils' understanding, their motivation, their social skills and their attitude towards Dance, i.e. to include psychomotor, cognitive, social and affective criteria.

Lengthy discussions concerning the difficulties and the moral justifications of assessing in the affective domain recurred over several weeks for Carol was unsure of her stance in relation to those issues. After seemingly going round in circles, I suggested that writing rather than discussing might be helpful. I therefore put forward the idea that Carol could find it useful to list the attributes or the most important aspects of her programme. She did this by asking herself, "What is it that I want the pupils to be able to do as a result of/

of my Dance Course?" and she produced the following list.

Carol's List

Each pupil should develop -

- (1) An understanding of Dance. She should be able to express herself clearly in movement and in verbal terms.
- (2) An ability to improvise, to develop interesting patterns, to produce creative patterns and Dances of her own.
- (3) Self-awareness: The ability to self-assess.
- (4) Sensitivity to a partner's movement: The ability to show relationships in a group dance.
- (5) The ability to take part in a group activity, to have the confidence to participate in a group and to be able to make suggestions for the groups dance.
- (6) The ability to 'fit in' i.e. to be leader sometimes and sometimes follower.
- (7) The ability to devise clear movement patterns with movement qualities clearly defined.
- (8) The ability to select an appropriate stimulus and to interpret it sensitively in movement.

Carol said that she recognised that these were very general statements but anticipated that she would select more specific and detailed criteria "to suit each class". For, as pointed out, "in some lessons some of these criteria will be stressed while others will change according to what is developed".

This done, the next stage involved our comparing Carol's list to notes taken in earlier discussions and to recorded transcriptions of lessons to see if there was a match between the criteria used then and this new list. Two omissions were immediately apparent i.e. assessment of attitude and motivation. These topics had had priority in earlier discussions, although they had not featured in the tape-recorded transcriptions of lessons which had been made

to find which criteria came across to the pupils. Concerning this point, Carol said that on reflection and after reading texts on assessment in the affective domain, she had decided not to include features such as effort and motivation in her assessment plan, but that she might wish to include some kind of individual comment if she thought that this was appropriate. She had 'thought hard' about assessing social interaction, but had decided that it was really interaction or relationships in the dance that really concerned her, and that it was this emphasis which she wished to highlight, rather than a more general social interaction.

The next point of discussion concerned 'technique'. It transpired that Carol had purposely omitted the word 'technique' from her list of criteria because "it suggested that technical training was important and it's not, in my scheme of things". By this Carol meant the use of a specific Ballet or Modern Dance technique. She was anxious to improve her pupils' performance of their chosen movements and she indicated that this had been reflected in her statement 'the ability to show clear movement patterns'. This slight confusion which had arisen from our different interpretation of terminology, prompted the suggestion that we should work together to structure a list of criteria under headings and that a definition of the criteria should be included. The following list was the result of this collaboration. (p 112).

The headings themselves were merely a psychological prop for the teachers. They were headings which the teachers found helpful as they provided a structure or home base under which different types of competencies could be grouped. Discussions did centre around where to place certain competencies (e.g. was 'the ability to create a dance' best placed under the cognitive or psychomotor umbrella?), but the teachers were free to choose the place they considered most apt. This so that the logic of their teaching was not disturbed.

The grouping of criteria was, however, in order to make the assessment manageable, not something which was viewed as important for the research.

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In particular no attempt was made towards an academic justification or questioning of the headings. The discussion and the teachers' choice of placement of each criterion under a certain heading helped the researcher to understand their thinking and to move towards a 'single consciousness' with each of them.

Assessment Criteria
for Dance as part of a personal, general education

<u>Criterion Dimension</u>	<u>Criterion Specification</u>
<u>Cognitive Criteria</u>	
<u>Conceptual understanding of</u>	
(a) Effort	The ability to <u>discuss how</u> the body moves, making reference to Time, Weight and Space →(e.g. <u>Sudden/Sustained</u> Firm/Fine Touch, Flexible/Direct).
(b) Rhythm	The ability to discuss metric rhythm, non-metric rhythm.
(c) Space	The ability to discuss <u>where</u> the body moves in space e.g. Directions, levels, personal and general space, design.
(d) Selection/Interpretation of Stimulus	The ability to select a suitable stimulus (music, poetry, dramatic idea, sounds, silence) and discuss its composition and interpretation.
<u>Psychomotor Criteria</u>	
(a) Improvisation	The ability to give a variety of movement responses; to produce novel movements which answer a set task; to be imaginative in spontaneous expression.
(b) Creativity	The ability to select and to refine movements into a Dance.
(c) Technique	The ability to demonstrate movements with poise, dynamic change, freshness

Affective Criteria

(a) Self-Assessment

The ability to criticise own performance

(i) Kinaesthetically

(ii) Visually

The ability to diagnose problems and suggest changes.

(b) Self-awareness

The ability to recognise own movement Profile.

(c) Appreciation

The ability to observe and analyse Dances.

Social Criteria

(a) Confidence

The readiness to make suggestions in a group situation.

(b) Participation

The readiness to take different parts e.g. leader/follower as appropriate.

This list closely reflected Carol's original list. Carol's first item, 'The pupil should develop an understanding of Dance. She should be able to express herself clearly in movement and in verbal terms', was further analysed by my asking Carol what she meant by the phrase, i.e. what it was that the pupil had to be able to talk about, and how was she to show clarity in movement. Carol's reply was that the discussion should show 'a conceptual understanding of dynamics'. As this was such an all-embracing term, we decided to break it down into its component parts, i.e. under 'Criterion Dimension', and give further detail under 'Criterion Specification'. This to avoid any ambiguities or misinterpretations between us, and between Carol and the pupils, if and when the list was used as the basis of inter-teacher/pupil discussion. Also under the heading Cognitive criteria it seemed appropriate to include Carol's eighth criterion, "The ability to select an appropriate stimulus and to interpret it sensitively in movement", for the understanding had to precede the demonstration. This was agreed.

Similarly, the pupils ability 'to express herself clearly in Movement terms' i.e. Carol's first criterion was analysed, and formed the basis of the Psychomotor criteria. This done, Carol realised that her seventh criterion 'The ability to devise clear movement patterns with movement qualities clearly defined' was similar to her first, the difference being housed in the word 'devise'. This ability was subsumed in 'improvisation' and 'creativity'.

Her second criterion 'The ability to improvise, to develop interesting patterns, to produce interesting patterns of her own' was reflected in the criterion, 'Improvisation'. Some discussion about the placement of this criterion i.e. whether it should come under the Cognitive or the psychomotor heading followed, but we decided that as in the assessment the pupil would be required to demonstrate practically, the criterion would be more aptly housed under the psychomotor umbrella.

Carol's/

Carol's third criterion 'Self-awareness: The ability to self-assess', also stimulated discussion. The first part, 'Self-awareness', could, we agreed be subsumed under the 'Technique' criterion because the specification said, 'The ability to demonstrate movements with poise, dynamic change, freshness and vitality'. Both Carol and I agreed that it would not be possible for a pupil to fulfil this criterion without being self-aware. However, this again highlighted the fact that Carol and I had a different interpretation of the term 'self-aware'. I had thought of the pupils'being self-aware in movement terms, (e.g. that the pupils' self-awareness would lead to their being expressive), but Carol wished to extend this into assessing the pupils'perceptual awareness or appreciation of their own movement patterns and their own movement profiles. As a result, this perceptive skill was housed under 'Affective Criteria', and was sub-divided into (b) Self-awareness, and (c) Appreciation.

Under the heading 'Social Criteria', sub-divided into (a) Confidence, and (b) Participation, came Carol's criteria 'The ability to be able to make suggestions in a group situation' and 'The ability to take different roles e.g. leader/follower as appropriate. These were very slightly modified. This was set out as a separate entity because Carol was anxious to emphasise the social relationships within the dance.

This explanation shows that Carol's original list was only re-structured, not changed, although it was slightly expanded to give exactness both in the interpretation of terminology and in the identification of what was to be achieved. This might not have been necessary if I had not been involved. The first list did confirm the hypothesis that 'Carol would be able to devise a list of criteria for assessment to her own satisfaction', because it was comprehensive and it covered Carol's valued outcomes for her Course.

Preparation of the Dance Handout

The next move was to separate out specific criteria for the different year groups according to what they were to experience on the Course, and based on the framework set out in the format headed 'Assessment criteria for Dance as part of/

of a personal, general education'. In our first attempts Carol and I chose very small items e.g. the pupil should be poised and be able to regain poise after dancing. This was almost immediately abandoned, however, as we found that the information gathered was not particularly meaningful, and that the time taken to record these small items was (a) disproportionate to the information gained and (b) detrimental to the flow of the lessons.

To overcome this 'Checklist' type of assessment we decided to identify much larger 'chunks' of movement which would subsume several smaller items (e.g. travelling patterns, jumps and spins), and show that the pupil had developed several abilities (e.g. rhythm balance co-ordination). This would also, we anticipated retain the 'dance' within the assessment, and make the assessment task much more manageable.

A second move which was not successful was our attempt to merge a dance task and the criteria to assess it, saying e.g. 'The pupil should be able to do in a certain way'. In this exercise we were pre-setting criteria for the task and for the quality of response. But, as Carol's programme encouraged diversity of response, we found that this was inappropriate and if we tried to include different possibilities within the response, then the list became cumbersome, very general and as a result confusing for the pupils to know exactly what was expected of them. This was not at all what we wanted, and on reflection we decided that as the Dance task contained several structural elements which had to be fulfilled, e.g. 'Show a short dance sequence which involves a change of level', or 'The starting and finishing positions must be clearly shown', this had to be separate from the criteria which concerned the way in which the task was done, because in this qualitative stipulation, e.g. 'freshness, vitality', came the choice of dynamics which gave variety to the 'bones' of the structure. And so we decided to separate the two elements, and list them under two headings 'Dance Task' and 'Criteria'.

This/

This was much more successful. To check that the task had been answered, the pupils were able to mark it through, i.e. they could go over the pathways, the directions and the steps without using full energy as in the performance of the Dance, and check that the structural requirements had been fulfilled. They could then refer to the assessment criteria to refresh their memories as to the qualities which these movements were to show, and turn the 'pattern' into a 'Dance' i.e. they could make the instrumental pattern, expressive, in their own way according to what was appropriate for their dance. The year Dance sheets resulting from this collaboration are now shown.

Year IDance Task

The pupil should be able to dance a short dance sequence which includes travelling with a change of direction and spinning with a change of level.

The starting position, the floor pattern and the finishing position should be clearly shown. There should be unusual movements which have clear dynamic changes.

The pupils in twos should be able to develop this individual dance sequence into a duo, using a selection of material from the two solos.

Criteria

- (a) novel movements.
- (b) show dynamic change.
- (c) show direction/level change.
- (d) start/finish positions, floor pattern clear.
- (e) freshness, vitality.
- (f) awareness/sensitivity.
- (g) relationship between the dancers.

Discussion Task

The pupil should be able to discuss the sequence showing understanding of dynamic change, the transitions and the relationships involved in the duo.

Identification of:

- (a) a change in speed.
- (b) a change in weight.
- (c) a change in the use of space.
- (d) transitions.
- (e) relationships.

Social Task

The pupils should be able to interact in a situation which requires selection and rejection of material.

- (a) willingness to suggest/receive ideas.
- (b) participation in the shared dance.

Year IIIDance Task

The pupil should contribute to the composition of a Dance (duo, trio or small group). The stimulus for the Dance should be sensitively interpreted.

Relationships within the Dance should be clear and sustained.

Criteria

- (a) movements chosen to suit theme.
- (b) dynamic contrast.
- (c) clear patterns, design.
- (d) technical ability.
- (e) sensitive interpretation.
- (f) relationships.

Discussion Task

(may link with Self-Assessment Task).

The pupil should be able to discuss the effort analysis of the dance and/or the story enacted or the theme displayed. They should show an understanding of the link between the stimulus and the Dance e.g. Dance/music composition word meaning/dynamic emphasis.

- (a) effort analysis.
- (b) understanding of links.
- (c) understanding of composition, of stimulus.

Self Assessment Task (Kinaesthetic/ Visual).

The pupils should be able to self-assess:

- (a) their own contribution in terms of ideas and movements.
- (b) their own performance in terms of the criteria set.

- (a) accuracy of contribution of ideas and movements.
- (b) self assessment of own performance.

STAGE 2: IMPLEMENTATION

Explaining the new Assessment strategy to the Pupils

Carol's first concern was that the pupils should clearly understand the new assessment policy. She carefully explained to each year group that the Dance Tasks would be assessed using the criteria set out in the Dance Handout and that each pupil would be given a tick (✓) in the appropriate box as they fulfilled the task. She took time to show the classes the assessment formats and described how she would use the recorded information to write a profile. "When you have done your dance and when we have had a chat to see if you have understood what you are doing, I will be marking some ticks in these boxes. That means you have answered this task and you are ready to go on. And at the end of term I will look back to see all the things you did and instead of having S+, S, or S-, I will write a few words about how you got on just to let you know and to let your parents know what you are doing in the Dance class. This is a new way of doing assessment, no-one has done it before, so you can ask about it at any time and we will see how we get on".

This explanation given to a Year II Class was carefully pre-planned so that words like "how well you are doing" were replaced by "what you are doing". This, so that there was no suggestion of one pupil being 'better' than the other. On many occasions Carol patiently reinforced the point that there would be no 'marks' at the end of the session, but several pupils found this difficult to grasp and even after a few week of using the format a few asked "How many ticks do I need for an S+?" Carol also explained that "the boxes can be filled in at different times, because the dances will be ready at different times and I can only do the discussion task with some of you one day and some of you another day but everyone will have the boxes filled in by the end of the block". And generally the girls accepted these plans. Most of the girls appeared very interested in the Dance Handout. Several copies were available for the younger classes for reference and the senior classes

SIII/

SIII and SIV were given one each for their Dance Folder in which they kept records of their ongoing work, (i.e. notes on dances, drawings of costumes, programmes from theatre visits, tapes of music - and information gathered in their 'research' into Dance Topics).

Before each lesson, at least one aspect of the dance content shown in the Handout was explained.

One example of this with a Year I class will show the kind of introduction which prefaced many lessons.

Carol: On the handout it says 'The movements should have clear dynamic changes'. What does that mean? Let's take the word 'dynamics' What's that?

Jane: That's strength.

Carol: Good - strong movements and, Anne?

Anne: Light ones.

Carol: Yes, they make a nice contrast, don't they? maybe a light spin and a strong thrust

Pupil: And fast and slow

Carol: Yes, the timing comes under dynamics too dynamics makes it interesting. Does everyone understand, is that clear?

Now, when you do your dance, think of these things and see if you can make it more interesting

Carol claimed that this was 'a good start' and 'a necessary one' for a course which was to include a discussion element in assessment. "It made me explain things that I hadn't taken time for before when I just got on with the dance. One day, I was looking over the sheets and when I saw transition written down, I thought 'They will not understand that, at least not all of them' and I took time to explain that a transition was a linking movement joining two other parts. Before, I think I assumed they knew or they would pick it up".
In/

In retrospect and considering her earlier method Carol realised "And these (i.e. the ones who did not understand) would likely be the ones I hadn't time to speak to either". And so Carol saw benefits arising from the Dance Handout which had not been anticipated. On the other hand, writing the criteria had caused some complications. "What is a novel movement?" was a common question, posed by the pupils, and Carol found that explanations such as "Well, it means that you have made up a new kind of movement for yourselves, but it's not just any movement, but one which answers the task and 'fits' the dance you are doing", were really complicating the issue and perhaps causing unnecessary delays in "getting on with the dancing".

However, this type of introduction ensured that the pupils had had specific teaching which contributed to their conceptual understanding of dance. It, also, meant that the assessment of the discussion task was valid in that the pupils had had the opportunity to learn the necessary material in the course.

Recording assessment decisions

Once the assessment format had been completed, we began to consider assessment decisions. Would Carol and I have the same standards? Where would the line to divide satisfactory from non-satisfactory be drawn?

To answer these questions, we decided to assess separately and compare decisions. We found that the borderline decisions were difficult to resolve if qualitative criteria were being assessed. What, for example was a satisfactory display of sensitivity? Was this something which would come with experience rather than special coaching and therefore was remedial action necessary? How did one help a pupil to dance with freshness and vitality - was this not an innate characteristic?

Further and equally complex questions arose in the diagnostic area. If the pupil could not perform a step pattern, then a simpler pattern could be substituted or the rhythm could be changed as a learning step. But if severe difficulties were evident, if the simpler tasks were still too difficult for the pupil then correct diagnosis was very tricky. And as Carol remarked "Is there any point in assessment, if you can't help"? We decided that pupils with these problems had to be referred for specialist help as there was simply no time to tackle them correctly in class.

But, for most pupils decisions were straightforward. As Carol said with relief it would be impossible to compare one pupil to the other and be fair; "this way, there is less pressure and if someone is having difficulty then she can practise and I can look at her again later, so there is never any tension, there is no feeling of failing - it's really just a case of practising a bit more".

The physical act of recording the assessment decisions presented no problem as the formats became a part of each lesson. Carol decided that this was particularly important and she did not allow her time to be so rushed that the recording was not completed. She did claim however that "it was deciding on the/

the 'chunk' of material that made this manageable - we would never have recorded all that detail".

STAGE 3: EVALUATION

On reflection, the question and problem of balance of content and assessment within the lesson was Carol's major concern. "I said I wanted to assess all these things - (i.e. the psychomotor, cognitive, social and affective criteria) and they are still all important - it's getting it done for everyone that is the problem. This year I have managed it, I have now got to think back and see what its done to the amount of dancing. Was there less, or was I more involved with the discussion and maybe there was as much activity if there was less, what were the kids getting in its place? Were they understanding any more, or was I just taking a long time to check What is the dance course for anyway - is it all for dancing or what"?

And so, Carol was doing two things as a result of implementing criterion-referenced assessment. She was re-examining her original aims and re-considering whether they all required to feature in assessment at each stage in the course.

As a result, Carol decided that for Year I the Social Task should no longer be included as a formal part of assessment. The ability to interact was important, but Carol had found that she had no time to observe this in any structured way. "It's far too haphazard one minute I think 'Oh yes, that is good, they are sharing ideas and getting on fine and the next time I look, someone's sulking". So, in future I will keep an eye on this and encourage them but I won't have social interaction formally listed as part of assessment in a Handout, because I could not justify the recordings.

She did wish to retain the dance task and the discussion task as it was. "Yes, that was good, we managed that maybe in the discussion some groups had more ideas, more items that raised issues, but I made the point that everyone gave me enough information to get their tick". Carol valued the social/

social spin-offs which had accrued "It's a sure way of getting to know all the names in first year, and the shy ones and the ones who have far too much to say maybe last year, there were one or two I really did not speak to at all I can now say confidently that all the pupils have a basic understanding and that's great".

For Year I, it was possible to carry out all the assessment as continuous diagnostic assessment. "When I was looking at the dances, I kept saying to myself 'Have they done what I asked them to do'.... e.g. does the dance have a spin with a change of level? If it did, then I could say 'they have satisfied the criteria' If it was a simple pattern, fine, although it had to be carefully done. If they went on afterwards to make it more exciting, fine but what I liked was that I could say confidently that everyone was able to do these particular things". i.e. Carol could say that specific tasks had been satisfactorily completed.

In Year II Carol was anxious that the social element was retained in the Dance Handout. "It's a very difficult thing to assess and certainly I would never dream of trying to put a mark to it, but I want the girls to know that I will be looking out for this kind of thing, how important it is. I think one of the benefits of criterion-referencing is that you can include things like this if each girl doesn't make a contribution, then the dance is spoiled for her partner At second year especially this can be a big issue..."

At this stage and for some classes Carol claimed that the more formal assessment structure was forcing a summative assessment situation for the Dance Task.

"Now, they hold back, they want to get their dance just right before they show it this means that we spend much longer on the one thing. In the past I have always wanted them to have lots of experience, maybe at the cost of finishing something off I will have to think this through and re-assess what I think about it". This alteration in timing of assessment was a major change for Carol, and one which had been initiated by the pupils. She was not sure/

sure whether she favoured the change.

The discussion task was more ambitious and incorporated the beginning of self-assessment. As the girls were working in duos, the discussion became a trio (rather than individual teacher/pupil) and this helped the time factor. Carol claimed that here, awareness of the actual list of criteria "stopped me going off at a tangent and kept the most important issues to the fore, for it's easy to have a discussion and forget to ask about some of the things". She was aware that the actual process of assessment of the Dance Task was different. For although setting out the criteria was "essential to help my planning, and to let the pupils know what to practise", she had a holistic impression of the dance. "If I see that it's a good dance, then I really do not refer to the individual criteria, but if there is a weakness somewhere then the list helps identify where it is and the format lets me record exactly what needs help before I forget". She did hypothesise that her extensive experience in assessing Dance made this possible while the assessment of a discussion task being a relatively new experience for her, possibly caused her to use the list more.

In Years III and IV, the Dance Task was stated in more general terms because the pupils were responsible for selecting and developing the content of the Dance. And so the Dance Handout was used as a starter paper and a checklist of criteria. The pupils recorded the detailed notes of their dances - the steps, patterns motifs etc., in their individual dance folders. The discussion task also involved the material gathered in the folders. In one dance where the girls had chosen 'Pierrot Clowns' as a stimulus, for example, Carol was able to see their drawings of authentic costumes and question the historical or cultural derivation of their movement patterns. And so Carol intended changing the criteria to assess the discussion task so that it reflected the pupils' investigations into their chosen topics. This was also recognition of the fact that discussion concerning 'effort analysis' and 'understanding of composition and stimulus' (i.e. the criteria for the original/

original discussion task) could be covered in the self-assessment task.

In Year III Carol did not wish to include any social assessment for "everything is new, they tend to be motivated by the new ideas - they are generally interested in collecting material for their folder and there is enough to do" However in Year IV Carol claimed that the social assessment was vital. "Over the session I have become more and more aware that the social things are very important. Whether kids fall out, whether they are willing to try out ideas belonging to someone else. In the group dance, are they willing to stick with it if the attention is on the other dancers for a while? If they are not, the lesson soon disintegrates"

And so, while Carol had found many benefits in setting out the Dance Handout and using it carefully for assessment, she intended to make a number of alterations for the next session and she anticipated that that would be so for each subsequent year.

Asked to give a general opinion to sum up Carol said "There's no doubt that this is the type of assessment for my course the pupils get credit for all the things they can do, and there is no thought of 'whether I'm the best in the class'. But, it all depends on organisation it's a real discipline, having all the right papers and recording for each class. I have just forced myself to take the time and not be distracted and I'm pleased with the result.

And now, reconsidering the three hypotheses set at the start of the chapter, it transpired that, given certain conditions they were confirmed. Carol was able to define a list of criteria which satisfied her, and although assessment in all domains was not found to be necessary or feasible at all stages in the course, criteria from the Cognitive, Psychomotor, Social and Affective domains did feature more than once in each pupil's assessment over the whole dance experience. The strategy was feasible if the teacher was prepared to be/
be/

be very organised and disciplined in her approach to assessment, and if she was prepared to accept that the bonus of being able to provide a descriptive statement for each pupil depended on constant observation and recording.

PUPILS' SELF-ASSESSMENT USING VIDEO-EQUIPMENTHYPOTHESIS 2

- (a) That procedures for self-assessment can be developed, and are feasible.
- (b) That pupils will find self-assessment rewarding.
- (c) That problems of indiscipline will be reduced.
- (d) That the teacher will, as a result, be able to complete her teaching/assessment in her preferred manner, i.e. staying with individual groups long enough to complete her observations/assessments, and to provide the pupils with enough significant help to keep them working purposefully.

STAGE 1: NEGOTIATION

The idea of having the pupils self-assess derived from three sources. The first was Carol's statement "The most meaningful form of assessment is self-assessment"; the second was that this seemed a logical development in a course which aimed to develop self-knowledge and self-awareness and the third was the need to find a solution to the discipline problem.

Initially, the development was tried out with S3 classes who would, we felt, handle the video-equipment with care, and the idea was that pupils could film parts of their work, immediately replay the tape, make decisions about what needed changed or practised, and then re-film the hopefully improved version. The tape would subsequently be available for the teacher to replay if and when this was necessary (e.g. in confirming her assessment decisions).

As the problem had arisen in the group dance, we decided to confine filming to this part of the lesson, although we hoped to be able to extend its use to other classes if this initial venture proved successful. This idea agreed, further negotiations concerned the practical issues of supplying film, (I provided the film, to save the school being involved in expense, and because I wanted to keep open the possibility of taking the film out of school to study),/

study), siting the equipment, transporting and storing the equipment, and its insurance cover. More importantly, Carol and I discussed the organisation of the lesson, and how this might be arranged to allow different groups to use the video. In the early stages, this was rather vague as neither of us had much idea of what to expect, and this made it difficult to anticipate what the best arrangements might be.

Our most vital discussion concerned what we would attempt to discover from the experiment. This was important as we felt that Carol's introduction could limit what we were attempting to find out, and also we required to gather evidence to confirm or reject the research hypothesis, and to provide information that would answer the research questions. We decided to formulate a number of questions both to fulfil these needs, and to throw light on the implementation of criterion-referencing. These questions were,

- (1) What criteria do Pupils use to assess their own work?
- (2) How do these criteria correspond to the teachers criteria? What are the differences and what effect do these differences have?
- (3) Does self-assessment, using video help this particular discipline problem, and if so, is the teacher able to complete her assessment using explicit criteria?
- (4) Do the pupils find this a rewarding experience, i.e. do they enjoy and learn from making their own decisions and acting upon them?

We arranged that in the first weeks, I would stay near the equipment, but Carol and I hoped that before too long, the pupils would be able to follow prepared diagrams and take the responsibility for setting up, operating and dismantling the equipment themselves, because the entire strategy had to be manageable in a one-teacher situation.

The/

The pre-implementation negotiation was brief. As this was a new venture, we found it very difficult to anticipate events, and we preferred to get on rather than to discuss at length hypothetical occurrences which might never arise.

STAGE 2: THE IMPLEMENTATION PHASE

The pupils were clearly interested in this new development, and Carol carefully explained its purpose, saying "What I want to do, is to find if this is a good way of you learning to look at your own Dances and discover for yourselves what you would be best to practise next. The video is to help you look and to help you learn it's not only a case of taping finished dances. Does everyone understand that? Now, there is someone at the camera to help you it's all set-up ready the plugs are in the right places. You will do the actual filming yourselves, but all you have to do is make sure that you turn the camera to follow the dancers Right? So, if you find a bit of your dance hard, or if you just want to see what it looks like, then go and have a shot look hard, then decide what you want to do. After you have practised, you can film again and have another look to see if it's better. The tape can be used over and over again, so there is no need to worry about saving it".

This transcription is included to show that Carol had carefully planned what she wished to say. There was purposely no direction as to what the pupils were to look at. The Dance task and the criteria for assessment had already been issued and explained to them. No further reference was made to this, because we wished to find out if the pupils instinctively, or by reference to the sheet purposely used the teacher's criteria or if they had others of their own. If this was so, then we wanted to know how these related to the teacher's criteria and if they were more apt for the task in hand. And so, in the introduction, mention of technique, design, dynamics (i.e. the teachers criteria) was carefully avoided.

Carol/

Carol and I had anticipated that there would be practical problems in this new and complicated venture, and this was so. Some were unexpected and caused considerable disruption. Conversely, anticipated difficulties did not arise. We had thought that the pupils might be nervous about handling the equipment, but many of them had videos at home and could happily connect e.g. R.F. IN to AERIAL and deal with the technicalities. We had not anticipated, however, that the camera would need such a large floor area, for the area immediately in front of the camera had to be clear (the group had to be far enough away to get all the pupils in the picture), and also the area behind the dancers had to be clear to allow the design of the Dance to be seen. This, combined with the fact that the equipment had to be near an electric point and in front of windows, in order to have power and light, meant that the groups not being filmed had to work in a very restricted space. Eventually, the Janitor agreed that we might move chairs stored on the large stage adjoining the Hall and two groups worked there, which was one solution to the problem, although it did mean that the class was spread out over a greater area, and correspondingly more difficult to supervise.

Despite wintry weather which meant inadequate light on some occasions, the quality of the film was good enough to allow the pupils to see their work and to make comment, and this was adequate for our purposes. In fact, this proved an unexpected bonus, because the girls could see that there was no likelihood of the tape being shown to another class. I also scrubbed parts of the tape and the pupils re-took sequences, really to reassure them on this point of confidentiality. Carol and I hoped that this realisation might enable them to relax despite the presence of the camera.

The pupils were anxious to use the camera and at first there was queueing. This was not as time wasting as it might have seemed as the waiting pupils were carefully watching how the video was used - this saved instructions being repeated/

repeated in such detail. The queueing eased as the process became more familiar and after about three weeks (3 x 60 mins.), the practicalities were coped with. All groups were familiar with the equipment and the experiment could begin in earnest.

A second unexpected bonus was that the Dances had to be confined to a fairly tight area if all the pupils were to be on film. As many of the dances composed by the pupils were losing impact due to the fact that they were using too much space, i.e. the dancers were appearing as a number of soloists rather than as a group, keeping the group within a limited space helped the design of the dances. The pupils immediately saw the point of this and they became much more interested in the floor patterns within the dance. Carol had attempted to bring this point home before, but without seeing the actual dance, the pupils could not visualise what the difference would be. They then began to make comments on these points, when they viewed their dances, e.g. that the Dance was 'dull' if the dancers were in a straight line, or 'that the dance was much more effective if the starting positions used different levels', or that interlocking patterns were more interesting than separate ones. There was immediate and enthusiastic discussion - some heated - and all the pupils appeared to be making a contribution.

The criteria which the pupils used covered the design of the dance, the unusual patterns in the dances, the dynamic changes within the dance, and the use of different levels and directions. Almost without exception, there was no mention of technical performance, and even then, this was limited to a criticism of their own 'mistake' or of 'forgetting a bit', rather than of their inadequacy in dance performance. No-one commented on who was 'best' at dance, or which group had the 'best' dance, and intra-group decisions almost always considered structural change, e.g. 'Let's change the angle there'
or/

or 'Do that in canon rather than together and make that bit a bit stronger'. This made us realise that the criteria Carol's pupils used were very like her own; I was very surprised as I had expected comments on performance, but Carol was not. "Considering how they have been taught, that's what I would have expected".

At this point, Carol realised that as she was teaching other groups, (because I was by the camera, she become involved with different groups), she was missing out on hearing what the pupils said as they watched their dance. So, we decided to tape-record what the pupils were saying as they saw their efforts, and this was done. A slight tension arose here between teaching practice and research practice. For the early groups had completed their filming and their dance while others had yet to re-film their improved version. Carol as teacher, wanted to press on and introduce a new theme to the class because she believed that the pupils learned "by finding out lots of ways to answer different tasks", while I, as researcher, was anxious to collect as much Data as possible to answer the questions we had set and to gather evidence to evaluate the research hypothesis. However, on reflection I realised that the pupils had talked very freely and that there were several videos to be viewed and tape-recordings to be transcribed, so I agreed that it was not essential to have everyone re-film. All the pupils had had one try, and we anticipated that in the next Block, better organisation would allow the procedure to be smoother, and this would ensure that the equipment could be used more extensively.

Carol and I realised that the organisation would have to be reconsidered before she took charge of the complete experiment. However, we did think that the constraints had been mainly contextual, and we resolved to consider how these might be overcome.

STAGE 3: EVALUATION/

STAGE 3: EVALUATION

Carol's first comments showed that while she thought that the experiment had a great deal of potential, the organisation would have to be reconsidered, "If one teacher was to cope with all that" she said, "there would need to be terrific preparation and planning I don't think I could cope". Given that we had thought that practical problems had been the main source of trouble we decided to consider these first, and then tackle the others in the light of the solutions which we found.

(1) Safety/Organisation of the equipment

The amount of work and time taken in setting-up and dismantling the video equipment i.e. camera, recorder, tripod and monitor was considerable, and obviously this could only be a viable proposition if several classes were to use it on the one day and in the same space. The only area large enough to overcome crowding problems was the Assembly Hall, which was also used for music classes, meetings, 'packed-lunch pupils' and examinations. The video could not be left unattended in such a busy area, and yet it was just not feasible to move it around endlessly, for the sake of both the teacher and the equipment.

We suggested that the equipment was fixed to a trolley and we appropriated a nearby cupboard so that it could fairly easily be moved to a safe place, without having to dismantle the set-up or lift the heavy pieces. We anticipated that this would remove some of the pressures that we had experienced.

Our next ploy was to consider the whole-school timetable, to find out well in advance when the Hall would be out of commission, and we carefully planned the self-assessment times to fit that plan. We managed to 'swop' some spaces with other members of the Physical Education department so that continuity in the Hall was greater.

2. Using the equipment

Reluctantly we decided that our original plans were too ambitious, and that we could not carry out the first method (i.e. the pupils using the video as a learning tool) with the younger and larger classes at this stage. We decided that with classes S1 and S2, the filming would be restricted to Carol filming their finished dances and then having a viewing session to guide their observations, to ask their opinions on what they had seen and to give them feedback according to what information they needed and what they had volunteered. For S3 and S4, however, we felt that we should persevere with our original intention i.e. to quote Carol, "allowing the pupils to be in charge of their own learning because that's logical with self-assessment. Deciding on what to film and when to film, and making decisions about the changes, is what this is all about".

A major difference in future trials, however, would be that the lessons would be planned with filming in mind, rather than it being an unplanned intervention in terms of dance content. (In the first trials, the Course was planned before filming was considered). Carol was reluctant to 'cut' the programme as the pupils had had the outline and they had been engaged in small investigations concerning the theme of the Dance. These had involved time and a small amount of money, e.g. bus fares to libraries, and some pupils had resource material for dances not yet considered.

In addition, Carol hoped to have a number of short video-tapes rather than one long one. This was because time had been wasted finding the correct part on the tape and the pupils' concentration had been interrupted by this same exercise. If each group could use a separate tape, then Carol anticipated that she could see the first version of the Dance, discuss the changes that the pupils had decided to make with them and then see the improved version. This would allow her/

her to assess the groups' understanding as evidenced by the changes in each pupil's ability to self assess, through appropriate questioning and discussion.

One aspect of the development which had not been tackled was having the pupils record their self-assessments. So the possibility of this relieving the teacher's recording task was not investigated. Similarly, we had not been able to gather evidence in a systematic way to show that this type of learning i.e. self-assessment by the pupils, developed an aesthetic awareness which would transfer to aesthetic appreciation of other art works, although this was an 'implicit hope'.

PUPILS EVALUATION OF THE FIRST TRIAL

The pupils evaluated the experiment very positively, and asked why this was, they replied, "Well we had never seen ourselves Dance before, we didn't know what we looked like", or alternatively, "It was such a help to see the design". Some said "that it's much easier to plan ahead now", and those who had had the opportunity to see the second filming of their Dance all agreed 'It's much more interesting now!' Certainly discussion was very lively, the pupils had plenty to say, and they seemed reluctant to let the next group take over the video. After the group did move on, they still had plenty to discuss and the conversations were all about the filming, and the decisions they were about to make. While some groups did not use the Dance sheets, others made constant reference to them and used them in conjunction with the film. This was one of the reasons why the groups had been reluctant to move on "We need to plan what we are going to do, but it's got to be right for the assessment too". Carol and I were delighted that the new venture had not caused disruption which would upset the assessment strategy.

Some pupils requested that they could take the film home to let their parents see their Dance. This was not possible as several groups had recorded on the same film, and Carol had promised all the pupils confidentiality. However, Carol assured the pupils that if we did manage to get separate films for each group/

group then this might be feasible provided everyone in the group agreed. Others came early to class to have extra viewing time and sometimes this was possible, it was particularly useful if pupils had been absent or if any pupil was having special difficulty.

This evidence plus the perceptive comments of the pupils gave Carol and I sufficient evidence to claim that the pupils had enjoyed the experience, and had learned from both taking decisions and acting upon them.

While we could answer the small questions we had set, we realised that we had insufficient evidence to evaluate the main Hypothesis very accurately. However, from the data we did have, we felt justified in claiming that,

- (a) Procedures for self-assessment could be developed and were feasible, particularly for smaller classes and where the teaching was pre-planned to incorporate filming.
- (b) Pupils did find self-assessment rewarding; they were interested and enthusiastic and they found that viewing the film helped them produce varied ideas for development. Much more research would be needed, however, before any claim as to the quality of these ideas could be made. It had also been impossible, due to lack of time, to find in what ways the visual picture had aided the pupils' kinaesthetic feedback, i.e. in more than very general terms.
- (c) The complexity of the undertaking had made it impossible to gauge whether or not the new method would alleviate the discipline problem, and allow Carol to complete all her assessments in her preferred manner.

Certainly there had been no discipline problems during the investigation, but these were not normally disruptive pupils. Also time had been too short to have the procedure working as part of 'normal teaching'.

Carol and I were hopeful that this benefit would be realised but had little hard evidence to show that this had been the case.

THE COMPILATION OF PROFILES FOR ASSESSMENTHYPOTHESIS 3

- (a) That it would be possible for Carol to compile profiles in terms of her explicit criteria, to her own satisfaction, and within a practicable amount of time.
- (b) That reporting assessment information in the form of a Profile would be a valuable means of communicating with Parents.
- (c) That parents and Pupils would react positively to this new method of reporting assessment, because they would gain an accurate picture of the pupil's achievement.

STAGE 1: NEGOTIATION

At the start of the study, Carol was less than enthusiastic about the idea of reporting assessment in the form of a Profile. Texts had shown her that this was the logical outcome of criterion-referencing, but she doubted whether Parents would want to know about their daughter's achievement in Dance, and she anticipated that this time-consuming exercise was both unrealistic (in time terms) and unnecessary (in effort terms). For she explained "the Parents only want to know about Maths or whatever leads to an 'O' grade. They are not interested in Dance". Later discussing the same point she relented to say, "They, (i.e. the Parents) might be fairly interested to know what Dance was all about now that's one thing television has done, brought Dance into all the homes"..... I felt that a chink had appeared, and I suggested to Carol once again that it was a pity to collect all that information about each pupil and not send it home. This was too early, and Carol once more rejected the idea. She wished to collect all the information, "I see the point of that, but only to use it for myself to assess just what the pupils are able to do, and to have this feedback in preparing the next session's work".

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In the earlier part of the research, Carol had written some descriptions of pupils' work for me, as a 'check' - to help identify the criteria she used in teaching and those she claimed to use in assessment. In our discussions, it now transpired that Carol had found these descriptions extremely difficult to do, and that she had not been very pleased with the results that she had achieved. However, these had been 'hypothetical' profiles in the sense that while the reports were based on descriptions of 'real' pupils, the information was not derived from assessment formats based on explicit criteria. Apart from the time taken and the difficulty encountered, Carol was not sure that she "had got her message across". She was concerned that the profile could be as misleading as the mark 'S'. It's too easy to give the wrong impression for the Parents do not know Dance Terminology, they won't know what I'm talking about, it will be mumbo-jumbo. What's the use of that?" And so the topic was dropped for a while.

Later, however, once criterion-referencing was under way, Carol raised the issue, because she now realised that the Profile would directly reflect the information gained and recorded during the Dance block. I certainly had not made myself clear, and Carol, thinking of the earlier exercise, had linked the two, and thought that for each pupil she "was going to have to make up something".

As a small related investigation, we decided to ask Pupils what it was that they thought their Parents would like to know about their Dance in school i.e. what kind of information would be of interest.

The pupils in the top academic group were asked first, and they bore out Carol's theory, for they said that while they enjoyed Dance and "would hate not to do it", that was all they really wanted. They did not think that their Parents would value a Profile, except for one girl who said that "her Father would like to check what muscle groups were being strengthened, as he hoped to/

to make her a champion fencer!" When the pupils were asked why they thought this, they replied as Carol had foreseen "that their parents only ever asked them about the academic subjects". Both Parents and Pupils in this group seemed to regard Dance as recreation rather than Education.

The 'middle' academic group were more interested. "Yes, that would be fine", was the general if not enthusiastic response. One or two replied that their parents would be very grateful, as they, (i.e. the pupils), were interested in a career in the Dance world.

The surprise came when we spoke to the non-certificate group. They included school-avoiders and pupils who caused a great deal of trouble in class when they did attend. "Great", was the almost universal response. "What would your Parents like to know?" we asked. The replies were as similar as the response i.e. "Whether we turned up whether we tried hard and did our best the sorts of things we got if we were any good". And "Yes, they, (i.e. the parents), "would like fine to ken what we did, for they've seen 'Fame' on the tele". Carol and I wondered if this was the only chance these pupils had of having a positive statement on a report.

At this point I surmised that Carol would claim that her predictions had proved true, and that she would avoid the topic further, but no, she was so outraged by the apparent lack of interest in all her work, as shown by the lack of enthusiasm by the first two groups that she was totally 'for' profiling. "They will find out whether they like it or not, I do not do all this work for nothing", and so, with this unexpected stimulus, profiling went ahead.

STAGE: 2 IMPLEMENTATION

As Carol's assessment mainly involved continuous diagnostic assessment (totally for SI and SII) she had accumulated information for each pupil during the term. Where a summative assessment was held (when the girls wanted to have the same amount of time to practice before showing their 'finished' dances), then/

then Carol used this time to reinforce her earlier judgements rather than to record anything for the first time.

Asked if a Profile based on the final Dance only, would not be adequate, Carol replied that the earlier recording was essential, "for I have promised the kids that the final day is just a check, and I would never make a poor comment on that Dance only because it might be an 'off-day' for them and someone might be off school on the final day that would mean re-organising the assessment and holding everyone up if someone is off, I just would use the Dance handout on its own. That has to be able to suffice I would never report on one occasion".

Despite the accumulated information, completing the Profiles to Carol's satisfaction was a difficult and time-consuming task, for she eradicated comments which came readily to her pen if, on reflection, she thought they could be misinterpreted, or "if they were meaningless!" Carol explained that it was difficult not to rank-order pupils in her mind, and she had to be constantly aware of writing comments that might reflect this type of assessment, even if it was "the last thing she wanted to put over". She found particular difficulty in writing positive statements for the least able, and she found that she instinctively wrote about motivation and attitude "things I said I would not do. And sometimes I do not realise that this has happened till its all done. When I am at the stage of reading them over, these things just leap out of the page It's ghastly!"

Carol and I then studied the Profiles to see if I could help by analysing what exactly was being said. There seemed to be a hierarchical ordering in the comments made. Despite the fact that there was no emphasis on 'technique' in teaching, if the pupil was 'good at Dance', the comments tended to concern skill in performance e.g. Linda is an able dancer, she is very neat and precise No mention was made of the social criteria, as if their fulfilment for the pupil who was 'good at' Dance was a foregone conclusion. If/

If, however, the pupil was 'less good' at Dance, or showed less initiative in the discussion part of the assessment, if comments said "She had achieved but has still to work at then remarks about the teacher's perception of the pupils motivation crept in, e.g. 'She is enthusiastic, hardworking and brings correct kit'. The next group i.e. those who were 'poor at' Dance, but tried hard, had a profile where social and motivational comments predominated, e.g. "She fits into a group well makes friends easily is a well-liked member of the class". These seemed to be a kind of compensation for the lack of ability comments. Only the group who were 'poor at' Dance, and also disruptive had negative comments, e.g. "she has not shown interest in the Course and has made little progress" Although Carol's aim was to write positive comments for all the pupils, she admitted that this group were beyond her ingenuity.

The hierarchy for reporting was, technical ability, technical competence plus social and motivational comments, mainly social and motivational comments, and lastly, all three but in a negative form. The Dance handout and the recording format were used to guide Carol in completing the profiles.

"For each girl, I checked exactly what she had done although for most I had a picture of their dances in my mind and I could remember discussing with them. But not all of them. The format was good if someone was absent it reminded me I still had that bit of assessment to do. The whole of criterion-referencing makes one get to know every pupil!"

STAGE 3: EVALUATION

Carol evaluated the exercise as 'an interesting and exciting development'. She declared that this was exactly what she wanted to do, and there was no doubt in her mind that 'Profiles made sense', however she added that they had been extremely time-consuming, and although she agreed that the exercise would become quicker once she had 'got her thoughts clear', and 'once she had had a few tries', she was not prepared to say that this would be a feasible method/

method of reporting for all her classes. Carol had had to use lunch hours and evenings to write the Profiles, and on top of her Club commitments, it was 'too much'. She certainly doubted whether many teachers would be prepared to do this unless time was made available, and if it became compulsory, Carol feared that teachers would resort to comments like 'Good on the whole', which Carol described as 'worse than a mark!'"

The pupils were impressed by the time and obvious care which had been taken. "Must have taken ages, Miss" was heard again and again, and Carol was obviously delighted by this reaction. They appeared engrossed by comments made, and many were jubilant, as was obvious when they came to Carol for clarification of items. Many of these consultations were simply a way of showing their pleasure, for they obviously had no difficulty in interpretation. Although the Profiles were given out quietly with no fuss, most pupils opened them immediately, and absorbed the contents thoughtfully. Carol was pleased that there did not seem to be any disappointment and little comparison. Only one or two asked their friend "What did you get?" although this may have happened after class. Some put them straight into their bags, so we were unable to gauge the immediate reaction of them all.

The Parents, too reacted favourably, to Carol's surprise. Most pupils brought back signed Profiles and reported that their Parents had been very pleased to 'know what was going on'. This was borne out by Parents phoning Carol to say how they appreciated this kind of report, as they had 'never thought to ask about the Dance class although they knew that their children enjoyed it'. Another way of Parents reactions was at Parent/Teacher meetings. In the past Carol had had little interaction with Parents, and she had assumed that they were only interested in the 'academic'. But there was a marked increase in the number of Parents who approached Carol at the meetings which followed the distribution of the Profiles. She wondered if this was because they 'had something in their hands to talk about', but whatever the reason, interest in/

in the Dance was generated, pupils had been asked to show their Dance at home, and several Parents gave encouragement to the pupils to join the Club and bought them leotards so that they might 'look like Dancers'.

A few parents questioned why no mark had been given and queried "Is she good" They wished to know "Is she above average?". It was difficult for Carol to reply to this type of question briefly without getting embroiled in talk which involved norm-referencing. She decided to prepare a reply "Well, all the dancers are good at different things - this new profile tells you what these things are and if it is appropriate it gives some suggestions what is the next thing to work for. I do not think of one pupil being 'better' than another they all have some strengths and some weaknesses". This seemed to help although some Parents were still obviously not clear about the change. (This was the first time Profile had been issued).

One unexpected outcome of the Parent/Teacher evening was that the Parents wanted to know more than could be reported on a Profile. They were interested in the Dance experience and many requested an evening when they could 'come and see the dances'. And some of the pupils responded enthusiastically. Although Carol welcomed the Parents' interest, she was reluctant to become involved "that's not what it's all about". However, she did concede that she would have one evening "only for those that want to do their dances only for those that want to show their Parents it's not important it's not what the Dance course is about"

Carol was concerned that Parents would identify the 'good dancers' and "we will be right back to thinking about who is best". However, on reflection she decided that during the evening she would explain that "other aspects were important too" and use this opportunity to explain the criteria and the strategy she used to assess her course.

Evidence/

Evidence to test the hypotheses for action showed that the actual process of compiling a Profile was time consuming and in the early stages difficult for the inexperienced - if the content was to be valid and meaningful.

Many Pupils and Parents had been stimulated by the new type of report and communication with both had increased. It had involved Carol in an unlooked-for-development i.e. having an 'evening' to show dances and she viewed this with some trepidation. The parents and pupils had an extended picture of the pupils' achievement in Dance. From discussions Carol would not claim that it was accurate in every case.

Chapter 6

- Part 1: My understanding of Ellen's Dance Programme
at the start of the study
- Part 2: My understanding of Ellen's assessment policy
at the start of the study
- Part 3: My judgements on these practices and my three
suggestions for action

CHAPTER 6

To understand Ellen's conception of assessment, it was first necessary to realise her purposes and the values she held in teaching Dance. This she stated clearly and unequivocally, "I always teach towards a Performance, that's what Dance is all about ... to be able to perform". At the start of the Dance Programme with each class, Ellen described what the 'Performance' would be about, she made it sound great fun, there was no doubt in her mind that everyone else would enjoy it too, and this enthusiasm permeated her teaching and the vast amount of organisation which this kind of presentation involved.

Ellen taught Dance throughout the School, she had total responsibility for all aspects of the Dance Programme. She also took an after school Dance Club which was open to all interested pupils, although once they had joined, they had to be prepared to work really hard, they had to assume 'the Dancer image' and be willing to accept 'Dance discipline', otherwise they were told not to come back. This never happened for poor ability i.e. in a technical dance ability sense, but here a process of self-selection seemed to come into play and the 'less able' generally dropped out. Many girls, however, sustained their interest throughout the year and thoroughly enjoyed the experience.

Ellen saw the Club as an extension of the school dance programme. Here "there is time to work on quality, the standard is higher, you polish performance", but in school she provided opportunities for those who did not attend the Club to build their dances into performances too, providing costume and lighting, so that "they get a taste of what dance is like, what dance should be like", i.e. in Ellen's view, performance to an audience.

Each year, Ellen had a major Dance Production which involved hiring a theatre and fulfilling all the organisational demands implicit in such an undertaking. Dances from the school classes as well as the school club were used, and so as/

as performance night drew near, some classes became practice nights for the Production. The younger pupils identified with the invariable success of these evenings, which in effect gave them an example of what they were aiming for i.e. having the ability to dance in front of an audience.

"Kids excel" said Ellen "when they are pushed", and by this she meant that the pupils would achieve more if they completed a piece of work to performance standard, "for nothing would ever be finished off otherwise". This sense of drive was always present in Ellen's teaching, there was rarely a moment wasted, the lessons were never long enough for her. Ellen claimed that the pupils derived satisfaction and enjoyment from showing their Dance. By 'performance standard', Ellen meant that the Dance must be good enough for the audience to relax, "the dancer has to sparkle". The 'sparkle', Ellen explained, came from technical mastery which gave confidence, and which allowed the Dancer to go beyond being technically competent and to become expressive. This Ellen claimed, was the skill which enabled the Dancer to communicate the meaning in the Dance to an audience. This explanation gave one reason behind Ellen's stress on technique and introduced her second major criterion, 'communication to an audience'.

"Communication is gained by looking up and out, or by stretching towards the audience, or by taking care to place the dance so that the audience have the best possible view of the design", Ellen said, i.e. by the pupils making a conscious physical action to involve the audience. And as the girls practised their dances, Ellen asked them to visualise an imaginary audience before them, and constantly she asked, "Can the audience see that pattern? Can they see your face? Show them what you are doing Get the message across".

From such interchanges it became evident that the two criteria housed in 'performance standard', were 'technical ability' and 'the ability to communicate with an audience.

A third ability which Ellen sought to develop was choreographic ability.

"Some kids, "she said, "will never be Dancers, but they might be choreographers, and that's important". And when assessing the pupils' dance, she looked carefully at the choreography to monitor its form.

"I think you've got to be careful not to look at the Dancers too much I look at the choreography to see how its been developed. Is there a good structure? How do the basic movements change? I look beyond the children to see the Dance being danced by professional dancers "Ellen claimed that for her pupils, choreographic ability was as important as the ability to perform, and that she had planned her assessment strategy from S1 - S6 to reflect that stance.

One important aspect of Dance which Ellen regarded as being allied to both technical and choreographic abilities was interpretation of the music. This depended on the pupils appreciating the quality of the music and translating it into movement, for "surely part of their education is to find what kinds of music 'fits' what kind of Dance they must be able to interpret the music as well as be able to perform it. The choreographic idea or structure must 'fit', and the dancer must be technically strong enough to fulfil the demands made by the music, she must have the lift and the extension and the power". The 'fit', however, was limited to fairly obvious components e.g. length of music and volume e.g. when the music was loud, the dance had to display strong movements Ellen did not go into the realms of understanding the composition or the style, so her claim to be considering education was fairly tenuous, and this was, in fact, the only time Ellen made reference to a wider education.

How then did Ellen's teaching method accord with her aims? Ellen considered her Dance Course in school as a total experience from first to sixth year.

She had Dances pre-planned for each class before the start of the year, and each class/

class performed these Dances, more or less well, the Dances did not change.

"I know before the year begins what I want to do with all the classes"

Even at this stage, Ellen had visualised the Dances in totality, "I can see them all being danced in my head and I can see how they will merge together to build into a Performance and they will eventually all go into the Production at the end of the year".

As a result, and especially with SI and SII, Ellen taught in a very directed way. On most occasions she explained the movement which she wished the pupils to achieve, she then demonstrated and the pupils copied, aiming to mirror that demonstration. She explained that "they will have the chance to be creative later, when they have something to create with" and "before they create anything, they must have the basic skills, or they will just waffle around, not knowing what to do next".

Every lesson began with a technical warm-up which emphasised strength and mobility. This was based on Ellen's version of either Ballet technique or a specific Modern Dance technique, usually Graham. Ellen demonstrated, the pupils copied, then on almost all occasions three or four individual pupils showed how well they could replicate the movement. This was a conscious move on Ellen's part to develop performance skills. "They must learn to stand up and show, they must take every opportunity to get used to doing this so that the Production does not come as a big shock". The warm-up was an energetic and physically demanding start to the lesson. The girls then learned some travelling sequences using the technique just practised and this very often developed into travelling the length of the Hall in twos, "to give them room to move and to give me a chance to see how well they do it". It was also a time when all pupils were exposed to and assessed by their classmates.

The/

The warm-up was followed by the Dance. Here the pupils learned the Dances which Ellen had prepared, and once they had had "several goes", and were able to mark through the motifs, (i.e. the body patterns and gestures) these were analysed into their component parts and practised as such. "Look at the first motif, what's it all about? You've got a plié, relevé, spin and into extension Check the plié Knee over the foot thrust into relevé hold it strengthen the legs and relax". Questions were rarely used, and when they were, they tended to be rhetorical questions or ones which Ellen immediately answered herself e.g. "What should you do to stop that knee rolling in? Take the weight over the edge of the foot". And as the girls aimed to improve their performance in technique, Ellen also explained the choreographic process.

"Choreography is the arrangement of the different parts of the dance into a special pattern. For a dance is not just a lot of movements put together, there is a special way of doing this. The main pattern is called a motif - now it could be a travelling step pattern, it could be a movement on the spot, it could be very large or it could be small. The main thing is that the dancer must show this pattern to the audience and make sure they know its important. Then later on the motif will come again. That is called repetition. Sometimes once more, sometimes several times more. The secret is, though, that the motif is not just the same - it's developed or changed in some way perhaps made bigger or stronger, that is called development".

Within each taught dance, Ellen left a small part for the pupils to complete i.e. their choreographic task. In this part, the pupils could either adopt and adapt Ellen's motif or select one of their own. Despite Ellen's careful explanation, however, this component had little actual teaching, Ellen appeared to be more concerned that the pupils were prepared to 'get up and show' their dances.

And Ellen always had a "Well Done" or "Thank You, that's given us some ideas" to encourage and to make the pupils realise that their effort was worthwhile.

In Third Year, the lesson format was the same but the dances taught were more technically demanding. The 'gap' left in each dance widened so that the pupils were more involved in the choreographic process. Now the pupils had to show, not just a phrase of movement to fit the gap but a carefully chosen motif and its repetition with development i.e. how the original motif had changed and what conscious moves were made to communicate that development to an audience. At this time, too, more emphasis was placed on interpretation of the music. The girls were helped with their selection, but again in a basic way.

e.g. "If you choose pop music the beat will really limit what you can do, everything will be held down to a count of four or whatever if you take something too lyrical, then you are tied to sweeping sustained movements. Try to find something with a time change if you know the tune then that means you can practise just singing the music over in your head if you can not get to a tape-recorder, you can still dance".

After the technical warm-up, the class usually split into duos or small groups and sometimes they composed 'half-a-dance'. That is "they are still guided, they still have a structure, but now they get quite a lot of freedom. I give them three or four movements and they must base the Dance on these but they decide to change levels, change weight stress, ways into, ways out of things like that they learn to choreograph and that's why in assessment, the choreography mark is usually high, because they have learned what to do....".

In/

In S5 and S6, the girls choreographed their own group dances in totality, selecting music and building the Dance throughout the term. Girls who were less keen to perform became stage managers or lighting technicians or costume designers and also formed regular mini-audiences giving criticism and appraisal. This was intuitive and was not a taught part of the course. Ellen's role was as consultant to all of those various groups; one day she might be totally involved with helping the choreography, another in coping with technical arrangements. "It's important that the girls take responsibility now, they have to show that they have learned to cope", and by this Ellen meant that they could appreciate and handle all the aspects of putting on a Production!

From these examples, it can be seen that Ellen's claim 'I always teach towards a Dance Performance' was carried out in practice.

In S4, the pupils choreographed entire dances, and the lesson moved from the technical warm-up to 'Choreography'. Ellen provided a selection of three pieces of music and each duo or small group chose one. She would have preferred if the girls could have selected their own music (no other type of stimulus was considered) but practical considerations i.e. sound and spaces, overruled this. At this stage the girls learned to use 'Dance Notation' in Ellen's terms (although it was really a simplified method of motif writing which they developed) and this formed a useful aide-memoire. As the pupils changed their Dance, they altered the notation and Ellen was able to pick up the notation and understand the dance and the changes the pupils had made. This was only done in a rudimentary way e.g. Ellen could see if a travelling pattern had replaced a turn, but because the transcription was difficult, she believed that it was unrealistic to expect girls in school to be able to record their dances accurately. Despite its limited use, however, Ellen wished the girls to know that Dance Notation existed, and what form it took. "They can have a shot at it, its quite difficult, but a choreographer would certainly need to be able to do it" (i.e. in the theatre). The girls were interested, and as they wrestled with the dance task, they made many changes on their notation script but they were hesitant about explaining to me what they had recorded. Inclusion of this component did however show that Ellen had considered the wider role of the choreographer.

The less academic pupils in S4, i.e. those who had extra time for Dance, had the opportunity to take a Dance Option which lasted one morning per week. Ellen had instigated a Dance Project for these pupils in which they visited a Primary School and helped Ellen take the children for an integrated arts lesson. In the dance component, the girls taught dances to the pupils (which Ellen had previously taught to them). The dances built towards the school Pantomime or the school concert. Even the Primaries were involved in production.

In/

MY UNDERSTANDING OF ELLEN'S ASSESSMENT POLICY AT THE START OF THE STUDY

At the start of each session, Ellen provided a handout for each pupil "telling them all about their assessment, for it helps them to know what they are doing. They know exactly what they are trying to achieve by the end of the block". To clarify this, Ellen stated the assessment task and then listed 'points to check' which she explained, formed her assessment criteria. Ellen claimed that giving specific criteria not only clarified the course content for the pupils but acted as an equalising influence between the pupils who danced only in class and the more experienced who had private dance classes outwith school. Ellen found that by providing rules which the pupils had to fulfil, she was able "to assess what the pupils have learned from the course". For, she explained, "experienced dancers often put in a lot of flowery movements that look great - and they can fool the person watching into thinking, 'That's an ace'. But the dancers must answer the task dance is a discipline. If they have criteria, it doesn't put bias towards the Club kids - they can dance easily, but they shouldn't get credit just for experience, that's not fair. The task should be marked, I've taught that, and that's what I'll assess. I should not be assessing a child's raw ability. The Club kids do tend to score on performance but the others have the opportunity to score on choreography - having a choreography mark allows all the kids to get a good grade if they answer the task".

Ellen also explained that having set criteria helped her in the actual process of assessment "with kids of different performance ability, it's difficult not to compare the performance of one to another but I try to remember to assess only what I've set, and so, if they've fully answered the task, they get an 'A', if they've missed some parts out a 'B' and the poorer ones get 'C'.

In S1 and S2, if they are prepared to get up and try, and show, and if they have learned from the course, I don't give anyone less than 'C', they are only starting, they all try hard and there's no point in handing out discouragement. And/

And similarly, for the choreography I give either 'A' if the rules are kept or 'D' if they are not. By the time they come to S4, that's different they have all had ample time to improve. If they are keen they have been at the Club and that balances out the Ballet lessons that some have, and so I use the full range of marks then, A - E. The choreography still has just A or E because in a duo or small group, you cannot tell who has made up what, some have ideas, others can put them into practice everyone in the group gets the same mark. If the rules are kept, its A, if not, E".

Although Ellen's course would, at first glance appear to be norm-referenced, i.e. using grades A - E, and being concerned with 'how well' the pupils performed, she had in fact set criteria and attempted to compare each pupil's performance to those criteria. (At the start of the course she was not aware of criterion-referenced assessment per se and the possibility of providing a description of each pupil's achievement rather than collapsing information into a single grade). Ellen's formal assessment was summative.

"The kids work for eight weeks but performance on the day that counts if they have an "off day" or if they slip and fall, then that's tough, they get marked down - that's what performance is all about, doing it on the day. I do not see how it can be any other way". She did, however, add "they know themselves why they get the poor mark and they maybe get a bit mad with themselves, but what would they think if they got a top mark and they knew fine they had not done their best? If this did happen I would always have a word with the girl, but they know what they deserve its no good kidding on they will find out soon enough if they go for auditions".

Ellen was referring here to the experience which dancers for the stage underwent when they had only one chance to show what they could do. Several of Ellen's girls had auditioned for Scottish Ballet or the Contemporary Dance Theatre and knowledge of this experience had possibly influenced Ellen's method of Assessment in/

in school. "They have got to be prepared for an experience like that. If they make a mistake, then they have got to pick themselves up and get on no use acting a tragedy!"

The terminal or summative assessment situations were built in as 'performances' to every class, the importance of the performance 'extras' i.e. costumes, lights and props increasing from S1 - S6. In S1, each duo or small group presented their dance 'on stage' to the rest of their class as audience. Any other subject teacher "who has these girls, and is free" was invited to come along. In S2, "when they have a bit more to show", an arrangement was made that another class coming to Physical Education at that time would form the audience, so that the pupils in the class being assessed were all 'performers'.

In S3, when character dances were involved, the 'props' aspect was built up, for over the years, Ellen had amassed a number of costumes, and various stage additions e.g. barriers, boxes, blocks etc., and these could be altered or re-made or the girls could make costumes of their own. For this, Ellen provided money from the sale of concert tickets for new material if the girls were prepared to sew the costumes and these new costumes were then left in the props cupboard, augmenting the supply for another class. The S3 and S4 assessments were occasionally held in class with just another class to watch, but more often they were held at "a four o'clock showing" and usually a fairly large and always supportive audience attended.

The seniors had a full performance on stage and they included dances which they had learned in earlier sessions or involved Club dances or fun dances to extend the programme beyond the dances which they had actually learned in that current year. The seniors themselves requested "no marks", and Ellen was happy to acquiesce with that request.

The following pages are copies of the Dance Handouts which Ellen issued to her pupils at the start of her Dance Course.

YEAR-I AND II : HANDOUT FOR DANCE

During this Block you will learn several dances. In each one there is a part for you to make up for yourselves.

For your assessment, you will show the class one of the dances, adding your own part.

Points to Check

Know the dance well.

Check each sequence for technique, position of feet, extension, balance, poise.

If you are with a partner, check spacing and the design you make together.

Do the new movements fit the music? Does the climax of the music and the dance come together?

Remember the audience, can they see you both?

Are the important movements towards the audience?

Look up and smile.

MARKS: Performance A - C

Choreography A/D

YEAR III : HANDOUT FOR DANCE

During this Block you will be learning Character Dances. This means that you will learn to dance in a particular style as well as learning the steps and patterns of the Dance.

For your assessment, you will show one of the dances - one half will be choreographed for you, but you will choreograph the other half yourself.

Points to Check1. Performance

Know the Dance well.

Know the rhythm and the step patterns.

Check each sequence for positions of the feet, arms and head position.

2. Choreography

Show the main motif clearly - make it a simple pattern that you can do well.

Show how the motif develops.

Have a climax in the Dance (link with the music).

Keep the style of the first part of the Dance.

3. Communication

Plan your Dance to show to an audience.

Think of your position on the stage and the way the movements will be seen by the audience.

MARKS: Performance A - C

Choreography A/D

YEAR IV : HANDOUT FOR DANCEAssessment

This year you will choreograph an entire Dance, choosing a piece of music and building the Dance around it. You can have costume and 'props' to help the performance.

The Dance must have a step pattern and a part on the floor. The motifs should be clearly shown and developed. The starting position will help the design and give a focus for the audience, consider it carefully.

Points to Check1. Performance

Analyse the motif and check positions of the feet, arms and head.

Check and practise the transitions.

2. Choreography

Know how the motif develops and show it clearly to the audience.

Have one part on the floor.

Place your dance "on stage". Remember - you have an audience - they have to enjoy the Dance.

<u>MARKS:</u>	Performance	A - E
	Choreography	A/E

YEAR V AND VI : HANDOUT FOR DANCE(Notice on Year Board)

This year you will choreograph a Dance for a larger group (7, 9 or 11). Choose a piece of music and decide on the motifs for the Dance. Choose the theme - and come and discuss it with me. You are responsible for costuming the Dance and planning the props. The lighting will be arranged later.

Assessment:

The Dances will be shown to the school.

No marks will be given.

MY JUDGEMENTS ON THESE PRACTICES AND MY THREE SUGGESTIONS FOR ACTION
BASED ON THESE JUDGEMENTS.

Suggestion 1

That Ellen could prepare an extended Dance Handout listing explicit criteria, and make fuller use of it to aid her own assessment of Performance and Choreography.

Ellen gave each pupil a Dance Handout at the start of each year "to show the pupils exactly where they were to get to by the end of the session". I thought that this was a very good idea for it suggested that the benefits of a pre-planned course had been recognised and utilised, i.e. that the teacher and the pupils were both able to have a clear picture of the content and the perceived outcome.

In practice, however, very little use was made of the Handout. From time to time, Ellen did urge the girls "to check the points in the Handout" or "to use it to make sure you know what's involved in the assessment", but this was rarely done, as far as I could observe. When the Handout was used, a cursory glance seemed to suffice, and by the time assessment came round, the Handout was forgotten. The criteria which Ellen had listed were not used to any effect either in the pupils' preparation or in her own assessment. This was shown when during an S3 assessment, Ellen awarded an 'A' for a choreography which did not build to a climax, a specified criterion, and on other occasions when a pleasing Dance, or one which had superceded her expectations was also awarded 'A', despite having failed to meet the set criteria. And so, a potentially useful idea was not used as effectively as it might have been.

The actual content of the Handout seemed to throw some light on this, for there wasn't a great deal on the Handout which encouraged study or repeated referral. Neither did the Handout provide a specific checklist which/

which the pupils could utilise as their Dance developed, or that the teacher could actually use in carrying out the assessment. Moreover, the check-points listed were in very general terms and did not seem particularly apt, e.g. given Ellen's stress on technique, 'Know the Dance well', seemed a rather obvious and inappropriate performance criterion.

Performance and choreographic criteria were included for each year group, and this was as expected given Ellen's views on the importance of choreography. But her belief 'that choreography was as important as performance' was not evident in her teaching content until S3. In S1 and S2, the pupils were really just filling in a piece of music, there was no structure or ordering which was essential to 'choreography', even in a minimal sense. If the pupils did manage to fit some movement to the music, and if they showed any awareness of an audience front, then the mark was 'A'.

In the middle and senior school, however, choreography did play an important role. Only now, in my opinion, could Ellen fulfil her claim 'to look beyond the Dancers and see the choreography danced by professional dancers', because it was only at this stage that the pupils were required to consider choreography per se. And yet, the Handout gave very little choreographic help at a time when the pupils had to understand a very complicated process. At this time, too, although the balance within the lesson changed so that much more time was spent on choreography, and Ellen claimed that 'I don't really consider performance any more', the performance mark changed (from A - C to A - E) and this alteration did seem to imply that emphasis was still on performance skills.

Ellen did not seem to be aware of these issues, possibly because she did not record any of the observations she made during assessments but simply awarded a final mark. She therefore missed the fact that in some groups several girls had the same inadequacies. A detailed record of assessment using specific criteria would possibly have brought this to her notice and might have caused her to question whether the cause was the girl's lack of ability or to her own inappropriate/

inappropriate selection of content.

As a result of these observations my first suggestion for action was that Ellen should develop the Handout so that specific and more detailed criteria were used. My second was that both Ellen herself and the pupils could use the Handout as a frame of reference throughout the term and during the assessment so that the preset outcomes were identified and achieved.

The first hypotheses for action, then, were

- (a) That Ellen would be able to extend the Dance Handout so that specific criteria provided detailed guidance in what was to be achieved.
- (b) That using the document as a reference during assessment would enable Ellen to assess according to the set criteria (i.e. that the document would enhance validity).

It was also anticipated that the Handout would provide evidence to answer the first research question -

"Can teachers formulate criteria which will reflect, to their own satisfaction, their purposes in teaching Dance?"

In addition the list of criteria would allow comparison with Carol's list.

Suggestion 2

That Ellen might re-consider her decision to award grades and provide instead a description of each pupil's achievement according to the set criteria.

In her own school and teacher education Ellen had only encountered norm-referenced assessment. At the start of the study, she was not aware of criterion-referencing as a formal strategy and she had not considered its philosophy, its structure, or its potential to provide a descriptive statement of each pupil's achievement rather than a grade.

Although in discussion, Ellen had claimed "kids excel when they are pushed", and at first glance she had appeared very marks conscious, "that's an 'A'" was an oft-heard remark, she had recognised and made some moves to overcome the consequences of norm-referencing and grading. In S1 and S3, for example, performance was marked A - C, Ellen was aware of the influence of failure and so "if they try, no-one fails for there is no good handing out disillusionment". Given this stance and positive outlook, criterion-referenced assessment could provide an appropriate and more specific picture of achievement for each pupil, without any indication of failure. The move would in fact be in line with what Ellen wished to do. For choreography in S1 - S3 Ellen awarded A or D depending on "whether the criteria had been fulfilled". There was no question of differentiating between the pieces by grading and this related closely to the criterion-referenced method of deciding for each dance whether or not the criteria had been satisfied.

On paper, S4 were graded 'A - E', but in practice the 'E' was never given. 'D' was awarded, but very occasionally and the recipients, although usually the poorest dancers were also the very few who had several absences, those who in Ellen's reckoning "just appear when they feel like it". And Ellen's comment "they tried hard, they get C", made one wonder to what extent her perception of the pupil's motivation influenced her award. It did seem that the/

the different grades did not totally represent achievement of the set criteria and that the grades awarded, reflected subjective judgements in a variety of factors, not all of which had been made explicit.

The senior pupils requested 'no marks' for their group dances and Ellen immediately agreed. When asked why they had made this request, the pupils replied, "In the Performance, not everyone gets the same chance to show what they can do some of us have big parts and others are less involved, but we are all doing it the best we can we are a team it's a team effort, and we do not want it spoiled by people worrying about getting low marks". And when asked why she had so readily agreed, Ellen explained, "Well, by this stage, the girls do not need marks to keep them at it they dance for the sake of dancing and they prepare the Performance because it's a challenge, because they enjoy doing it, and they want to relax and have fun". Ellen recognised the fact that the girls were intrinsically motivated to keep dancing and that marks-as-motivation were unnecessary.

From the outset, Ellen had been concerned that her pupils' different dance experiences outwith school would affect their chances of being awarded a high grade, and as result she had set criteria "to assess only what the pupils had learned from her course". Ellen's emphasis on choreography was (in S1 and S2), I feel, another 'compensation' for this fact, and a way to allow the others (i.e. those who had little experience/poor technical ability), "to score and get a high grade". However, rank-ordering the assessment dances was reinforcing the very differences which Ellen was anxious to avoid.

For these reasons I anticipated that a suggestion to reconsider the marking system was less radical than at first it might have appeared, and that the decision that the pupil had satisfied the set criteria (or not) was the one Ellen would prefer to make.

The second hypothesis for action, then was,

That/

That Ellen would find it advantageous to adopt criterion-referenced assessment, in that the valued features of her original policy could be retained (measurement of the pupil's performance against set criteria, reporting in positive terms), the less valued (awarding those with greater 'life-chances') discarded and the result (reporting to Parents) extended in a way which was beneficial to the participants.

It was also anticipated that the information gathered would provide evidence to answer the second research question

"What procedures do teachers find practicable for making assessments in relation to the various kinds of criteria?"

Suggestion 3

That Ellen should hold 'Assessments' and 'Performances' on separate occasions so that non-dance variables would be less likely to influence pupil performance, and distort the assessment of the dance.

Ellen built all her teaching towards summative assessment situations. Her assessment decisions reflected "performance on the day". These assessment situations always involved a live audience because Ellen saw this as a natural and logical outcome of a course which had emphasised 'performance skills', (i.e. technical ability, choreography, and communication-to-an audience skills).

However, although the assessment/performance situations were gradually extended (i.e. while S1 'performed' to the rest of their class and any other teacher, S2 had to show their dance to another class. S3 and S4 had 'a four o'clock showing' with an audience drawn from any interested member of the school community while S5 and S6 had a full stage evening performance), there was additional pressure on the pupils which could have caused their assessment to be adversely affected. This could have been avoided by having an assessment day before the actual performance day.

For in a written examination the candidates inadequacies are hidden from their peers, the result is fairly distant and there is time to anticipate disappointment. But, in Dance, the pupils technical and choreographic abilities are on display, the feedback in terms of audience reaction is immediate, the pupils' popularity may affect the audience response as much as the success of the dancer or the dance and this prior-knowledge may seriously affect performance.

The adolescent girl is very aware whether or not her leotard-clad body will be "approved" and her self-perception may affect her performance, and more so, in a 'public' situation. Those who are more anxious may dance less well, and as a result non-dance factors may influence the teacher's assessment.

Tension/

Tension was obvious in Ellen's girls waiting to be assessed and afterwards "I was shaking" was a common response. A more private assessment situation could have reduced this anxiety.

And there were other tensions and organisational arrangements which mitigated against fair assessment. The first of these was the 'order of performance'. Ellen, reconsidering a previous assessment when marks or grades were awarded agreed that the performance of the first in the group could have been used as a yardstick for the others. When she consulted her records for several classes these girls did have mainly B/C grades although in retrospect it was impossible to be sure that positioning had or had not affected the grade. In criterion-referencing this need not occur unless the teacher is using the first few performances to determine the standard or cut-off point. At the other end of the line, the last-to-dance pupils also had extraneous pressures. This was evident in Ellen's assessment/performance situations. Firstly they had to wait. Observation of these young girls showed how off-putting this was as they became increasingly nervous. Secondly, they had to listen to other music and/or possibly see other interpretations of their own music. Then, suddenly, they had to remember and perform their own dance, listen to their music and adapt to its rhythmic stress. One or two, awaiting their turn, sat with their eyes covered others marked their dances through in the corridor but this was not always possible. In addition the 'late' dancers usually had time pressure and/or audience pressure. Sometimes the bell for the next class was about to ring, sometimes the audience had become restless, and distracted the teacher who was assessing as well as the dancers who were being assessed. Given these observations, I suggested that non-dance factors were influencing the assessment and that these could be reduced by having an assessment day without an audience before the performance day.

The third hypotheses for action, then, were

1./

1. That a more valid dance assessment would result if assessment day and performance day were held on separate occasions, because the assessment would more accurately reflect dance factors, and by implication be less influenced by interfering variables.
2. That the new organisation would enhance 'performance to an audience' skills, the intrinsic aim of the course.

It was also anticipated that the information gathered would provide evidence to answer the third research question "What procedures do teachers find practicable for making assessments in relation to the various kinds of criteria?"

Chapter 7

THE INTRODUCTION OF CRITERION-REFERENCED
ASSESSMENT IN ELLEN'S SCHOOL

CHAPTER 7ORGANISATION

The study began in August 1981, and the first phase involved my observing classes in school and attending the Dance Club to allow me to become familiar with the taught programmes in each venue, to understand the similarities and differences in each and to appreciate the benefits and pressures which one imposed on the other. These occasions also afforded opportunities for teacher/researcher discussion and informal researcher/pupil chat, so that my presence in class could be interpreted as encouraging and supportive. Initially the plan was to end this mainly observational phase at Christmas, but disruptions in the normal programme in the form of preparations for the Socials delayed my being able to see all the assessments-in-action until Easter, 1982.

As the school assessment policy required only one end-of-year grade, the internal arrangements for Dance assessment could be elastic, and different classes had their turn at times which suited their programme rather than an external schedule. It was important that I waited until the assessments had been completed once through before making any suggestion for change, because only then could I make any valid comment on how the Dance Handout had been used, if and how the stated criteria had been used in making assessment decisions and on how these decisions had been converted to marks. This was also a period of time which allowed me to realise and appreciate the source and extent of external pressures which influenced the pupils' ability to perform in different assessment situations.

From Easter until the end of the summer term, Ellen and I discussed the preparation of the new and more detailed handout, its content, its layout and its extended use. There was pressure to have this ready before the start/

start of the new session so that the trial and the subsequent evaluation could be as straightforward as possible, so that explanations to the pupils could be carefully given at the start of term when 'new' things were the norm, and so that the Head of Department could approve the development before it was actually in operation. This was in August 1982.

During this time too, debates and discussions on the change from awarding grades to the criterion-referenced strategy of recognising satisfactory performance according to explicit criteria occurred, and the anticipated implications of this change with the possible repercussions were explored. The move was accepted quite readily, possibly because it was confined to Dance which had no influence on 'academic' subjects or results, and because the school had agreed to participate in the research. The reason aside, the agreement allowed the incorporation of the new strategy into the new handout.

The separation of 'assessment' and 'performance' situations was more slowly acquired due to the natural sequence of development i.e. establishing criteria, changing the award of grades, re-organising facilities to allow the separation of the assessments and the performances, but by June 1983 this had been achieved for all classes directly involved and this allowed evaluation to occur.

The hypotheses for action which structured the investigation were based on the researcher's perception of the Dance situation and the transition needed to allow criterion-referenced assessment to occur. They are set out in the same three stages as before, under the headings, Negotiation, Implementation and Evaluation.

TOPIC 1: THE PREPARATION OF THE DANCE HANDOUT

HYPOTHESES:

- (a) That Ellen would be able to extend the dance handout in terms of defining explicit criteria for each class assessment so that the pupils would have clear guidance in what was to be achieved.

- (b) That using the handout as a reference during assessment would help Ellen to assess according to the stipulated criteria and thus enhance validity.

Stage 1: Negotiations:

The negotiation began by Ellen and I discussing the handout which she had prepared for her Course, approving the idea and recognising the work involved. This naturally led to my asking what she had hoped the handout would achieve and resulted in Ellen debating whether or not her aims had been realised. Her first intention has been that the handout should provide a record of the complete dance course. This it had done. It had shown what was to be taught for each year group, portrayed the variety of dances which were included in the programme, and provided evidence of the careful preparation and planning which preceded teaching - it had also given Ellen confidence in speaking about her course.

Her second aim had been that the pupils use the handout as an aide-memoire during the course and more specifically during preparation for assessment. This had not occurred. In retrospect Ellen realised that she had not promoted this. "I just got carried away with teaching and did not refer to the handout often enough to show that it was a real part of the course". But, convinced that the idea had potential, she was anxious to develop and extend the handout so that it played a more prominent part in her programme.

This agreed, the next discussion concerned the content of the new model. In designing the original, Ellen had already selected her key priorities for assessment re Technical Performance, Choreography and Communication-to-an-audience skills, and lengthy debates on the more detailed criteria subsumed under these headings followed. To allow me to understand Ellen's interpretation of terms and to ensure their shared usage in the extended Handout, we agreed to prepare a list under the headings, 'Criterion Dimension' and 'Criterion Specification', the former to show the range of topics/

topics covered, the latter to give examples to clarify the distinction.

This was a relatively difficult task because although the more obvious criteria were immediately housed under their appropriate headings e.g. 'Plié', 'Relevé', under 'Technique' and 'Motif Development' under 'Choreography', the placement of important attributes such as expressiveness caused much debate. Did expressiveness come as the result of technical competence, was it dependent on choreography, or was it an essential element in communicating-with-an-audience? Could a dancer be expressive if the choreography was poor or could technical merit outweigh uninspired choreography? A similar problem arose over the placement of 'aesthetic coherence' or to quote Ellen "the spark which occurs when a dance gels", What were the components which ensured the gel? Where did this criterion belong? Eventually these issues were resolved by Ellen adding an extra criterion dimension to her original list. This she called 'Presentation' and it embraced these difficult-to-acquire aspects of dance which depended on an integration of performance, choreographic and communication skills.

Two other purposes in requesting the compilation of this list derived from the wider study rather than from the implementation of criterion-referenced assessment in Ellen's programme. The first was to gather evidence to answer the research question "Can teachers develop criteria which will, to their own satisfaction, reflect their purposes in teaching dance?" The second was to have an uncomplicated and accurate method of comparing Carol and Ellen's selection of criteria, and their interpretation of terminology, a comparison which would highlight the differences and similarities in each dance course.

The next stage involved deciding on the explicit assessment criteria for each year group in Ellen's course. Given the preparatory discussions and the master list, this was straightforward. For, as Ellen explained, "I know exactly what I am going to teach, I can see all the dances in my mind's/

mind's eye. Therefore I know what I want each pupil to achieve

I have a clear picture of the standard that's needed". She found that writing the task for assessment required her to analyse the dances, and while the 'standard' really "could not be written" it could be instilled. She explained, "All the time I'm teaching and demonstrating, the kids are getting to know the standard that's required they soon know how hard they have got to practise and I will reinforce this standard when they are getting ready for their assessment". Ellen also claimed that they (i.e. the pupils) would know themselves whether or not they were meeting the required standard, an interesting point which I resolved to follow-up later.

As Ellen only wished to consider the psychomotor domain in her assessment, this simplified the preparatory stages in producing the handout. Once the lists of criteria were completed, however, our next task was to consider the weighting given to technical performance and choreography, and to decide whether the balance in assessment was reflected in the time spent on explaining and teaching each component in class. In retrospect, Ellen decided that she had probably spent much more time on teaching technique, but she justified this on two counts. Firstly, "They have got to know a whole lot of steps and be able to do them well so that they have some skills to choreograph with", and secondly, "my dances all provide examples of choreographies so they have a range of patterns to recall". However, once she had had time to think about this issue, she decided to redress the balance by spending longer actually teaching choreography in the course.

Ellen's first point raised another important issue which concerned the validity of the existing assessment. For in S1-S3 there were two separate components to assessment, i.e., Performance and choreography marked individually, and on the surface this seemed sensible and fair. And yet, lack of performance ability clearly influenced what the pupils could attempt in/

in choreography. To attempt to overcome this problem, Ellen decided that she would try to differentiate between the two in the actual assessment by looking at performance in the set dance only, and then in the choreography concentrating on whether the compositional, (i.e. structural) criteria had been met. "If they answer the task, if they show a motif and how its developed, then I won't look at the performance at least it won't influence their choreography mark". At this point I must have seemed confused because Ellen went on to explain how this could be done. "I could see the choreography as a separate part of the assessment. I would say, 'Before you dance, show me the motifs you have chosen now show me how they change in the dance'. This would mean that the pupils could show the main ideas for the choreography in slow motion if they so chose and then even if the performance was poor, I could see what they were attempting to do. In this way, performance ability would not count". This seemed a very good idea. Ellen explained that this, i.e. assessing the structure of a choreography was an ambitious enough task at this early stage when the pupils were just learning the rules, and I agreed, pleased that the choreography per se was to feature in practice.

In S4 in Ellen's programme, a different situation arose because the pupils were now responsible for choreographing a whole dance. At this stage when the pupils were more experienced, in both choreography and performance, I wondered whether Ellen would consider merging the two components in the assessment. Assessment of a Dance was for me, a holistic activity and it was unnecessary to attempt to separate the two sets of abilities. Ellen, however, wished to retain the distinction. This was because she still wished to emphasise the importance of the choreography, "because this is the last time they have a learning situation before they take over a whole group dance in S5 and S6. We agreed to look hard at the actual process of assessment as it took place to see what did happen.

For/

For the Senior classes, the Dance assessment was retained as before, the audience reaction giving accolade to the final performance.

The negotiations had proved lengthy and complex but Ellen and I agreed that by discussing the criteria in detail, we had clarified the task for ourselves and raised issues which would hopefully increase the validity of the assessment.

The lists of criteria and the extended Dance Handout are now given.

ASSESSMENT CRITERIA FOR DANCE AS A PERFORMANCE ART

<u>Criterion Dimension</u>	<u>Criterion Specification</u>
<u>Psychomotor Criteria</u>	
1. Technique	An ability to perform Modern Dance/ Ballet Technique (e.g. Plié, Relevé, etc.). An ability to copy a Dance sequence accurately; to perform chosen movements well i.e. showing kinaesthetic and spatial awareness, skill in balance, resilience, co-ordination and mobility.
2. Communication	
(i) Expression	An ability to be expressive, to show dynamic change, to adopt a demonstrated style, to be accurate rhythmically.
(ii) Projection to an audience	An ability to convey the meaning in the Dance to an audience; to build and sustain relationships through confident performance, use of gesture and eye contact.
<u>Choreographic Criteria</u>	
1. Composition	An ability to select and develop movement themes, to fulfil compositional requirements (i.e. selection of a starting and finishing position, selection of a Motif, Motif Development, Repetition, Climax, Unity, Resolution).

2. Stagecraft

An ability to 'place' a Dance on stage. (Knowledge of Diagonals, 'front' etc.).

The ability to choose group designs, to arrange 'props', to organise costumes.

3. Musical Interpretation

An ability to select a suitable piece of Music, to secure a qualitative match between the Dance and the stimulus in compositional form and in Dynamics.

Presentation

The ability to perform the Dance with Confidence and Technical ability (expressive technique), so that there is :

(a) Aesthetic Coherence.

(b) Audience Impact.

DANCE HANDOUTYEAR 1

During this block you will learn three short Dances. For your assessment you will show one of those Dances, the Puppet Dance, and you will add a small part which you have made up yourself. The music is 'Mechanical Doll' which is taped for you. You may dance on your own or build the dance into a 'duo', that is working with a partner. You may use props - screens or boxes only.

The Puppet Dance	Checklist	Assessment
Bars 1 - 8 Rising with eight jerky movements (out of box)	Timing of movements Quality - sharp, jerky movements, (use of elbows).	
Stepping out of box.	Balance, positions of feet, hands, alignment.	
	large stepping action balance, poise.	
Bars 9 -16 Jerky Dance on puppet strings.	Use of head, back, hands, control.	
Bars 17 -20 Gathering strings from back, feet, elbows, knees.	Large gestures, balance, poise, fitting movements to music.	
Bars 21 -24 Tossing strings away	Control in spin.	
Spinning.	Moving through the music	
Bars 25 -32 "I'm Free" Dance. (Your own part - see notes over page).	using space well. Directions - forward, backwards, sideways, diagonally.	
Bars 33 -40 Sinking back into Puppet Box with 8 jerky movements - collapse.	Timing, sharp movements. Final fall on last beat.	

Choreography

Write your own Dance here.

Checklist

Is there a step -
pattern? Does it come
more than once? _____

What is the motif? _____

Is the pathway clear? _____

Does the Dance fit the
music? _____

Does the climax 'fit'
i.e. music and dance
together?).

Remember

If you find a part difficult, go back to the separate movements and think about the technique - ask for help. Listen to the music and think of the dance patterns - when you have done this several times, up and try.

DANCE HANDOUTYEAR II

During this block you will learn basic Technique, Dance and Choreography.

Technique is practice of special exercises to build strength and mobility, and it will show you how dance movements can be balanced and poised. It is a preparation for Dance.

Dance is when these movements are put together with careful joining movements called transitions so that the dance sequences flow together.

Choreography is the arrangement of these sequences into a special form and placing them so that an audience can enjoy them. The dance motifs must form the basis of the dance and they should be repeated and developed until the climax.

In your assessment you will dance a short Dance sequence which you have learned in class and you will choreograph a small part of your own. Three people will do their own dance at one time.

Dance	Checklist	Assessment
Bars 1 - 8 Step pattern forward diagonally right, diagonally left, small step hold to the right, pause. Repeat begin L Foot.	Rhythm of the pattern. Size of steps. Direction of travel-pathway. Neat, accurate pattern.	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Bars 9 -16 Travelling turn, wide arms back to starting position, sink low.	Balanced turn, not too fast head up, arms wide, shoulders	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Bars 17 -24 Repeat step pattern as before.	down, palms down, sink slowly- position of feet, hips in, repeat.	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Dance	Checklist	Assessment
Bars 25-32 Running through the music leap into the air and finish stretched up high.	Strong jump, control neat landing. Tall stretch, head back, poise.	<hr/> <hr/> <hr/> <hr/> <hr/>
Bars 1-30 Repeat music, choreograph your own dance.	Identification of main motifs. Development, climas.	<hr/> <hr/> <hr/> <hr/> <hr/>

DANCE HANDOUTYEAR III

This block you will learn three character dances based on different dance forms. As well as knowing the steps and patterns of the Dances you will learn the STYLE of each.

For assessment you will dance 'The Charleston Sequence' and choreograph the remainder of the Dance in that style. The music is taped for you and is available for practising. Remember that the audience will expect to enjoy this - they should be able to identify with the steps and gestures.

Dance	Checklist	Assessment
Step sequence 1	Rhythm, direction	
	clarity of step pattern.	
Hand gestures (motif 1)	Poise, position of hands	
	ability to isolate movements.	
Step sequence 2	Poise.	
Hand gestures, head gestures		
(Motif 1 developed)	Character, Style	
<u>Communcation to the</u>	Gesture, by contact	
<u>Audience</u>	Confident performance.	
<u>Choreography:</u> Write the	Main Motif	
order of dance movements	Developments 1 and 2	
here.	Step Patterns	
	Trainsitions	
	Climax	
	Starting Position	
	Finishing Position	

DANCE HANDOUTYEAR IV

This block you will choreograph and perform a Dance in two's or in small groups. You may choose from four pieces of music and interpretation of the music will be important in assessment. This year you will learn Dance Notation. Try to notate your own Dance so that you get to know the patterns and the movement/music fit - this is not assessed. Within the choreography you must include a step-pattern (which could be developed by changing the size of steps, altering the rhythm or direction) and a main motif which must also be developed (alter size, speed, direction or use mirroring, canon etc.).

You may costume your Dance and use props. Lighting will be used for the final assessment so consider this in placing your Dance on stage.

After you have decided on your theme, give the Dance a title.

Criteria for AssessmentPerformance

An ability to perform the Dance Movements accurately showing poise, control and dynamic change.

Communication to the Audience : Presentation

Confident presentation:

Clear patterns, placement 'on stage'.

Choreography

Dance Composition: Motif Development: Repetition:

Climax: Resolution: Musical Interpretation:

Stagecraft

Positioning: Costuming: Use of Props: Lighting:

YEAR V/VI

During this block you will choreograph and perform a Group Dance for the School Performance.

Choose the theme of the Dance and decide how you will communicate that theme to an audience. Identify the movements (motifs) and the dynamics which will be most suited.

Consider the group shapes and the meaning inherent in them. Decide whether all the dancers will be on stage all the time, if not, prepare their exists. Arrange props to help the intention of the Dance. Discuss each stage of the development with me.

Stage 2: Implementation:

Ellen decided to organise her presentation of teaching material so that the Handout was in operation from that start of the term. This meant that the assessment dance was taught first and in Year I that the Puppet Dance introduced the course. This gave a lively start, the music was fun and the movement quality was obvious and within the capability of nearly all of the pupils. Ellen explained to the pupils that she would teach the Puppet Dance at the start of the Block and then revise it before assessment was due. This "would give them plenty of time to practise". She advised that at this (day 1) stage, they should not worry about the free dance part, but "think of starting to collect ideas. Leave making-up the dance until you have learned all three dances for this Block because these dances will give you ideas".

Ellen decided to give S2 their own handout rather than merging the Year I/II task as previously. This was because she wished to take time to explain the terminology, because she wished the pupils to have a clear picture of their assessment task and because each handout was to be used to record the assessment decisions and to duplicate as a report which could be taken home to parents.

In second year the assessment task was much more complex than for first year and Ellen and I were concerned that pupils would be put off by the difficulty of the piece. However, she reassured them that "there is plenty of time to practise but this is the standard we are aiming for. Remember that you can practise in your own time, I am here to help you and the handout tells you exactly what I will be looking for".

As the choreographic component only concerned the structure of the dance this part was quite easily explained.

The third year girls were delighted that the Charleston was to be their Character Dance Assessment. Performance and Choreography were now to feature equally and this point was emphasised. "You will see on your handout that the elements of the choreography are written as a checklist. Keep looking and checking that all these happen in your dance. If you miss one say your dance doesn't build up to a climax, then there is no way you can pass in choreography".

In fourth year additional emphasis was placed on interpretation of the music and costuming and stagecraft was added so that the dance was building to a complete performance.

The assessment sheet was prepared so that the main headings were in focus, the layout was designed to show that the four major elements were to be assessed.

In contrast, the senior groups had a great deal of freedom which allowed them scope in choosing their stimulus, their theme and their mode of presentation. The pupils accepted the new handout readily but Ellen and I realised that snags were likely to become apparent as assessment was underway.

Stage 3: Evaluation

Ellen found that the new handout had been much more useful than its predecessor and claimed that "it was worth all the hassle of getting it ready". The pupils had referred to it frequently in the very early stages and again before assessment. This had saved Ellen repeating teaching points to various groups as they practised, and reassured her that the main issues for assessment were in focus.

She claimed that the idea of teaching the assessment dance to Years I and II at the start of their course had been successful. Tentatively I asked about the pupils who had picked up the steps quickly. Given that they had another eight weeks of dance, was the assessment still apt? Ellen had no doubts on this point. She explained, "I know the standard that each pupil must achieve but that's not the end of it. If a kid picks up the step pattern then she still has to master the technique when you insist on technique, there is always room for improvement the kids can aim for a longer time or greater mobility or smoother transitions, no-one can say to me 'I can't improve'. When they feel they are satisfied with the criteria set out in the handout, they can set out new challenges for themselves the best ones practise most".

During the actual assessments, Ellen claimed that the lists of criteria "stopped one getting sidetracked because it's so easy to think of how the dance could have been developed, or in a group concentrating on one dancer, perhaps one who is outstandingly good or one who has improved and then suddenly the whole thing is over and the key points have not been marked. That's the problem in assessing kids you know, you know the background and if the girl has worked hard. It's really difficult to stick to the criteria. The handout has made this much easier".

Ellen also reported that the process of recording had been different for each group. I had noticed that she marked the handout during the first year assessment but afterwards i.e. between dances in the other years. Ellen explained that the first year dance and music was broken into a number of tightly structured phrases and that the handout presented these in sequence. This had made recording straightforward. At this stage, however, Ellen wished to enlarge the diagnostic potential of the handout. For she was concerned that recording (✓) or (-) to show that the pupil had or had not satisfied/

satisfied the criteria did not pinpoint the actual cause of their problem. To rectify this she experimented with a code e.g. -B = poor balance, -R = poor rhythm. She found however that it was extremely difficult to make such diagnoses and reluctantly admitted that this was an unrealistic task. Instead she decided to circle the 'faults' in the criterion lists whenever possible but generally to be content with the (✓)/(-) decision.

Recording on the other year groups had to be done between dances. Asking each group to identify the structural elements in the choreography before the actual dance was successful although it greatly slowed the pace of the assessment. This arrangement meant that the choreography could be marked first, and independent of performance ability. An added and unanticipated bonus was that the demonstration and where necessary the explanation clarified the pattern of the choreography for the watching girls so that the assessment became a learning situation for them. This also meant that a pupil who had choreographic skills without performance skills could be identified and given credit for her contribution. This had been a longstanding aim and Ellen was delighted to find this way of achieving it.

Recording the performance criteria decisions between dances was for Ellen "not particularly difficult for I know these dancers well and I can tell pretty well in advance how they will perform". She did at this point raise the important question of whether assessment could depend on the assessor's ability to see as much as the dancer's ability to dance. She also volunteered the information that criterion-referencing could both give guidance to assessors and "help to set a common standard". Ellen explained that her own standards were set as a result of her years of experience in teaching dance. She pointed out the difficulty of setting standards in assessment of a transient artifact. "If a pupil manages to perform a simple sequence in correct rhythm but then loses the beat as the movement becomes more difficult, what then? You really have to decide whether she holds the beat for most of the time and the assessment is full of decisions like this"

The next point of discussion concerned the selection of criteria which had been chosen. Were these the most suitable, were any omitted, should some be crossed out? Ellen and I were shamed to find that we had not included any reference to 'relationships' in the handout and we resolved to remedy this. Ellen had included this as an important part of her teaching and "the ability to form and sustain relationships" should have been part of the list of criteria for Years III-VI. Otherwise Ellen reported that the lists adequately reflected the most important elements in the course.

The last question concerned the plethora of (✓) ticks which the successful pupils had. Ellen had found that while analysis was part of the process of assessment, in the final performance the criteria did synthesise to form a 'whole'. If the dance was successful, recording success for each criterion became tedious. Where there was a difficulty however, the analysis was necessary and the detailed recording provided diagnosis and guidance for both teacher and pupil. Despite the difficulty for the teacher, Ellen was sure that the pupils would value all the ticks, for as she commented "A success story can't be too long".

In reconsidering the research hypotheses, it was evident that both were confirmed. Ellen had been able to define criteria which had given the pupils a clear picture of what was to be achieved. And the handout had prevented Ellen from assessing according to an implicit repertoire of criteria which could be more or less demanding or influenced by external non dance-factors.

TOPIC 2: REPLACING THE AWARD OF GRADES BY THE DECISION "SATISFIED THE SET CRITERIA"

HYPOTHESIS

- (a) That Ellen would find it advantageous to adopt criterion-referenced assessment in that the valued features of her original policy (i.e. measuring the pupils performance against set criteria), could be retained, the less valued discarded (i.e. awarding those with greater 'life chances') and the reporting extended in a way which was beneficial to the participants.

Stage 1: Negotiation:

Ellen was initially reluctant to abandon norm-referenced assessment i.e. awarding grades, because she "was really interested in high-level performance" and because "an 'A' is something to strive for". She was also sympathetic towards "the ones who will never get an 'A'" and she spoke at length about the difficulty of encouraging pupils and assuring them that they were making good progress through the term and then at the end of the year being forced to give them a low grade because, despite their improvement, they were still poorest in the class. Ellen explained that when this happened she always wrote a comment on the report about "how hard the pupil had tried" to soften the disappointment. In practice, Ellen had avoided this issue by substituting a number of 'hidden' criteria for those made explicit. The fact that the pupil "was in the remedial (academic) class was a school avoider and yet turned up for dance was a bit deaf and had to concentrate hard ... had really worked and improved" were observed instances of reasons why pupils who failed to satisfy the stipulated criteria were still awarded a pass grade. At the other end of the scale Ellen was aware that many of the 'A' dancers had had Ballet lessons outside school. While this was not a certain passport to a high grade, in the main, Ballet training gave poise, confidence and an awareness of time which happily transposed into the modern dance idiom. And so, the pupils started the course/

course with very different experiences which greatly influenced their chance of being awarded 'A'. Ellen explained that by third year pupils who had done no previous dance could "come up and overtake the Ballet dancers for sometimes they (the Ballet dancers) can't lose the stiffness in their technique and the 'modern girls' become more expressive". While this was encouraging, it transpired that by that time many promising young dancers had 'switched off' and on reflection, we thought this was possibly due to the disillusionment handed out by the marking system.

Another issue which Ellen voiced was the problem of maintaining standards across classes. She elaborated "last year I had two second year classes. As it happened, all the good dancers were in one group - now if I had been fair, the poorer class would have had no 'A's and few 'B's. The 'C's in the two classes did not match, but I did not think I could have a class with no top marks, could I?"

Here were two important considerations which caused Ellen to view grading with disquiet. The main issue for me however was the question of the validity of awarding grades for modern dance at all. I pondered for some considerable time on how to approach this because awarding grades was standard practice in many situations and more importantly I did not want Ellen to interpret my intervention as casting aspersions on her existing system.

I asked Ellen to tell me first about marking a set piece and we spoke about technical performance which we anticipated would be the easiest criterion to dissect. We agreed that a very few 'high flyers' seemed to have a general performance ability factor i.e. they could perform all the required skills at a high level of expertise. Coming down the scale however, the picture became blurred. Dancers who were 'good at' e.g. Elevation were not necessarily those who could dance the finer lighter sequences. Those who were rhythmically accurate were possibly poor at movements which required balance/

balance and extension. How did these skills add up? Was one 'better' than the other and therefore worthy of a higher grade? And how did one grade a dancer who distorted the performance of a dance because she had too much technical precision or too much mobility? To compound the issue further Ellen's performance mark rested not only on technique but embraced communication-to-an-audience skills and musical interpretation. Given that the same internal analysis could be applied to each (which had been done with 'technique'), how did the discrete components add up to produce the final grade?

By now Ellen realised that I was sharing a problem with her rather than sitting in judgement and she began to talk about the process of assessment. Deep in thought, she explained, "although I had sub-divided 'Performance' into different parts this was to let the pupils know what was important. I do not think I consciously gave three different marks and then added them up". She then considered the weighting each had in the composite grade. "Obviously musical interpretation was not so important as choreography or technique so it could not have the same value on marks. And it would be far too complicated to have a sliding scale. I think a teacher's experience allows her to make a judgement when all the factors blend together in a fair proportion". After a long pause, she added "maybe not".

The next and even more complex debate concerned assessing the 'free dance' or the part the pupils composed themselves. Here the different material chosen was danced in different ways by dancers with different strengths. Was grading a valid exercise? An easier question, 'was this necessary?' especially in a learning situation where there was no pressure to select performers for a few places.

After all these deliberations, Ellen was ready to try the new way with some reservations. "It will be better for me", she claimed, "but will it be better for them?" With this question in mind we embarked on the/

the next phase, putting the theory into practice.

Stage 2: Implementation:

Ellen found that the process of assessing according to explicit criteria was much more of a discipline than she had thought. "You have to concentrate so hard to see all the discrete elements of the dance", she explained, "whereas before I could sit back and enjoy the movement, and I had a sort of gut reaction which said "that's a 'B'".

She retained the summative assessment situations for all groups and marked the handout during or after the presentation of each dance. Studying the completed handouts, Ellen was concerned that the result was the same for so many pupils, but she appreciated that individual problems were identified in detail. Concerning the first point, Ellen suggested that the criteria could be altered so that the differences in pupil performance were more obvious "otherwise what are the most able aiming for"? It was difficult for Ellen to discard the idea that the purpose of assessment was to 'sort out' pupils and adopt the situation where she was identifying a group of pupils who had reached her prescribed standard in a range of competencies. Once she had reconsidered this, however, she reappraised the criteria she had set, examined the results of the assessment and decided that the standard was just about right. A number of pupils in each group had more than one (-) dash, which indicated that particular features needed attention. She was still concerned that the result was impersonal, however and she decided to write comments on those handouts where particular change in the dancer's performance had occurred.

These comments mainly concerned progress e.g. "Mary has really come on, her technique has improved" and this made me realise that Ellen had considered that the handout lacked the facility to record progress.

Discussing this point, Ellen was quick to point out that although a pupil perhaps failing to satisfy criteria on one occasion, managed to comply on/

on another was making progress, would either pupils or parents take time to ferret out this information? Was it not better to reinforce the issue in writing? And so Ellen resolved to prepare a comment for each pupil to add to the foot of the handout.

When the change of award was discussed, Ellen had been very concerned about the effect on the pupils motivation. "I can't help feeling that 'no marks' will mean that they slack off they like to count the number of high grades in their report. If the other subjects did the same that would make things easier". In practice, however, we did not find any appreciable change. The pupils were generally very bland in their reaction and their response to Ellen's explanation possibly because, she had assured them that the "new way will be more helpful because you will be told what you have managed and the special parts you have still to work at". Ellen explained that the handout was doubling as a record of their work and as a report to take home as had happened with the earlier handout. The 'marks' aspect which had caused Ellen and I to think and re-think and consider many 'ifs' was accepted with hardly a question. The pupils accepted that there was to be a new way. No-one questioned why the old had been found deficient.

Stage 3: Evaluation:

We were not surprised to find that changing the assessment had repercussions in Ellen's teaching, but we had not anticipated the fact that a different group of pupils would be gaining more attention. Ellen explained how this had occurred. "Before criterion-referencing was introduced, I think I identified the 'A's' and the potential 'A's' because I was always on the lookout for high level performers and because I was anxious to give 'A's' in assessment. I was also finding the poories - a teacher always knows the reluctant dancers - and encouraging them to take part, and praising them when they did. But that left a middle group of average kids and sometimes I really didn't get to know them before their name appeared on the assessment handout". Reflecting on her current policy, Ellen claimed, "now I think I look/

look for the middle group first because they need help to get them over the borderline - that's quite a change for me". She found that this new way was very satisfying in that "I get to know all the kids. For the 'A's' all come to the Club anyway, and I would never miss those that are struggling".

This middle group benefitted from the extra attention and this was reflected in the assessment as most managed to satisfy a good number of the set criteria.

Although Ellen had found that marking the criteria during assessment had caused a certain amount of pressure, another kind of pressure was relieved and Ellen expressed thankfulness that this was so. Because she no longer had to produce grades, she no longer had to decide whether one dance was better than the other. "I really would be worried now that I have thought of all the permutations that there are to consider".

By this time Ellen had also experienced writing the comments. She was totally enthusiastic about this. She had realised that in many instances what she said was an immediate reinforcement of the information already given but she did not find this needless repetition. She anticipated that both pupils and parents would read the comments first and that only some parents would take the trouble to analyse the rest, especially when dance terminology was unfamiliar. She did find that she tended to write in very enthusiastic terms and occasionally she was "brought up short" by the fact that several (-) dashes featured on the particular pupil's list of criteria. Then she had to re-think her comment. One aspect which Ellen found a trial was that the assessment did not encompass prognosis. Ellen naturally tended to make predictions and she found that it was difficult not to do so. Apart from this Ellen had found completing the handout by adding a comment "a valuable thing to do". She did not mind this extra task "the kids deserve this, I want them to know that I have appreciated all the effort

I/

I want them to have something really individual to take home".

She was now very enthusiastic about this method of assessment and assured in her evaluation, "it's better for me, and it's better for them!"

The hypothesis was confirmed.

TOPIC 3: THE SEPARATION OF 'ASSESSMENT' AND 'PERFORMANCE' SITUATIONS

HYPOTHESES

- (a) That if assessment days and performance days were kept separate, the tensions for pupils and teacher would be reduced.
- (b) That the results would more accurately reflect dance features (and by implication be less influenced by non-dance features, e.g. order of performance, time pressure, anticipated and real audience pressure).

Stage 1: Negotiation:

Ellen was adamant that all her recorded assessment should derive from summative assessment situations, and had no doubts "it's the performance on the day that counts". Asked if she saw any disadvantages in this method, Ellen replied "I never really stop assessing, it's the natural thing to do but it's only in a final assessment that everything peaks, all the bits of the dance come together - the music, the costumes, the props and it's only then that I can see whether the dancers manage to communicate the message in the dance to an audience that's the vital time for assessment". For Ellen, these advantages outweighed the disadvantages which we went on to identify and evaluate.

The first of these was the effect of audience pressure, the tension which affected the dancers' performance and therefore their assessment. Ellen did not agree that an audience was unnecessary. She explained, "if you do not get someone to watch, you will never get a best performance. As they have practised, the girls have been imagining an audience, they must get the chance to do it for real". However once Ellen had substituted the new/

new handout and had tried assessing according to explicit criteria she had felt audience pressure herself and she began to reconsider her viewpoint. For comparing the actual process of assessing in the 'old' and the 'new' ways, Ellen commented, "I needed much longer to complete each (new) handout I had actually to see each criterion-in-action and make the recording, and the kids watching were not prepared to wait. I got really flustered at times and in the end I had to abandon the handout and just give an all-over mark as I did before". The restless audience had caused her to change her practice but she was now much more aware of the pressure on her pupils.

As an extension of this point we discussed the order of performance and queried whether the last dancers, those who probably had a 'rushed teacher and a rushed audience' were not unfairly handicapped. Ellen claimed that this need not be a problem if a tight schedule was adhered to so that each pupil had the same time allocation. Other pressures due to order of performance were then discussed. These concerned the pupils who had to wait and who became increasingly nervous, those who had to listen to other music and see other dances and then suddenly remember their own and adapt to its rhythm. Ellen's response was that she was now aware of these issues and she would consider ways of resolving them. She added that neither problem would be resolved by simply separating assessment and performance days, but she did agree that an understanding of all the pressures which could affect assessment was imperative especially when they were compounded in an assessment/performance situation.

The next pressure to be discussed was the possibility, or, in a school situation the likelihood, of the audience applauding a popular pupil or group of pupils rather than their dance. This, Ellen agreed was a real danger "sometimes the pupil-audience is biased towards certain kids, sometimes it doesn't know enough to judge the best dance it's often just gut reaction, the comic dances are usually most popular and yes, the popular/

popular kids get the loudest clap. In fact, it could even affect the teacher's marking and make her wonder about the grade she was going to give"

These discussions and evaluations of previous practice influenced Ellen to agree to separate assessment and performance days. "As long as they have the opportunity to take part in a real performance, I suppose it's fairer if the assessment isn't at the same time. It could be at the dress rehearsal. We will try that and see".

And so we prepared to organise the new arrangement and to gather evidence which would show whether or not external pressures had been reduced in this new situation, and whether we could claim that now assessment decisions were more accurately based on the actual dance.

Another suggestion which Ellen made to counteract the pressure of assessment was "if assessment is causing so much tension, maybe we should have lots more assessment - so that they get used to the pressures. Lots of opportunities to perform to an audience".

Stage 2: Implementation:

When Ellen explained the new procedures - i.e. that assessment would be on dress rehearsal day rather on the day of the actual performance, our impression was that most pupils were greatly relieved by the change. When she explained that "the only people watching during the assessment will be the members of your own class", the replies varied from "that's great" to "that's bad enough!" Ellen was surprised at this reaction, and 'taken aback' by the number of pupils who now, when the occasion was removed, volunteered that they had been "worrying about doing the dance in front of people", "hating the thought of the concert", "frightened of forgetting what was coming next in the dance and feeling a fool". When Ellen went on to explain that the Performance was only delayed a week the reaction was mixed - from "at least we won't be getting marked" to "I'll no/

no be there! (and she wasn't).

Once this idea was instilled and approved, Ellen and I still wished to tackle some of the other pressures, especially after hearing the pupils' comments. To alleviate the main dance-order problem, Ellen set up a tape-recorder in the corridor and some time before their dance each group was allowed to go and listen to its music and mark through its dance. The timing was carefully planned so that each group had enough time, and we anticipated that this would reduce the pressure especially for the groups waiting to dance at the end of the queue. Unfortunately, our allowing the Junior girls to leave the hall was not appreciated.

Evidently they had had the music far too loud and instead of just marking the Dance, they were dancing the full arrangement. To do this, some had moved their tape-recorders to "a plug where there was more space", and they did not pause to consider that adjoining classrooms were being used and that their music would distract the other pupils. A related problem was that the school insurance did not cover 'unsupervised pupils'.

This idea had to be scrapped, but Ellen immediately decided to investigate the possibility of having an electric point put into the changing rooms, so that the experiment could continue with the dancers contained in an appropriate area. As an interim measure, however, we decided to allow each group time to 'listen and mark through' immediately before their dance assessment if they so wished. They did avail themselves of this opportunity and although the assessment was slowed down the pupils reported that it was helpful.

The Senior pupils too, found that problems arose. Initially they were delighted at the thought of a dress rehearsal, for this meant that they could try out entrances, exits and time the movements off and on stage, thus achieving a more professional end-product. However, a dress rehearsal needed extra time, i.e. over the Dance class allocation, props and make-up required preparation time, and lighting required extra supervision by a technician./

technician. As a result when Ellen approached the Headteacher for permission, it was denied. He decreed that the extra time could only be given on one occasion. Ellen and the girls decided that assessment day and performance day would just have to be on the one occasion as before. The girls themselves, apart from being disappointed took this decision well. Perhaps this was because no marks were involved in assessment, perhaps dancing in a larger group gave security, perhaps this smaller group of girls were confident in their skill. Ellen and I refrained from asking them the reason in case the questioning was interpreted as going against the Headteacher's veto, and in case the pupils sensed our discontent!

Stage 3: Evaluation:

Our first reaction was 'never again'. The organisational problems had overwhelmed us. We agreed that theoretically the idea had held promise and that it could have succeeded if planned well in advance. However, changing times and rooms and involving after-school time at short notice had proved too ambitious a venture and had prevented enough data being collected to claim that the hypotheses had been confirmed.

Some groups had been reasonably free of trauma however, and Ellen and I centred our evaluation around these. To the question "was the assessment less affected by non-dance features?" we could answer yes, but sadly this required an adjoinder. For while I had anticipated that the negative audience pressures would cause tension and stress, I had failed to remember that positive audience responses could encourage and motivate the performers. Some dancers had found the assessment to their own class only, "really dead!" Asked to elaborate the girls were able to explain that "they (i.e. the watching pupils) had seen the dance before and anyway they were too worried about their own dance to really look at ours!"

These responses led Ellen and me to question whether we could define an ideal assessment situation and this time we involved the girls in our debate. What about the audience, we asked does it matter? One girl seemed to express the view of her group when she replied "if they are noisy, and we are sure of a clap, that's great!" Asked if the number in the audience mattered, the girls replied that they preferred quite a large group so that they could relate to different parts of the audience rather than to a few faces "that's off-putting - far too personal". Asked about the composition of the audience, they again were confident in their replies. Parents? fine. Other pupils? the younger pupils were the most popular choice. Teachers? a mixed reaction, generally in favour, "so long as they don't know anything about dance!"

Obviously/

Obviously the complexity of this whole situation had to be considered before the older and easier arrangement for assessment was abandoned. For the new way had uncovered more snags than it had resolved and arguably had caused more tension than it had relieved.

Perhaps Ellen's suggestion that giving the pupils "more chances to perform to an audience so that they became used to it", would have been a better solution to the problem. And Ellen claimed that "after a show they all feel really great they've faced up to a challenge and lived to dance another day", a bonus which could not accrue in the way just tried.

And so, for this hypothesis, organisational problems had prevented data being collected in any systematic way. Ideas for future investigations were stimulated, but were outside the scope of this study.

Ellen and I were disappointed to finish this part of the movement on this note but we had to accept that summative assessment situations had similar snags for the organisers and the participants - in that the diagnosis came too late to effect immediate change.

Chapter 8

THE RESEARCH QUESTIONS RECONSIDERED

CHAPTER 8

This chapter will reconsider the research questions set out in the Research Design Chapter, to summarise the findings of two academic sessions and to identify possible developments and areas for further research.

The first question was, "Can teachers formulate criteria which reflect, to their own satisfaction, their purposes in teaching Dance? Is this possible within both the two main approaches? If so, how do the criteria differ?"

The two Case Studies have shown that both teachers were able to conceptualise criteria which reflected their distinctive purposes in teaching Dance. They found that the process had caused them to re-analyse their programmes and to clarify important issues, e.g. the proportional division of assessment into psychomotor, cognitive, affective and social components. This re-examination of content, they explained, had promoted confidence in their implementing the criteria and in justifying their selection.

As the criteria chosen by the two teachers derived from distinctive ideologies and encompassed a different range of domains, they were expectedly different. Even the interpretation of criteria which sounded the same was different. 'Technique' for Carol was the ability to dance a chosen movement pattern with poise and dynamic change, while for Ellen it was a formal exercise based on balletic skills e.g. plie, releve. 'Communication', for Carol concerned the intrinsic relationships within the Dance while for Ellen it described the transmission of meaning in the Dance from dancer to audience.

The stress on technical performance in Ellen's work was unacceptable in Carol's dance ideology while Ellen refuted the need to include the social dimension as part of dance assessment claiming that this aspect belonged to all/

all teaching, and not specifically to the dance. In addition, she omitted the cognitive aspect in terms of assessing theoretical knowledge, a move which was in direct contrast with Carol's strategy which highly regarded the pupils' conceptual understanding of Dance. In similar vein, the dance stimulus and interpretation of music was, for Ellen, a marginal concern while Carol awarded it a much more prominent place in her Course, valuing it as a contributory factor to a wider, more general education. In the actual dance, Carol was marginally concerned with composition while Ellen stressed both choreography and stagecraft. Carol's dances were for sharing within the class while Ellen's required audience involvement. Carol's stance was Education through Dance while Ellen promoted Dance through Schooling.

Such variation in interpretation was paralleled by the different assessment procedures, differences which were recorded to answer the second research question, 'What procedures do teachers find practicable for making assessments in relation to each of the various kinds of criteria?' Carol found that the immediate visibility of achievement in Dance allowed her to use continuous diagnostic assessment for the major part of her Course. Her particular kind of teaching, i.e. moving among the pupils, observing, questioning and explaining eased her transition into more formal assessment. The 'formalising' involved recording both the results of her practical dance observations and the teacher/pupil discussions, (now based on explicit rather than implicit criteria), but necessitated no change in lesson content. Where it emerged that a summative assessment was necessary, e.g. to view finished dances, then Carol preferred to use this time to check earlier decisions rather than to make spot judgements.

In contrast, Ellen's decisions totally derived from summative assessment situations. Some informal diagnostic assessment was used during teaching but a conscious decision to prevent such information from influencing final assessment/

assessment was policy. In this case, formal assessments were 'performances', seen by Ellen as logical outcomes of a dance course which emphasised performance skills.

In both instances, the formulation and identification of explicit criteria-in-action caused changes. These were identified to answer the third research question, 'What effect does the formulation of explicit criteria have on the frequency, the style or the criteria used in informal diagnosis?' In Carol's case, the main effect of her identifying explicit criteria was to cause the pace of the lessons to drop so that discipline problems arose. Two suggestions to ease the problem were put forward. The first was to reduce the number of criteria to be assessed, i.e. to make the assessment task more manageable, the second was to have a specific intervention to allay the problem. For the former, Carol reconsidered her 'domain scale' or the 'chunk' of material which was to be assessed, and thereafter chose criteria which encompassed a number of prerequisites. For the latter, the pupils' self-assessment strategy using video was instigated, and although this intervention alleviated the pace problem so that Carol could assess in her preferred manner, i.e. using continuous diagnostic assessment for all groups, organisational and policy problems arose to complicate the issue and to offset the new gains.

For Ellen, it was anticipated that the formulation of explicit criteria would give a tighter structure to assessment and help her to assess using particular criteria, and in the main this was found to be so. Ellen's experience in assessing dances and her claim that assessment was a holistic endeavour caused scrutiny of the actual process of assessment, i.e. of identifying criteria-in-action. From this emerged the question of whether an assessment decision could depend on the teacher's ability to see as much as the pupils' ability to do.

In the early stages of the investigation, as Carol and Ellen were conceptualising/

conceptualising their criteria and making them explicit, the question of whether these criteria were 'coming across' to the pupils arose. Investigations to answer this question alerted the teachers to the possibility that the pupils, being inexperienced in dance might use different criteria from those which they themselves had used. It also pinpointed the responsibility which each teacher had in making a wide range of criteria available, i.e. if it was proved that the pupils' criteria closely reflected the teachers' criteria. To find if there was, indeed, a 'match' or a mismatch, the fourth research question, 'What criteria do pupils use to assess their Dances?' was asked. The investigation, which involved pupils seeing a video of their own work and being asked the very open question, 'What can you tell me about your own Dance?' showed that while Carol's pupils talked in terms of the ideas and concepts underlying the Dance, Ellen's pupils evaluated their work in performance terms. This showed that the pupils' criteria bore a very close relationship to the teachers' criteria, and that the influence of any outside agency was minimal.

And once the assessment information had been gathered, the possibility of reporting this in the form of a profile was researched. It transpired that while the actual composition of the profile, based on the explicit criteria was difficult, each teacher claimed that it was a logical and satisfying outcome of her Course. The realism of the task depended not on conceptual but on contextual factors. The possibility of completing Profiles within a 'reasonable' amount of time, was directly proportional to the number of pupils in the class each teacher had and the school or department time-organisation, (i.e. the number of weeks in a 'block'). These factors could make or mar Profiling as a realistic venture.

The evaluation of the new strategy by teachers, pupils and some parents, (i.e. of Carol's pupils) was undertaken at the end of the second year, and it provided evidence to answer research question six, 'How do teachers, pupils and/

and parents evaluate the new assessment strategy?' Both teachers agreed that this, (i.e. criterion-referenced assessment) was what they wanted to do. Despite their polar positions at the start of the innovation, regarding assessment, their varied approaches to teaching and interaction with the pupils, criterion-referenced assessment was, they claimed, the most acceptable way. Both were relieved to be free of rank-ordering and indeed questioned the validity of such an exercise which had largely depended on comparing the incomparable, i.e. different movements danced by different dancers in different ways. They also resented the necessity of collapsing carefully gathered information into a grade primarily because of the effect on the 'less able' pupils, but also because a grade could convey little meaningful information and was therefore open to misinterpretation by the recipients.

Initially some pupils had difficulty in understanding the new strategy. Conditioned to norm-referenced assessment in other subjects, they found it difficult to appreciate that there would be 'no mark'. Their reaction to their individual profile, however, was apparently positive, a response echoed in turn by many Parents and demonstrated by greatly increased communication with the teachers and sustained interest, even support in some cases, in the Dance Course.

At this stage, evidence had been gathered to answer these questions in some detail however two aspects were outstanding and required further scrutiny. The first was the need to re-examine the potential and function of self-assessment, to see if, and how it could be part of a criterion-referenced assessment strategy. It had been introduced in Carol's course, both as a possible means of overcoming problems which arose from her identifying explicit criteria for all her pupils and as a logical part of a Course which aimed to develop self-awareness and self-knowledge. Self-assessment had only been touched in Ellen's course when, during teacher/pupil discussions, the pupils' criteria were made explicit. In both cases, /

cases, however, the new venture was superimposed on an existing Course, it was not pre-planned. This made the organisation of the intervention difficult and, as a result, the potential of the development was not fully explored.

The findings in the small scale study, however, stimulated both teachers and pupils to voice their enthusiasm, the teachers hypothesising that developing the ability to self-assess could be a crucial factor in enabling the pupils to appreciate their movement profile, (i.e. their present range and dynamics of movement) and as a result to realise their movement potential, (i.e. their possible extension of movement patterning). The importance of this claim merited further investigation.

The second development concerned the distribution of information which had been gathered in the study. As other teachers were starting to develop assessment procedures, it seemed logical to discover in what ways and to what extent the developments in the study could assist other teachers to implement criterion-referenced assessment. To this end, a booklet, 'Criterion-referenced Assessment for Modern Dance in Schools' was extracted from the main study.

Chapter 9

SETTING THE SCENE FOR SELF-ASSESSMENT IN
CAROL AND ELLEN'S PROGRAMMES OF DANCE

This brief chapter sets the scene for the first of these two developments i.e. the planned introduction of self-assessment in both Carol and Ellen's programmes. It has three sub-sections. The first outlines some of the issues involved in thinking about self-assessment in a 'dance-in-school' context; the second pinpoints some theoretical questions which it was possible to investigate in that context and the third clarifies the relative roles of teacher and researcher within this action-research framework.

Section 1. Self-assessment

Both Carol and Ellen had endorsed the use of criterion-referenced assessment because it had become part of the teaching/learning process, it had set out clearly what the pupils were to achieve, it had informed both the pupils and their parents about the experiences they had had and the competencies they had acquired and it had proved a meaningful and motivating form of assessment for all pupils. This awareness had stimulated the teachers to engage their pupils even more extensively in planning, recording and assessing their individual programmes and progress. They wished their pupils to share the responsibility for their own education and for recording its outcome. Like Burgess and Adams in 'The present inadequacy' (1980, 11) they wished to promote "a relationship of student and teacher in which each helped the youngster to make something of his own life".

Given the benefits already gleaned from criterion-referenced assessment, the two teachers decided (for individual reasons documented in detail in the following chapters) to involve their pupils in self-assessment.

This /

This so they would come to know their own strengths and weaknesses and through making diagnostic assessments learn to take steps to enable the former to be developed and the latter diminished.

What, then, would be involved in having the teacher

'perform the role of supportive enabling assistant and the pupils perform the role of self-directing agent?' (Blanchard, 1980, 20).

Was this relationship possible and realistic within a dance class?

Would pupils be prepared and able to take on the extended responsibility implicit in this new role? What new skills would they require? And how were they to learn the skills which would allow them to fulfil their new remit?

Firstly, the pupils needed a conception of what counted as achievement in dance so that they could make sense of the notion of individual development. They had to know the objective criteria of the dance - not in any limiting sense of setting narrow criteria which could be restrictive but so that they could be knowledgeable and open-minded about the different criteria which might be appropriate for the different emphases within the dance experience. They had to learn to feel (through kinaesthetic feedback) these criteria-in-action if they were to know whether or not they had been satisfied and, if this ability was not sufficiently developed to allow adequate and accurate self-assessment, they had to learn to observe their movement patterns and visually analyse their performance in the dance. For this alternative means of assessment, video-recording was necessary to still the transient artefact and allow the pupils to review their performance and visually identify their chosen criteria-in-action.

Video was also essential if group dance or choreographic criteria were to be involved as only in this way could pupils appreciate the audience perspective /

perspective with themselves involved in the dance. And additionally, video could allow pupils to make choices about the timing and the content of their self-assessments for they could choose what, when and where to film. A range of decisions was implicit in these choices, decisions which showed what assessments the pupils made i.e. 'what' in terms of technical sequences or dramatic ideas, 'when' in terms of recording for diagnostic purposes or as a demonstration of a finished dance, 'where' in terms of spatial placement depending on whether the dance had to be contained or free. The appropriateness of these choices, explained by the pupils, was a form of self-assessment. For under the heading 'self-assessment' the teachers not only wished the pupils to articulate their assessments but to be able to explain and defend the judgements they made. This meant that individual teacher/pupil discussion had to be an integral part of any development.

Furthermore, if self-assessment in dance was to be recorded, and this was unavoidable if a record of progress over the academic year was to be made, then some change in the very nature of the subject (i.e. from an all-practical movement activity to one which incorporated sitting and writing) had to be made. How would teachers and pupils react to this new scheme?

Obviously, the introduction of self-assessment would be a complex innovation both in conceptual and organisational terms. A limited time was available, and if the innovation was to house not only development but research, then the teachers and researcher together had to formulate and discuss both the questions which it would be possible to investigate, the method of asking them, and the way in which evidence to answer them might be gathered before the course began.

Section 2./

Section 2. The Research Questions

1. What are the skills which have to be fostered if pupils are to engage fruitfully in self-assessment?
2. What criteria will pupils spontaneously use to assess their own performance, and what criteria can they be taught to use?
3. How will pupils' assessments of their own performance relate to the teachers' own, and if there are discrepancies are these/ how are these to be resolved?
4. Are pupils able to self-assess to the extent that they can compile their own Profile for reporting?
5. How much time is required for pupils' acquisition of the skills necessary for self-assessment?
6. When pupils have mastered these skills how time-consuming are the various processes of self-assessment?
7. How will teachers and pupils evaluate this development in the dance course?

These very general questions were the stimulus for pre-planning the new course which incorporated self-assessment. They are more specifically rephrased and examined in the chapters which follow, and booklets based on them form part of the new teaching. But before they could be asked in the practical situation, the relative roles the teachers and the researcher were to fulfil in the preparation, the implementation and the data gathering components of the new course had to be re-assessed to ensure that they best suited the new development.

Section 3./

Section 3. The relative roles of teachers and researcher within the framework of an action-research model.

Before the innovation began it was necessary to articulate clearly a model for conducting the research, because such a claim (i.e. that research was to be reported rather than an idiosyncratic perception of events) could only be valid if the information to feature in the report was based on knowledge (i.e. new knowledge backed up by argument and evidence) rather than belief.

Such knowledge was to result from the action of introducing pupils to self-assessment and the action was to be informed by the explicit hypothetical principles set out in the ensuing chapters. These explained how it was thought that specified actions would lead to specified outcomes in specified types of situation.

The action-research model also necessitated the clarification of the roles of the participants - in this case the teachers and the researcher - so that each could define the parameters of her involvement and appreciate the areas of special responsibility.

The researcher had already worked with each teacher for more than two years, observing classes, helping to define criteria for assessment, watching the assessments in action, formulating hypotheses and research questions to structure the innovation and collecting evidence to test the hypotheses which had been set. This had allowed a supportive working relationship to be established, so that problems or suggestions-for-action could be freely shared and debated.

The teachers, as well as being involved in all the deliberations to plan and evaluate the research, were in sole charge of teaching. This meant that /

that they were always secure in the knowledge that they were 'in control'. As a result of this long interaction, the researcher had, to some extent, a shared understanding of each teacher's aspirations for her pupils and some measure of how her spoken plans and purposes would match her subsequent action. This allowed the researcher to suggest instruments or means of promoting and recording the pupils' self-assessments which were realistic and appropriate enough to act as catalysts - to stimulate discussions and to promote the kind of developments which would allow the research questions to be answered, even if the 'instruments' were not accepted in their entirety or in their initial form.

This long interaction also allowed the researcher to try to anticipate the kinds of problems which were likely to arise and to prepare plans to avert them. From previous experience the researcher knew that tensions were likely to arise if the different demands of the dance development and the research were in contest for the pupils' time. In this new innovation, the nature of the research, i.e. developing the pupils' skills in self-assessment and analysing their recordings to gather data to answer the research questions was bound to be time-consuming. In a contained schedule, the amount of practical dance activity had to be reduced. Disquiet with the latter could cause teachers to be impatient with the former. To try to avert confrontation, the researcher had therefore to try to evolve self-assessment instruments which could fit into the 'practical' class and which could be completed fairly quickly so that the self-assessment component did not require a disproportionate amount of time.

Another anticipated problem was the greatly increased workload for the teachers if they were to be involved in presenting the materials and in analysing the data. If they wished to avail themselves of this opportunity /

opportunity both to know at first hand how the pupils saw themselves and to find how the pupils' self-assessments compared, to their own, then a great deal of time was required. If not, i.e. if the researcher was to be the sole analyst, then the teachers were not able to have the immediate feedback to aid their diagnoses, to stimulate their interest and to allow them to evaluate the effectiveness of the innovation. And moreover, this decision (i.e. that only the researcher should do the analyses) could cause them to reject the view that the development and research aspects were mutually dependent and equally important. With 'evidence' from the previous innovation, (i.e. the increased workload resulting from the teachers compiling pupil profiles), requests for some extra 'free' time for the teachers to allow them to be involved in the analyses were made and met.

And so the relative roles were clarified. The researcher, in conjunction with some preliminary discussions with the teachers, was to design the self-assessment instruments. These were thereafter to be debated and refined. The teachers were to introduce and explain the innovation to the pupils and carry out all the teaching (which involved the development aspect). Thereafter the teachers and the researcher were to be jointly involved in analysing the pupils' recordings and in carrying out the discussions with the pupils. The researcher would have the responsibility for writing up the findings but these were to be shared in draft form with the teacher to reduce bias resulting from the researcher's perception of events and to ensure an 'as accurate-as-possible' final account of the innovation.

Chapter 10

THE INTRODUCTION OF SELF-ASSESSMENT IN
CAROL'S DANCE COURSE

CHAPTER 10

In the earlier part of the research, Carol's interest in self-assessment was evident in all facets of her teaching. In class, she constantly asked the pupils to reflect on their own performance, and in her assessment plan, self-assessment featured as an explicit criterion in each year list. And so, when an intervention was required to overcome the problems of class management which resulted from Carol assessing according to explicit criteria, having the pupils assess their own performance by the use of video seemed a logical choice. At that time, the development was superimposed on an existing course, it was mainly a distraction to allow the main assessment work to be completed and the research hypotheses to be tested.

Despite the problems of organising the equipment and the disruptions which were caused by pupils queueing to see their film, the benefits of this new strategy were not obscured. For the first time, the pupils could see themselves working through the preparatory stages of their dances. Their observations became increasingly perceptive. Their dances improved. Some pupils were able to make decisions on how to progress without consulting the teacher. They were to a much greater extent in charge of their own learning. Self-assessment had fulfilled much more than its original remit.

From the outset Carol had suspected that self-assessment held untapped potential, and that given help in observing and analysing their own work, the pupils would be able to make two kinds of assessments the first concerning their own movement profile i.e. how they themselves moved, the second concerning the development of their dance i.e. if they had achieved what they set out to do. Now, albeit in a non-structured way, from listening to some pupils' spontaneous comments about their own work, as they saw the video replay, she had some evidence to support her premonition, evidence which stimulated her to suggest that this aspect of the dance programme could be developed in the new session and to set this main hypothesis, i.e.

"That as a result of a Course which taught self-assessment, pupils would be able to:

(a) Build an accurate Profile. i.e. provide a perceptive description of their participation in the Dance Course.

and

(b) Assess their own dance. i.e. choose apt criteria and make valid judgements about how far these criteria had been satisfied".

In the discussions which preceded the formulation of this hypothesis, Carol and I anticipated that the inherent skills would be slowly acquired, and so we planned that the pupils would be continuously involved in making self-assessments in a range of activities.

In the first part of the hypothesis, the word 'build' was carefully chosen to show that the Profile would be gradually compiled and refined over the length of the Course as well as being reconsidered and finalised at the end, while the word 'participation' was to convey that the pupils' description could cover all the different aspects of the Course e.g. selecting music, and not reflect only technical performance in the dance.

Both Components were to involve the pupils in making formative diagnostic assessments and summative assessments. For we considered that pupils had to have a number of opportunities to practise both conceptualising criteria and identifying these criteria-in-action if in the final instance their criteria were to be 'apt' and their judgements 'valid'. These practices were also to allow the pupils to make diagnostic assessments with guidance and support from the teacher before they became involved in the assessment of their final dance.

Once/

Once this main hypothesis was set, the next stage involved Carol and me in identifying the new skills which the pupils would require in order to fulfil the tasks set out in the hypothesis, in planning how they might best be acquired and in considering how the evidence to test the hypothesis might be gathered.

The specific skills which Carol wished to foster were those of observation, analysis and recording. Observation, so that the pupils might see more and see more clearly. This to allow them to recognise the attributes which would feature in their Movement Profile and also to help them judge how far their chosen criteria had been satisfied in their assessment dance. Analysis, so that they might describe their dances in meaningful and coherent terms and identify the critical features of the relationships between the different components of the dance. And recording so that they could have a notated account of their chosen movement patterns and a written account of their formative assessments. This to allow comparison over time, and to monitor change. We considered that these three skills were essential prerequisites to the pupils being able to compile an accurate profile, to choosing apt criteria and to judging how far they had been satisfied. Carol hypothesised that a Course which taught these elements would provide the pupils with the skill to self-assess.

The video, with its facility for instant replay was a useful medium to help the pupils develop the skill of observing. But the activity itself raised a number of questions e.g. What would these fourth year pupils see? Would their observations, augmenting their kinaesthetic responses, help them choose 'apt' criteria? And what kinds of criteria could come under the descriptor 'apt'?

An/

An earlier investigation carried out at the end of third year to find what criteria these same pupils used to assess their dances showed that they almost exclusively concerned the extent to which performance of the dances expressed the ideas underlying their conception. In the Chess Dance, for example, the pupils' criteria concerned whether the pieces had made the correct moves thus keeping the planned design; in the Circus Dance, the pupils' criteria surrounded the jollity expressed by the clown and the effectiveness of the costume. In the War Dance, the criteria were about portraying solidarity through a 'wall' design and the dancers' use of metric rhythm in unison to portray strength. At that time these criteria were apt, they were a direct reflection of the emphases within the Course.

But Carol was now anxious that her pupils should use a more extensive range of criteria, that their repertoire should now include technical and choreographic criteria as well as those already mentioned, i.e. those which concerned the expression of the ideas underlying the dance. She explained, "In fourth year, the pupils are ready to concentrate on technique, it's time for them to think about performing their movements well". She envisaged that some teaching input which concentrated on the technical aspects of performance would enable the pupils both to choose and to apply technical criteria in their own dances. In similar vein, she considered that it was now realistic and appropriate for the pupils to concentrate on the choreography of their dances "for now they have experienced making up several dances they know about matching the quality of the music and the dance, they know a bit about the composition of a dance, now they can think about its structure. It's important that they should be able to plan the design and consider the floor patterns. They can now think about making the dance interesting for the audience". She hypothesised that given specific teaching, these fourth year pupils would select and apply criteria from this wider range to their own dances i.e. that they would find technical and choreographic criteria 'apt'.

The second skill was analysis. How were the pupils to learn to analyse their movements and would this new skill aid diagnostic assessment through helping pupils to identify their problems?

Carol decided that the first way for her pupils to learn movement analysis was through Motif Writing, a simplified form of dance notation. An important factor influencing her choice was that Motif Writing depended on kinaesthetic feedback; the pupils had to write the movements, the dynamics and the spatial orientations which they 'felt' as they danced. Carol explained, "it's vital that the pupils develop their kinaesthetic ability they must be able to 'feel' movement and to make adjustments in their movements according to these cues. If they can learn to feel, then they have a mental image of what they are doing and what they look like this is essential in everyday movements as well as in the dance for they won't always have a video". And so from the teaching point of view, motif writing was an alternative and valued means of analysing movement (i.e. apart from observing video). From the research point of view it was a welcome inclusion because it incorporated a recording component. The pupils had to notate their analysis. There was, therefore tangible evidence to show whether pupils were able to analyse their movements through kinaesthetic feedback, whether the analysis helped the pupils make diagnostic assessments and whether these consequently contributed towards the compilation of the movement profile.

The two kinds of feedback were therefore to be used, one (kinaesthetic feedback and motif writing) because it was inherently important, and the other (video) because there had been indications that it could be both motivating and useful. We realised that to develop both to advantage would depend on the pupils learning the necessary skills, and that these skills would depend primarily on the criteria in terms of which the dance was to be assessed.

But if the pupils were to be able to write an accurate profile, if they were to write a description of their participation in the Course, they had to record more information than that which could be gleaned from movement analysis, they had to consider the type and quality of their participation in terms of e.g. contributing ideas or interacting in a group situation or researching the authenticity of the costumes.

Although Carol realised that recording this information was not strictly necessary, for the pupils could simply write a description based on their impressions at the end of it all, this idea was rejected in favour of continuously recording on specially prepared documents for three reasons. The first was that Carol would be able to identify pupils who had difficulty in writing about dance early and give them specific help. This would prevent their inability to write being confused with an inability to participate in the Course, an important point as regards the validity of the data to be collected. The second was that the recording would show if and how the pupils' self-assessments changed over the length of the Course and the third was that the record would provide cumulative evidence to test the set hypothesis (a), "That as a result of a Course which teaches self-assessment, pupils would be able to build an accurate profile"

Once Carol had considered the skills which were necessary for the pupils to write their movement profile and to choose 'apt' criteria for their assessment, she had then to adopt a similar procedure for the part of the hypothesis which claimed "that the pupils would be able to make 'valid judgements' about how far the criteria had been satisfied". Evidence to test this was to be 'informally' gathered during the 'video practice sessions', for in re-viewing the film and in the teacher/pupil discussions, the pupils' implicit criteria would be revealed by the judgements they made.

But/

But because she wished to spend more time with pupils who were experiencing difficulties, she preferred to leave formally recording the pupils' assessment (which would provide evidence to test the main hypothesis) until the final dance. At that stage the pupils would identify their chosen criteria in writing before the dance was performed and thereafter make judgements about how far these criteria had been satisfied.

What kind of judgements were the pupils to make, and by what criteria would these be designated 'valid'? Over the first three years the pupils had been helped to compose a number of dances and the teacher's judgements on a range of performance factors had been shared with the pupils. In this new session the pupils, in observing and analysing their movement patterns were constantly involved in making judgements. Carol expected that this accumulated experience would allow them to make judgements about their final dance.

The 'validity' of the judgements would concern whether the pupils were able to say how far their explicit criteria had been satisfied. Since criteria set early could become less 'apt' as the dance developed, the pupils were to be given the opportunity to change or expand their criteria until the final stages of preparation. But then they had to be established. 'Valid judgements had to concern these same criteria, the pupils had to say how far these had been met.

And so self-assessment skills, technical competence and choreographic skills were to be developed so that the pupils would have an extended repertoire of criteria from which to make their selection and on which to base their judgements. In addition the wider experiences in the Course were to be reflected in the pupils' written profile. Carol hypothesised that the pupils' ongoing record of their participation in the Course would allow them to write a full description. And so, Carol had established a main hypothesis -

"That as a result of a Course which teaches self-assessment, pupils would be able to -

(a) Build an accurate profile, i.e. provide a perceptive description of their participation in the dance course

and

(b) Assess their own dance i.e. choose apt criteria and make valid judgements about how far these criteria had been satisfied".

In visualising the new Course, she had set three other hypotheses.

These were -

(1) "that helping the pupils to keep an ongoing record of their participation in the Course would allow them to write a full description and thus provide a Movement Profile"

(2) "that a course which taught observation, analysis and recording would allow the pupils to self-assess"

(3) "that given specific teaching in technique and choreography in this fourth year Course, the pupils would select and apply criteria for their final dance from that extended range".

These hypotheses all concerned the effects of the teacher's actions.

The next stage was to discuss how the data to test these hypotheses might be collected and then to design the action i.e. the content and presentation of the Course so that these hypotheses could be tested.

The Collection of Data

Carol and I planned to gather data to answer the research hypotheses in a variety of ways. The data to test whether pupils could build a Movement Profile as a result of their Course was housed primarily in the leaflet which encouraged pupils to continuously record their assessments of their participation in the Course, and in the actual Profile or description which the/

the pupils were to compile at the end of the Course.

Evidence of the pupils' skill in observing and analysing movement was to be gleaned both from the teacher's observations during the Course and from the recordings in the leaflet on Motif Writing (recordings which depended on kinaesthetic feedback). In addition the self-assessment using video component was to provide evidence in the form of three short films which in showing the changes pupils made, would portray their underlying observations and analyses (changes which depended on visual feedback). And, finally evidence to show whether the pupils could choose 'apt' criteria was to be provided in the form of the pupils' written selection of criteria for their final dance, while the validity of the pupils' judgements would become evident in the teacher/pupil discussions which followed that performance.

There were two kinds of questions which Carol wished to identify separately. The first concerned the pupils' ability to use the suggested methods of self-assessment, and the adequacy of these methods to allow the pupils to build a descriptive statement of their participation. To answer this a number of research questions were to be set within each component and immediately answered. The second kind of question was to ask what contribution each component made to the accumulated knowledge which pupils required both to assess their dance and their own participation in the Course. The collection and consideration of data relevant to the main hypotheses would also be directed therefore to an exploration of these more open-ended questions.

As the planning was underway, Carol did consider peer-assessment and asked herself if observational and analytic skills could not be acquired from that activity. Peer-assessment would require a less complex organisation as each partner would provide an immediate visual picture, a 'model' for observation. Despite this advantage, she decided not to involve this activity in case it should stimulate a competitive element between pupils. She also realised/

realised that the information gathered by peer-assessment would not necessarily extend the pupils' self-knowledge as she had no proof that the skills developed in assessing others would transfer to the assessment of self.

PLANNING THE ACTION-PROGRAMME

Given that a number of hypotheses were to be tested and that these hypotheses concerned the effects of different teacher actions on the pupils' ability to self assess, the programme was structured so that each of these actions was considered as a separate component of the Course before it blended with the others. This was to establish whether or not each component was understood by the pupils and to attempt to gauge how effectively each was helping the pupils to self-assess.

Carol's planning involved debating what each component should contain, what it should realistically be expected to achieve, and how the evidence of that achievement could be gathered.

The different components were,

1. Building a Movement Profile
2. Motif Writing
3. Self-assessment using video
4. Choreography
5. Assessment of the Final Dance

and leaflets for 1, 2 and 4 were compiled. These leaflets were prepared to facilitate the teacher's organisation by having scripts prepared in advance; they were to help the pupils self-assess by suggesting a number of alternative clues, and in two instances they were to be completed by the pupils and provide direct research evidence to test the hypotheses. Carol intended to study these leaflets during lessons and between lessons so that they helped her own diagnostic assessments.

The missing element in this list was Technique. In discussion, Carol claimed that she could incorporate sufficient technical training into the Motif Writing component to allow the pupils to select and apply technical criteria in their assessment plan. She anticipated that as the pupils practised their/

their phrases of notation their movements would be similar enough to allow her to conduct some whole-class teaching based on technical improvement. She was reluctant to give technique more time because she anticipated that the other components were more appropriate in her self-assessment programme. Similarly, we contemplated having the pupils assess an external artefact. We rejected this for two reasons. The first was that the choreography and therefore the 'message' within the Dance, and the technical performance of the dancers would almost certainly be beyond the experience of most of the pupils. This would prevent the pupils from relating this work to their own dance. The second was that although critical analysis could be taught in this manner, and Carol reminded me that, through theatre visits, this was a feature of her earlier programme, the difference in technical competence between pupils and performers was such that the former were unlikely to have kinaesthetic empathy with the latter. In self-assessment, however, the pupils could gain both visual and kinaesthetic feedback to aid their analysis and guide their action.

The Timing of the Different Components

(Time allocation - 1 x 40 min. lesson, 1 x 80 min. lesson per week)
 Carol and I decided that the Motif Writing component should happen in the single lesson while the others were developed in parallel in the double. Then, once the pupils were sufficiently competent to be able to use it to notate the main motifs of their dances (the mid-year assignment), the preparation of the final dance and the compilation of the Profile would happen in all three lessons. Motif Writing and the other discrete skills would become part of this preparation.

Pupil Information

At the start of the Course an explanatory sheet 'The S4 Dance Course' was issued to the pupils to explain the assignment and the relative positions of teacher assessment and pupil self-assessment during the Course.

S4 DANCE COURSEPROJECT 1984SEASONS

The Course this year has two important elements.

1. The development of a Dance
2. Learning to self-assess your own performance.

The Dance

In small groups, choose a theme from the idea 'Seasons'. The dance should be between 1-3 minutes.

During each lesson I shall discuss the various stages of development with each group. Everyone must contribute to the choreography and everyone must keep a record in their diary.

Self-Assessment

During the course we will help you to assess your own work, to analyse what you have done and to look critically at the dance. Several leaflets will help you by giving ideas and suggestions.

Assessment

My assessment will be continuous, but all dances must be ready for a final showing on December 7th.

You will choose your own criteria (the most important parts of your Dance which you wish to be assessed). You might like to consider some of the following 'pointers' as a basis for this, e.g.

1. Choice of motif; development of motif to suit theme
2. Clear design and pattern
3. Dynamics
4. Use of canon, mirror, etc.
5. Relationships
6. Technical performance
7. Suitability of costume/props
8. Choice of music

NOTE:

During the year, you will be making various recordings, both written and filmed. These form an ongoing record of your participation. Please keep these carefully and replace them in your folder each week.

YEAR 3/4 DANCE CLASS

This year you have been involved in the first stage of a new Course. Can you think back over the year now and tell us 'How did you get on?' e.g. which parts suited you best why was this what kind of contribution did you make? How do you feel you did? Were any parts particularly helpful or interesting? Were any parts dull? Why did you find them so

Have you thought ahead to next session? What will you be aiming to do? Have you decided that there are particular things which you will try to improve? What are they? What kind of things would you like to have in the Course? Are there, for example, any parts of this year's course which you would like to see being developed or have you any new ideas?

As you can see these questions are very open this is just to show you that all the information you can give will be very helpful. Thank you for doing this.

COMPONENT 1 - BUILDING A MOVEMENT PROFILEPreparation

At the end of the third year Course, Carol had asked these pupils to write their evaluation of the Dance Course. They had a number of prompts to give them some ideas of the kinds of responses they could make but the possibilities were purposefully left very open and they were assured that any information would be very helpful. The only prompt which was underlined in the evaluation was 'How did you get on?' for Carol anticipated that this must stimulate self-assessment. The replies varied considerably in both quality and quantity from one pupil who typed three pages covering many aspects of the Course to another who tersely replied, "I done fine!"

Writing this first evaluation, however, had evidently puzzled some pupils who asked, "What kinds of things are we to write?" Others had spent a good deal of time giving us information which was useful in planning the oncoming programme but which was not concerned with self-assessment e.g. giving ideas for dances which they would like to do. As a result we decided to prepare a leaflet to guide the pupils in their self-assessment (see p305). This would show the link between what they had already done in self-assessment (i.e. some writing and some filming) and this new development, it would clarify the purpose of self-assessment for this part of the course, i.e. that each pupil should be able to build an accurate Profile, and it would reinforce philosophy, i.e. that the important factor was that the Profile was accurate, not that one Profile was 'better' (in performance terms) than another. We were anxious to avoid any competition.

And so, the leaflet was to provide a fun-to-complete record of the pupils' self-assessments from the start of the new course. Although it would require the pupils to think carefully about which types of movements they preferred to do and which types they were best at, the sections were planned so that all pupils would be able to complete the leaflet and so approach self-assessment in/

in all its guises confidently and positively. The movement content was carefully scrutinised so that the pupils could easily relate to the choices given, for each movement had featured in many dance lessons. The terminology was likewise examined to make sure that all the pupils in each mixed-ability class would understand the words and the phrases used e.g. 'dances which you have made up' replaced 'composition' or 'choreography'. Carol anticipated that both she and the pupils would find comparing their early recordings with those made later useful and thought-provoking and that the exercise would provide valuable insights or self-assessments for the pupils as they realised the changes which became necessary over the duration of the Course.

One section contained questions set to encourage the pupils to analyse their own contribution to the course beyond the actual physical participation in the Dance, e.g. 'Do you find that you can think up ideas but find it difficult to put them forward to your group?' Carol and I hoped that those who answered 'Yes', would take confidence from the realisation that they had mastered a difficult task, i.e. formulating the idea, and so overcome their diffidence in putting the idea forward to the group. Other sections required the pupils to examine their reactions when a movement task was difficult, e.g. 'If you find a movement difficult, do you tend to give up trying rather easily?'. From this type of question, Carol hoped that the pupils would realise that other factors beyond technical ability contributed to success, and that this new awareness might stimulate those answering 'Yes', to persevere a little longer before accepting defeat.

The important point was that all pupils could consider all the questions in relation to their own level of competence. The most and least able alike had movement challenges and reacted to them differently, each was asked to consider their individual experience. Similarly, all were encouraged to use the 'don't know' boxes as a matter of choice rather than interpreting them as a negative option. Carol reiterated the importance of 'painting an accurate picture/

picture and assured the pupils that clarification would come during the Course if they "kept these issues in mind and pondered them as the Course developed". The pupils knew that the leaflet was to be a working aid and that they would be constantly be adding information, they also knew that they could request clarification on any point that was unclear.

When Carol and I had originally considered preparing such a leaflet, we had been concerned that lack of writing skills could prevent pupils from either accurately recording their self-assessments or communicating their meaning clearly. This would invalidate the results. To overcome this, the design of the leaflet was based on the pupils reading a number of alternatives and then ticking the box which corresponded to their choice. We hypothesised that this method of gathering information would record the pupils self-assessments accurately.

The pupils also had the opportunity to write. They could expand on the ideas given or to provide alternative suggestions if they so wished. Carol resolved to monitor whether or not this opportunity was taken, and if not she would check the pupils' notebooks where they recorded their dance investigations to find if writing was a problem. She would then offer help before the time came for the pupils to compile their end-of-session Profiles.

Despite our care in preparing the leaflet and our attempts to link the questions with experiences which the pupils had had in the Course, Carol was not prepared to suggest that the pupils would find the exercise straightforward or that the leaflet would be certain to fulfil its remit of helping the pupils to self-assess. And so we formulated some questions which could only be answered once the pupils' reactions were observed. These were -

- (1) Could the pupils complete the leaflet without the teacher's help?
- (2) Was the content of the leaflet adequate (i.e. did it have enough questions, did it cover enough aspects of the Course) to hold the pupils' attention over several weeks?

- (3) Would the pupils' recordings provide them with an ongoing account of their participation in the Course?

These questions concerned the idea of using the leaflet. To gather the data to answer them, Carol was to monitor the pupils recordings either during or between lessons and also to direct her observation to these issues.

While these questions concerned the mechanics of using the leaflet and the adequacy of the leaflet to fulfil its remit, data was required to test the hypothesis.

"That the pupils' ongoing record of their participation would allow them to compile their Profile for reporting at the end of the Course".

To answer the questions, it was necessary to consider only what the pupils wrote in the leaflets in relation to successive lessons. This was 'process' information. However, to satisfy the hypothesis, the pupils were required to blend the information received from all components to prepare their product - the Movement Profile which was to double as a report. And so the questions are now answered but the cumulative evidence to test the hypothesis is given later (p305).

BUILDING A MOVEMENT PROFILE

SELF-ASSESSMENT

In the third year Dance Course, you began to develop skills which allowed you make judgements or 'assessments' about your own participation. You made video-tapes and through observing the film, you made decisions about different aspects of your dance. In the early stages, when the dance was being prepared, the film helped you to decide on which movements to select and develop, and which movements to reject. Later, observing the finished dance, the film allowed you to see, perhaps for the first time, your own movement patterns and how these 'fitted in' with a partner, or in a small group or in the whole class Dance. You were also able to assess how effectively the movements, the music and the costuming came together.

At two stages in the Course, (very early and then almost at the end of the year), you very helpfully wrote your comments about your experiences in the Dance Course so far.

All these happenings were types of 'assessment' which you made about your participation in the Course - hence the name 'Self-Assessment'. From all the things you said and wrote, we believe that you found this kind of exercise valuable in helping you become more aware of yourself as a dancer, and possibly as a person. As a result we would like to develop this idea, this year.

The development will involve you, not only in observing your movement patterns, as last year, but also in recording what you see, so that gradually you are able to build your own Movement Profile. Just as you are an individual, your profile will be different from everyone else's, it will be a 'movement photograph'.

As we go along, we will be asking ourselves, and you, if this idea fits well into the Course. Is it useful to have a movement record or profile? In what ways does it help? Perhaps you could keep this kind of question in mind and make a note of any information, which would help all of us to 'assess' the scheme.

Please do not hesitate to ask for any help - this is new ground and there are bound to be hiccups, but we hope you enjoy this new part, and, of course, all the rest of the programme.

To start, try filling in these boxes. As you can see there are not 'right' 'wrong' answers so try to paint an accurate picture of yourself.

Here is a list of different types of movement. Tick (✓) the appropriate boxes. Do this quite quickly.

Section 1:

	1 Really enjoy	2 Quite Enjoy	3 Dislike	4 ✓ - *
(1) Travelling quickly, covering a lot of the floor				
(2) Quick snappy actions with a strong rhythm (metric rhythm)				
(3) Large powerful actions (e.g. punching actions) with the beat of the music				
(4) Gentle, light actions, moving through the music (non-metric rhythm)				
(5) Jumping actions (a) high jumps				
(b) jumps with a twist or leg actions				
(c) quick, bouncy, on-the-spot jumps				
(6) Actions which require balance (e.g. sketching high or wide, balancing on one foot).				
(7) Sequences of movement which are quite simple to copy.				
(8) Sequences which are challenging to copy.				
(9) Sequences which you make up yourselves, with simple movements				
(10) Sequences which you make up with challenging movements				
(11) Write in any movement which has been missed and you would like to include.				

Section 2

(a) Now go back over section 1, and this time mark only column 4. If the movement is one of your "best" movements, mark ✓, if it is an "average" movement for you, mark -, if you find it one of the most difficult movements, mark it *, and if you are not sure, mark n.s.

(b) Are there any movements which you really enjoy, yet find most difficult? If so, make the question numbers here

(c) Are there any movements which you really dislike, yet find easy to do. If so, mark the question numbers here

Implementation

During the first lessons, the pupils spent a considerable time reading the leaflet and recording their responses. They were quiet and thoughtful. The general layout and terminology caused few problems, although in the movement section there was some unease, e.g. "What was a challenging sequence?". Once the pupils had grasped the idea that they were to attach an instance from their own experience to the descriptor, however, they identified no further snags and carefully completed their recording.

This completion was influenced by the fact that the pupils knew that they would be constantly using the leaflet and that they would be making changes as they felt they were required. This was evident when several pupils, unsure of where to record a tick, quickly did so when the class was assured that this was a 'for now' recording. They seemed particularly interested in the question which concerned their own attitude or perseverance to a difficult task. Carol was glad that she had decided to use the leaflet as a source of pupil/teacher discussion especially for this same issue for she found that pupil recordings could be very misleading. To the question, 'If you find a particular movement task difficult, how do you respond?', one pupil replied 'Yes', she persevered and tried many times, and 'Yes' she gave up too easily and this on the same day. Asked to explain why she had marked both answers, the pupil replied, "Well, if I still can't do it then I must give up too easily!" Without discussing the point Carol or I could have interpreted the response as a mistaken double entry and failed to appreciate the perseverance shown.

Similar interesting discussions arose from Section 3. One pupil who had always appeared totally involved and enthusiastic wrote that she "Quite enjoyed" all the components in making up a Dance. In discussion she explained that while her experience in the first group dance had been "fabulous, because the group had agreed, everyone had shared the ideas and the work", the/

the second experience had been "awful, because everyone wanted to be boss and no-one would take anyone else's ideas". So, she had averaged the two, the one she 'really enjoyed' and the one she 'disliked' and recorded her (✓) tick in the middle box, which said that she had 'quite enjoyed' the Dance!

From these and similar explanations we realised that the leaflet was a very personal document and that the responses, resulting from a complex integration of factors could be easily misconstrued. We resolved to be wary of making assumptions and to take time to find what lay behind any 'surprises'.

The idea of making positive responses appealed to the pupils. "It was good fun to mark the things you were best at" they explained, "and then you didn't mind if you had to say you weren't so good at other things". It was also interesting to note that the pupils regarded the leaflet as a record of their progress. The same pupil went on to explain, "As the Course went on, I was able to change quite a few of the marks as I got better at things, I moved the mark, from * (finding the movement most difficult) to - (finding the movement quite difficult), and sometimes from - to ✓ (indicating that this was a 'best' movement). By the end of the Course I had more of the ✓s, the 'best' marks, than any of the others. I knew inside me that I'd improved, but it was great to see it written down". Our intention had been that the leaflet recorded 'change '. The pupils clearly interpreted it as a means of showing progress. Perhaps this explained why the leaflet was far more in evidence than we had envisaged. For we had visualised the leaflets being completed at the start of the Course and then changed only when the pupils were reminded to do so, but this was not the case. Several pupils were seen either browsing through the leaflet or making changes at intervals during each class.

Carol/

Carol was very pleased to "get inside these kids and really find what makes them tick". The leaflet had been difficult and time-consuming to prepare, it had been awkward to phrase questions and make suggestions which did not imply that one response was the correct or most desirable one. From the different pupil interpretations it was evident that we still had to be more specific in giving explanations; from the complexity of the thinking behind the responses, we could not make generalisations which had seemed possible at the time of preparation. But Carol had helped the pupils to self-assess. They could readily respond in the discussions which arose from their recordings. They were happy to identify 'the things they were good at' and the things they still had to improve. The 'less able' pupils were as involved as the others. They still had the pleasure of recording the aspects of the Course and the movements that they were 'best at', despite the fact that these were sometimes not very good. It was interesting to find that pupils were prepared to alter whole sections as they recorded change, sometimes recording that their 'best' movements were, in truth, 'average' movements, and subsequently they could be seen isolating and practising these movements. Carol realised that 'average' and 'best' were only relative terms and she had no intention of making comparisons between the recordings.

From the care taken in recording and from the pupils' sustained involvement Carol hypothesised that the activity was helping the pupils to build a picture of their participation in the Course, she therefore expected that this exercise would help the pupils to compile their Profile for reporting of the end of the Course.

Answering the Research Questions

The nature of the evidence used to answer the Research Questions was carefully considered. Carol's interaction with individual pupils allowed personal responses to be recorded in detail and these are given verbatim to preserve the authenticity and flavour of the replies. Those selected however are representative of more general responses; this was carefully checked by studying the pupils' written work or by listening to tape-recordings. If the individual response was 'one off' or if Carol had not asked the same question to several pupils then the response was omitted from the claims made.

Question 1

Could the pupils complete the leaflet without the teacher's help in the first instance?

Once the very few difficulties in terminology had been explained (e.g. non-metric rhythm, other stimulus) then all pupils did manage to complete the leaflet. The recorded information alone, however, i.e. without the discussion, could not have given Carol or me the same depth of understanding of the pupils' interpretations of the questions or of the reasoning behind their responses. While on reflection, Carol admitted that this, i.e. providing the teacher with a clear picture of the pupils' self-assessments was not the leaflet's specific remit, she did claim that the discussion had also clarified the picture for the pupils as they reconsidered and established what they had written.

Having said that Carol stated that "most pupils were able to explain and justify their recordings even if at first sight they had seemed strange". She instanced one pupil who had recorded on the same occasion that she really enjoyed quicky, bouncy on-the-spot jumps and also that she 'disliked' them. In the discussion the pupil was able to explain that she enjoyed that activity when it was part of a warm up i.e. when these jumps happened on their own, but that she "didn't like them when they came in the middle of/

of the dance because then, they were much more difficult". This was a valid observation but the leaflet did not provide the facility for such details.

Carol was surprised at the different ways pupils completed their profile. A few very quickly completed their recording without any apparent difficulty and without seeming to give much consideration to the content. These pupils mainly recorded in the 'Really Enjoy' and 'Dislike' boxes and rarely used 'Not Sure'. Others spent a considerable time in reading and re-reading the questions and seemed to have difficulty in deciding what to record. In discussion, these pupils explained that they had tried to visualise particular dance sequences which corresponded to the descriptions given - they had not read the descriptors as hypothetical examples. One pupil explained "the most challenging sequence I could remember was the one crossing the floor in the Flash dance then I wondered if I had enjoyed learning it I enjoyed it eventually when I could do it, but I worried about it a lot so I had to think that out before I could record". Another explained that she recorded 'not sure' because she wanted to get the leaflet finished in time, i.e. so that she could leave it and begin dancing. There seemed to be many reasons why the completed leaflets could not be taken at face value!

Most pupils said they had had "to think really hard", that completing the leaflet "was really difficult". Carol was taken aback by the number who said they "had never really thought about how they danced before", for her teaching, through questioning "had always required the dancers to think about how they moved". Aware of her consternation, one group of pupils explained that "this", i.e. filling in the Profile, "is a different kind of thinking when you're dancing, you're thinking about one particular phrase and how you could make it better, here you have to think about how you move naturally what kind of style you have" These pupils in thinking about style were considering their habitual manner of dancing rather than their/

their response to a specific task.

When Carol studied the leaflets at the end of the first week she found that all had been completed. Her observations had shown her that some recordings had been made impulsively while others had involved lengthy consideration. As the recordings were made she had been able to ask some pupils, Why? Their explanations mostly showed that they had been analysing or assessing their own performance carefully.

Question 2

Was the content of the leaflet adequate (i.e. did it have enough questions, did it cover enough aspects of the Course) to hold the pupils' attention over several weeks?

Carol had formulated this question because she was anxious to know if the leaflet would provide sufficient stimulation and 'prompts' to sustain the pupils' involvement and to allow them to write a full description of their participation in the Course. In practice, however, the content seemed adequate. Carol asked most pupils early in the Course and then at regular intervals "Are there any things left out?", and apart from suggestions about other movement patterns which could have been included in Section 1, their replies indicated that the leaflet had adequately covered the dance Course.

Many pupils volunteered the information that they were "glad that I got to write about other things, not just about dancing" Carol's inspection of their leaflets showed in most cases that these (i.e. items about music and costumes and ideas), were recorded as their 'best', whereas movement responses had 'average' or 'most difficult' beside them.

The pupils generally voiced their support for the idea and the retention of the leaflet in subsequent courses.

Question 3/

Question 3

Did the recordings provide the pupils with an ongoing account of their participation in the Course?

The pupils worked out various ways to keep the sequence of their recordings accurate. Some used different colours each day, some sub-divided the boxes, some prepared duplicate frets so that they had adequate space. Space proved to be a problem if there were a great number of recordings in any one box.

The recordings which the pupils made in Section 1 of the leaflet reflected the types of movement they chose to do in their dances. Therefore if one type of action was 'disliked' in the first instance, and especially if it was also a 'most difficult movement', then there tended to be only one recording showing that the movement had subsequently been avoided'. A number of pupils identified this avoidance from studying their recordings when they had not been conscious of doing so in the dance. The omissions rather than the recordings clarified their self-assessments!

Some pupils volunteered that they would "practise the things they had marked * (i.e. most difficult)", one stated categorically 'If I know I have to assess it, then I will make sure it's good! Others seemed content with their assessments even although several *s featured on their sheet.

There were fewer changes in the recordings in Section 3, pupils who initially said that they either enjoyed or disliked the different components seemed to retain that choice. Carol was surprised to find that practically every pupil recorded 'really enjoy' for item 3 - finding and preparing costumes for the dance. In the Year 3 Course, she was reluctant to allow costuming fearing that it would detract from the pupils' concentration on the movement content of their dance. She had been persuaded by the pupils that they should costume their end-of-session dance evening for their parents, it had therefore become an accepted part of the Course but still Carol was surprised at the enthusiasm which this aspect engendered.

The/

The question which asked the pupils to assess their perseverance when confronted by a difficult movement task was the one which had most recordings. The explanation, given in discussion, was that pupils were considering this in relation to specific movement tasks rather than a whole dance. A number of pupils wrote 'not sure' alongside the boxes as their first response to this question then ammended the recording later in the session. Carol asked some pupils to explain had they not, perhaps understood the term, 'persevere?' This was not the problem. One explained, "When I thought back, it was really difficult to remember how I had tackled difficult movements, so I waited until another opportunity came along. Then I remembered the question and tried to answer honestly". Another pupil claimed that her own implicit perseverance had often been frustrated by the pace of the lesson. "Often, I wanted to carry on practising something but we had to change what we were doing and try something else". All her 'ticks'were in the top box under 'Yes'.

Many pupils agreed with one who said that "knowing the question was there waiting to be answered changed the way I went about doing the task". She gave a specific example. "I was trying that jump/turn phrase and I'd got to the point where usually I'd have given up but I remembered that question and I thought I'd have another go. Well, that was a bit better, so I said 'Once more' and I began to get it. So in the end I could change my recording for that question (i.e. the one about perseverance) and I could change the recording about the jump with a twist (i.e. Section 1, 5b) too".

A number of pupils who 'could think up ideas easily' admitted that they found it 'difficult to put the ideas over to the group', and at the end of the session only one or two responses showed that confidence in this area had been gained. And sadly pupils who said they "found it difficult to think of anything to do" seemed to retain this problem.

By/

By the end of the session the recordings and re-recordings appeared, to Carol, to be in confusion but most pupils had no problem in identifying their own sequence of recordings. These provided them with an ongoing record of their participation in the course.

COMPONENT 2 : THE INTRODUCTION OF MOTIF WRITINGPreparation

Carol selected Motif Writing as a means of promoting self-assessment in her Course because it required the pupils to analyse their movement patterns through kinaesthetic feedback and to record these observations on a stave. She hypothesised that this process would help the pupils to assess their own work continuously because if their kinaesthetic ability became such that they could accurately 'feel' what they danced and 'how' they danced it, then they could build a mental image of their performance - as they moved. They were not then dependent on any external aid such as video to provide them with visual feedback. Carol also considered that this analytic process, i.e. identifying each action and how, in dynamic terms it had been danced, would clarify for the pupils their habitual and preferred ways of moving thus helping them to build an individual movement profile.

Before they could record their analysis the pupils had to learn the symbols which stood for the main actions and how these were placed on the stave. Carol therefore decided that a handout with the symbols and the stave explained would be useful in the early weeks when Motif Writing would be introduced as a whole class activity. She also considered that the easiest way for the pupils to learn to read the symbols was to have them dance short pre-recorded phrases of movement. She prepared examples to act as models and explained that she would stay with these until the method was understood. Once this was achieved then the pupils could refer to the symbols to remind them of what should be recorded, and they could write other examples in their dance notebooks. In this way the recording would be understood before the analysis was tackled.

The second stage of Motif Writing involved elaborating the action stave with dynamic symbols. These different symbols indicating how the actions were performed had to lie alongside the action symbols on the stave. Carol wished this "complication" to come once the action recording had been/

been established. This new material was therefore put in a separate handout, to be issued later in the Course. The two handouts, with some questions which invited the pupils to consider their recordings were to form a complete leaflet which could be used in conjunction with the 'Building a Movement Profile' leaflet to provide the pupils with material to formulate their descriptions.

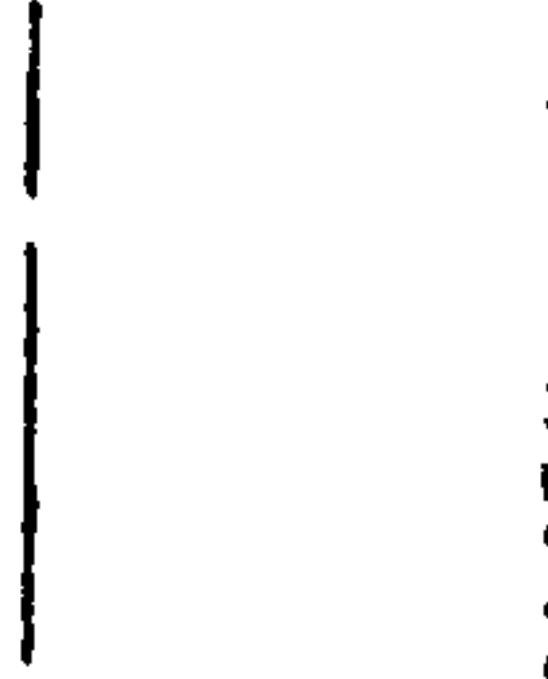
Once the pupils had become familiar with the new material, Carol and I prepared an assignment which involved the pupils in notating the main motif in their assessment dance. We considered that in this way, the pupils would see the relevance and helpfulness of notation in identifying the elements within their dances and that Motif Writing would be appreciated not as a separate entity but as an applied skill.

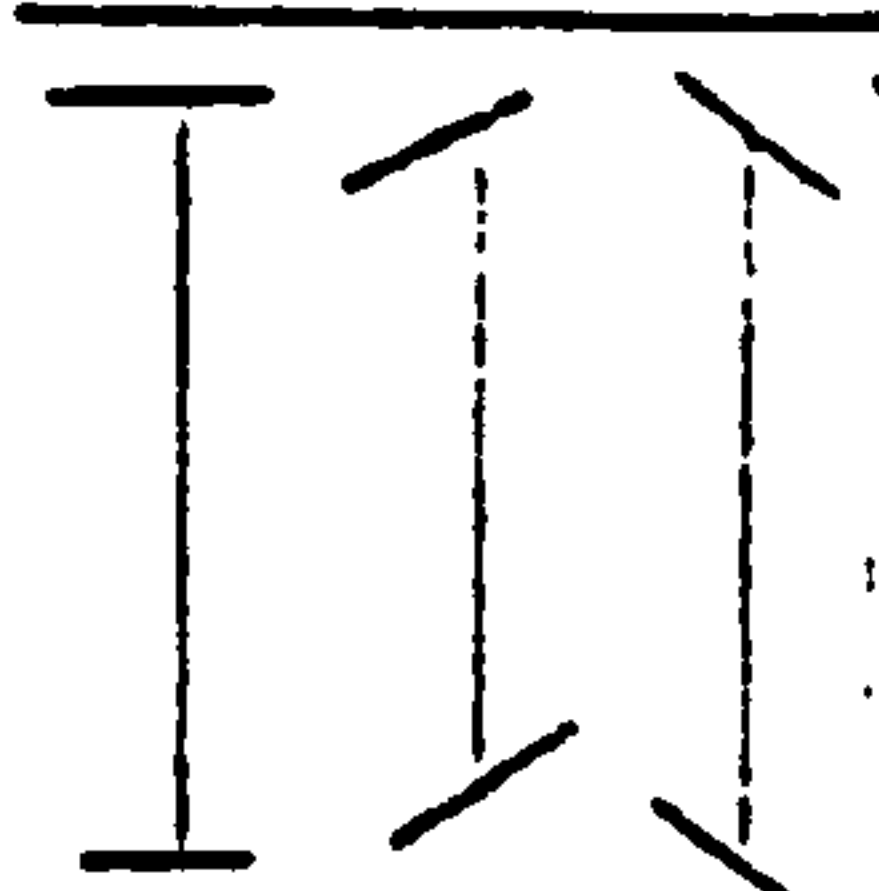
The leaflet and the assignment task are now shown.

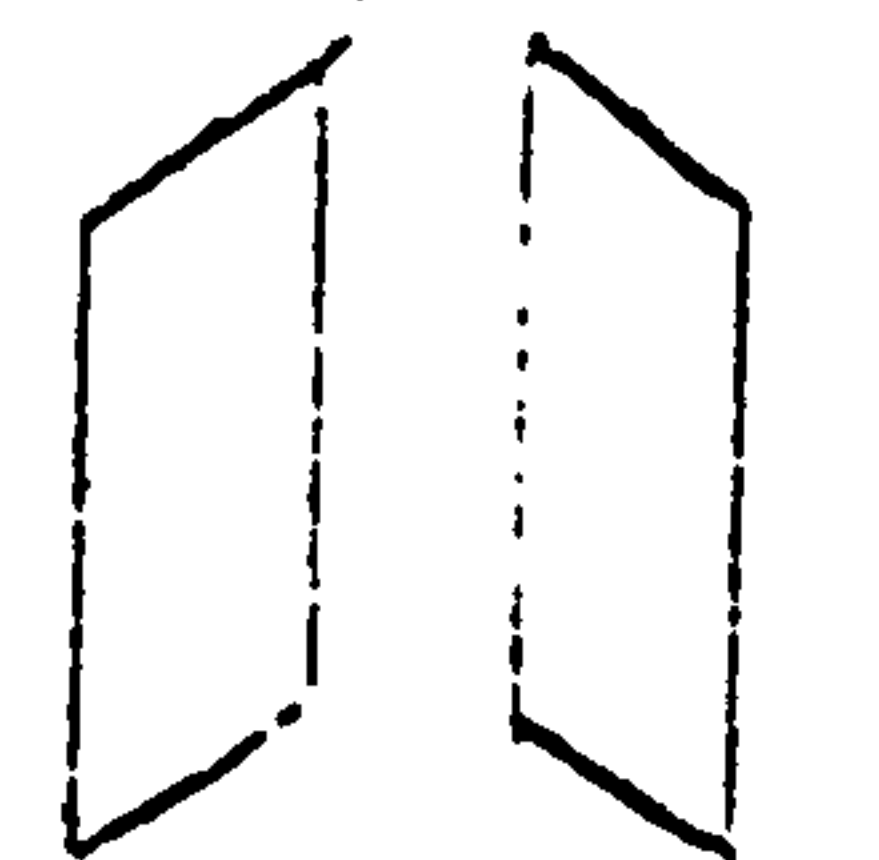
Dance can be notated on a staff just like Music, except that the staff is vertical, not horizontal and special symbols for each movement replace the notes.

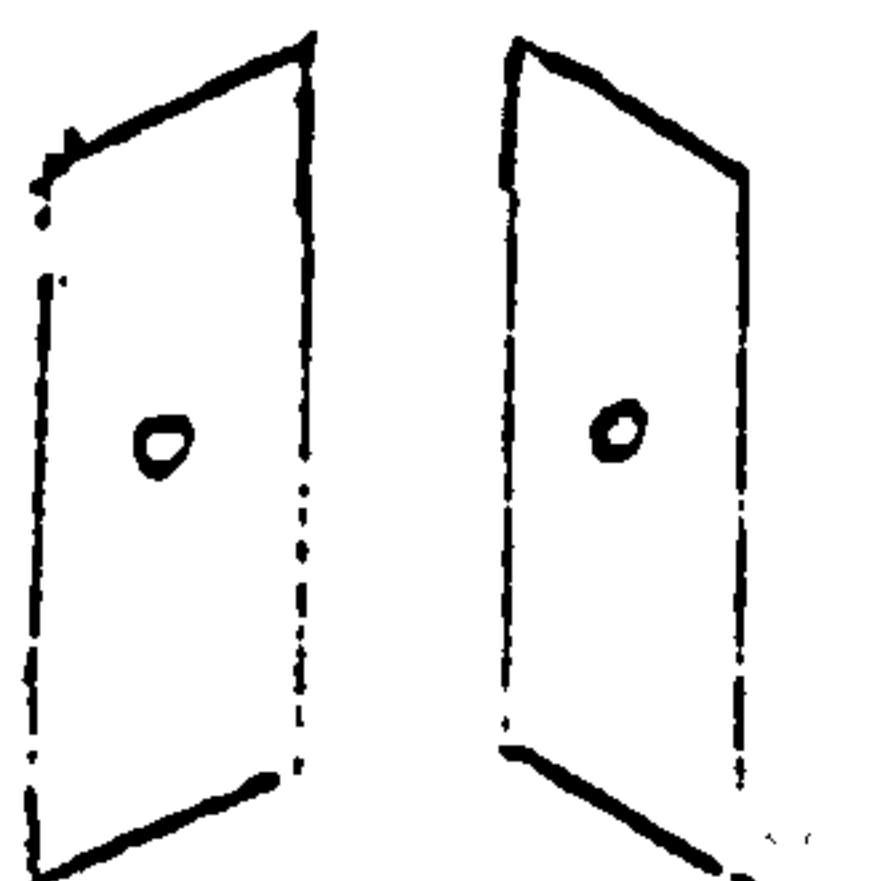
a) a) The staff, broken by bar lines, and with a double line at the start and at the end. The notation begins at the foot, reading upwards.


b) Here are some symbols. Remember that in Motif Writing, you notate only the main action.

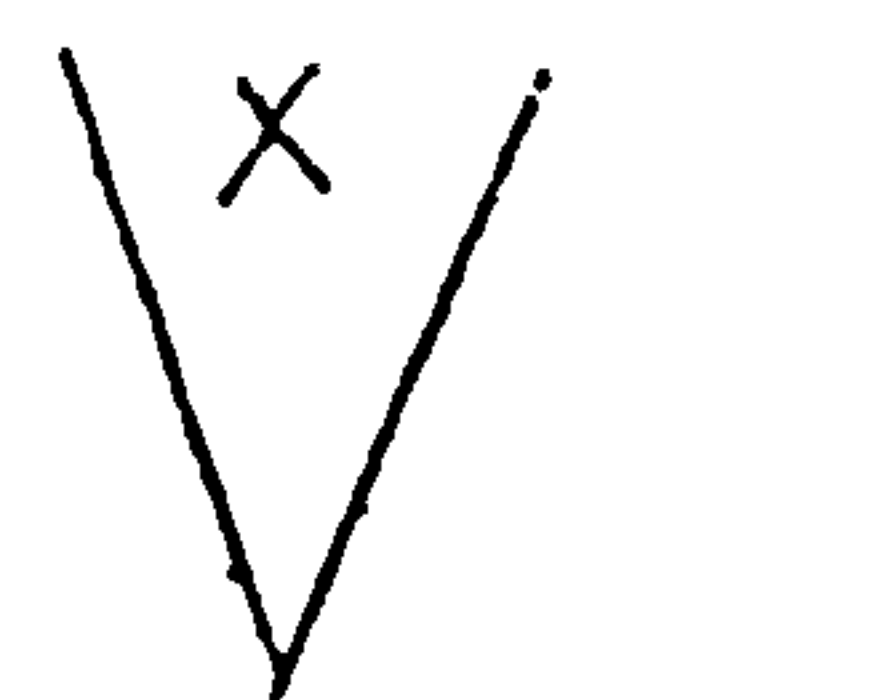




 The action line, saying that some action occurs.

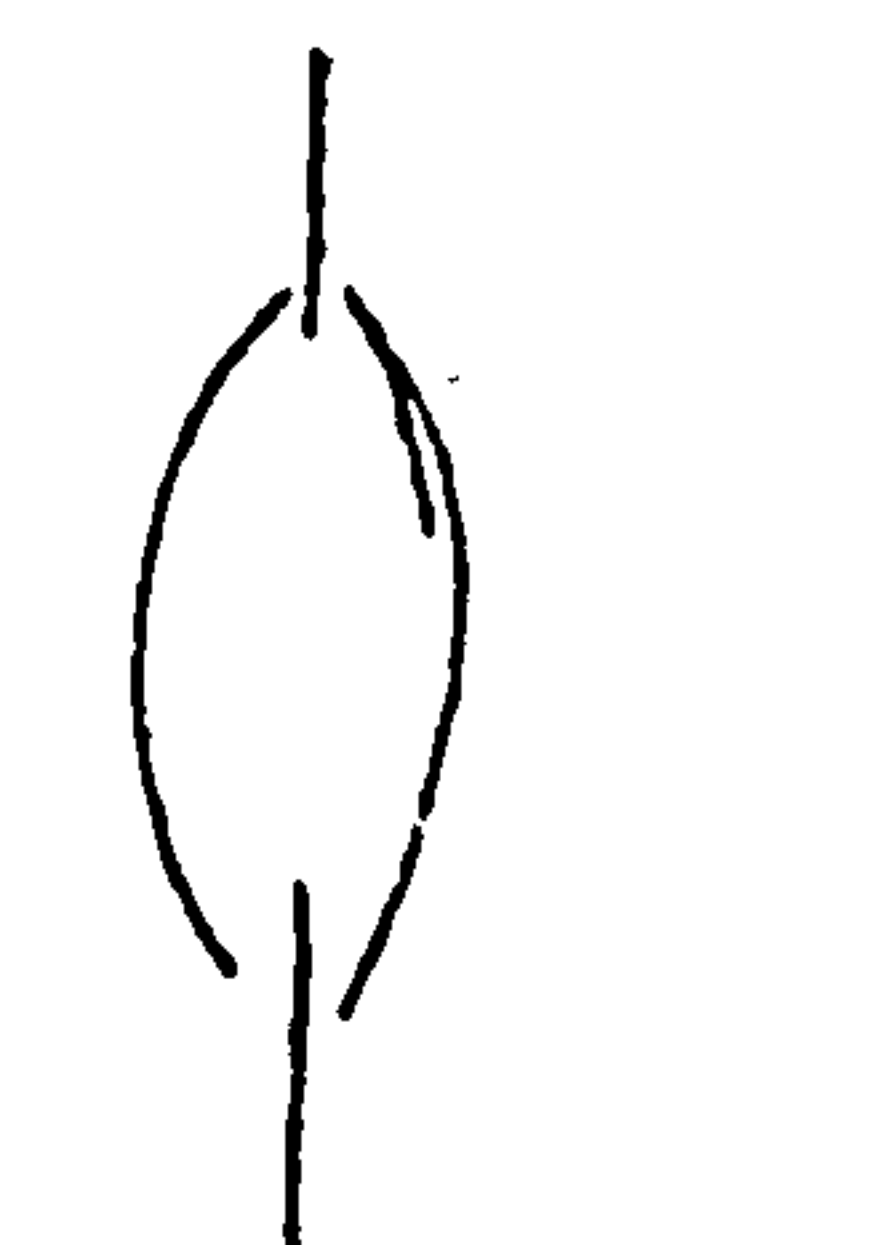
 1) Travelling, straight forward.
2) Travelling on a pathway to the right.
3) Travelling on a pathway to the left.

 1) Turning to the right.
2) Turning to the left.

 1) Twisting to the right.
2) Twisting to the left.

 This is a double sign. The V means 'becoming', the insertion indicates 'what'.

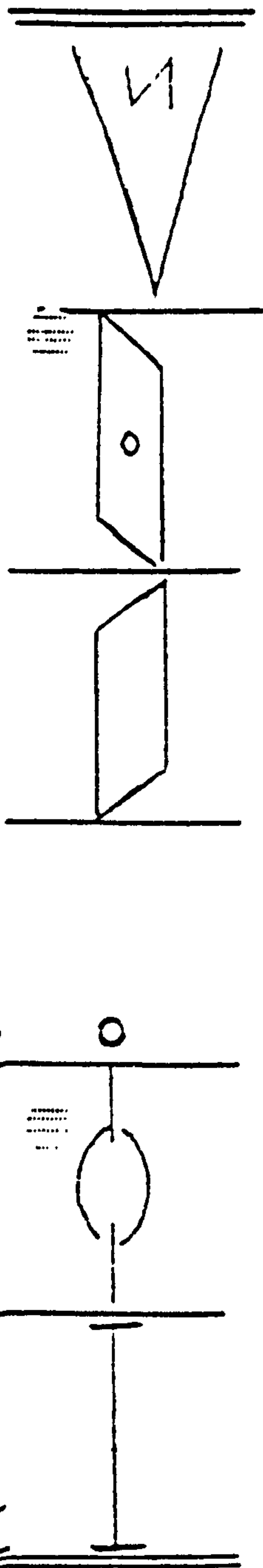
  means extended,  very extended.
 means contracted,  very contracted.

 Elevation or Jumping. The three parts show
1) Take off or preparatory run up.
2) flight or the part in the air
3) landing.

 The body is still.....movement ceases.

(a)

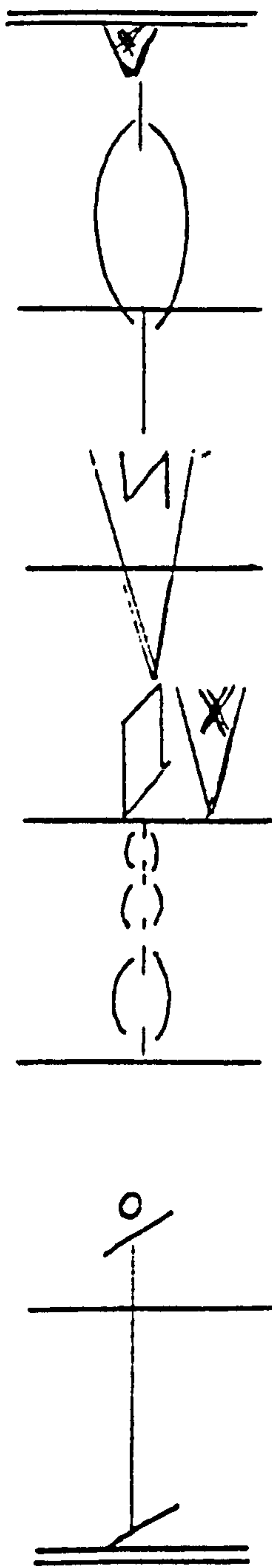
This is a phrase movement. See if you can dance it.



In this dance, all the actions lasted the same length of time. Was it fun?

(b)

The symbols may cross the bar lines to make the rhythm interesting. Try this dance.



How did this feel? Did you get any better at any movement? Why was this?

(c)

You try to write some symbols now and then dance the phrase



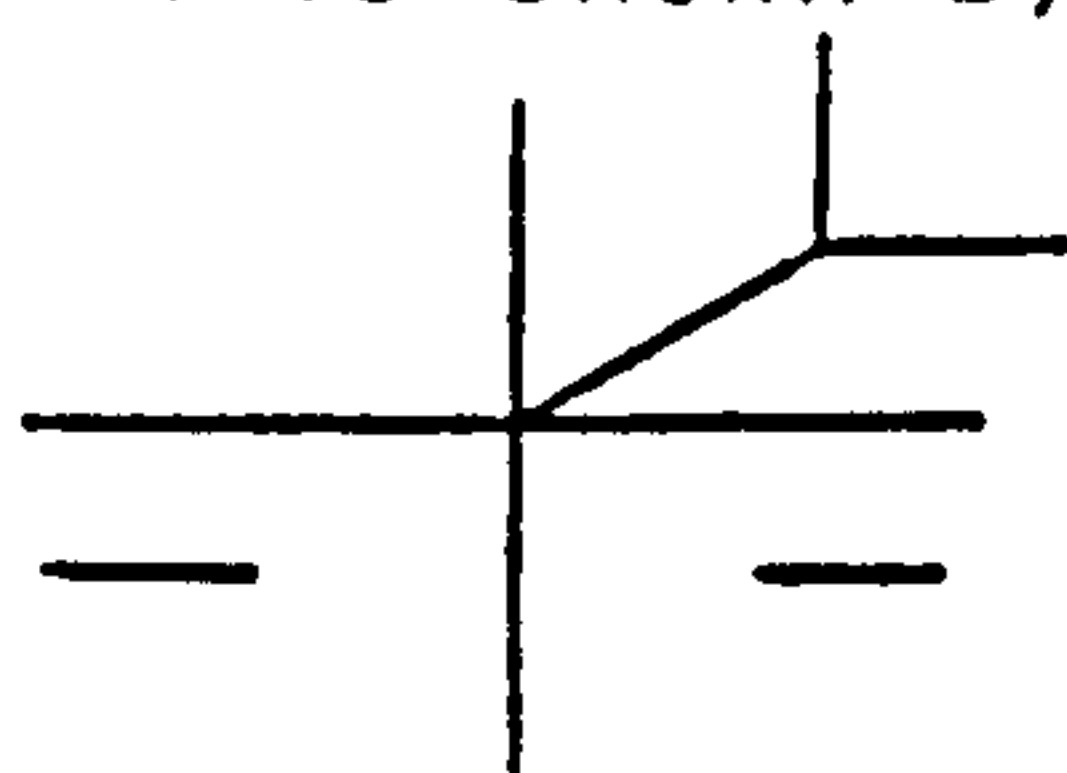
(d)

Now dance a phrase and then write the symbols.



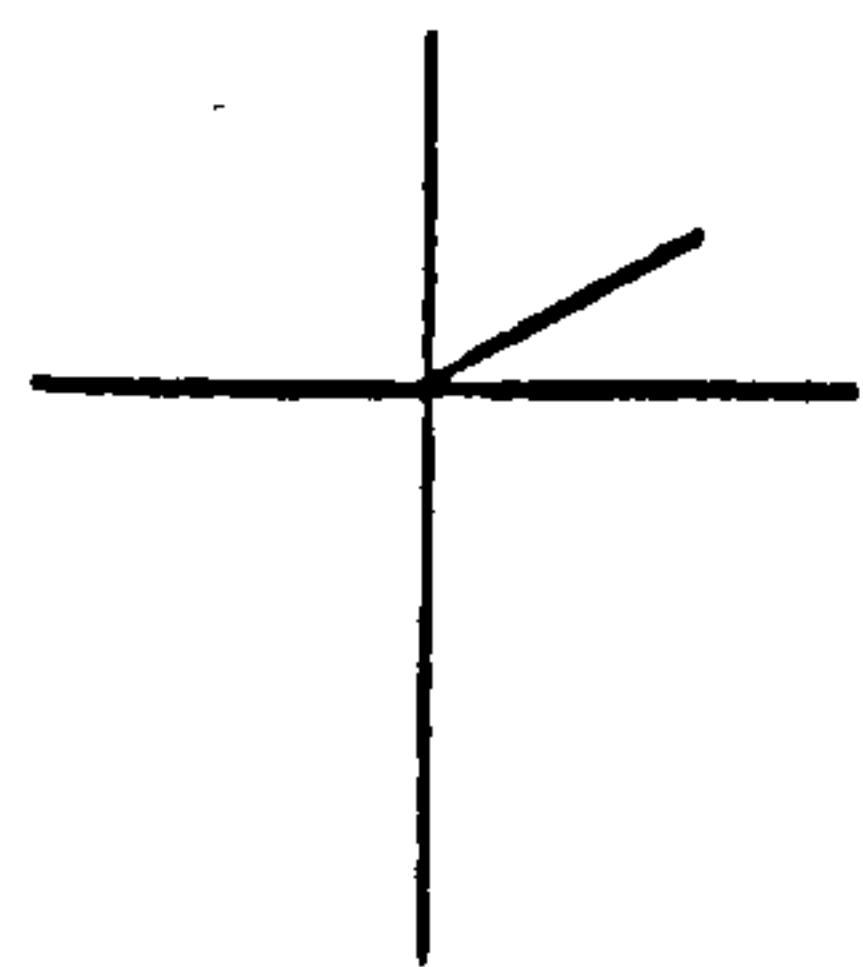
Which was best Why?

The QUALITY of the movement is shown by using the EFFORT GRAPH.



This looks complicated until one realises that the graph is built round a diagonal stroke which says 'the action is', and which is always included. (/).

So, firstly look for the action line with each of the four extensions which make the main cross.



(a)
firm



(b)
fine



(c)
free flow



(d)
bound flow.

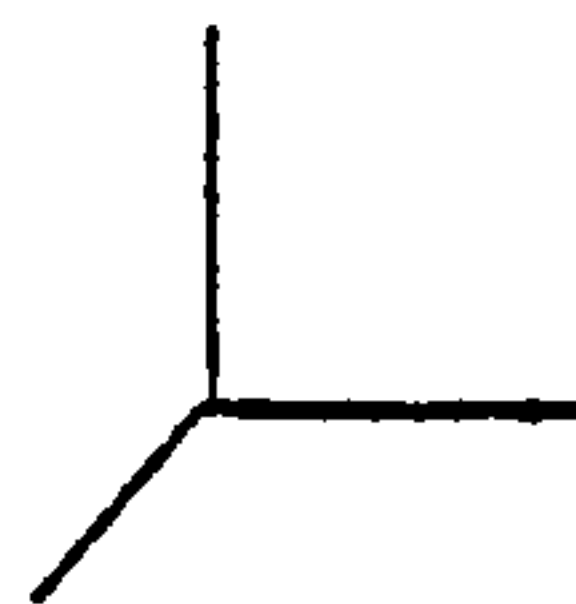
a) The action is firm - i.e. has a down-to-earth feeling.

b) The action is light - i.e. has an away-from-the-ground feeling.

c) The action is flowing - continuous, not-easy-to-stop feeling.

d) The action is bound - i.e. controlled and easy to stop.

Now, take the top end of the action line.



(a)
flexible



(b)
direct

a) The action has a flexible or 'wavy' line, (e.g. wringing).

b) The action has a straight, direct line, (e.g. punching).

Lastly, take the two lines below and not joined to the action line



(a)
sustained



(b)
sudden

a) The action is done very slowly.

b) The action is done very quickly.

These symbols are placed alongside the actions on the staff.

Go back to the first phrase of movement now, the one which was notated for you.

Firstly re-dance the phrase, thinking about the dynamic stresses which you choose.

Write these alongside the action symbols. Does the phrase 'feel' right or would you prefer to make changes?

What effect did these changes have on the dance phrase?

Now add dynamics to the Dance phrase which you composed for yourself.

Which were the 'dominant' group for you?

Did you prefer to move

- a) quickly?
- b) slowly?
- c) lightly?
- d) strongly?
- e) flexibly?
- f) directly?

How often did you choose each mode?

Did your partner choose the same? If you watch her Dance, are you able to identify which dynamics have been used?

MID-TERM ASSIGNMENT (JUNE 6TH)

Take one motif from your Dance, probably the central pattern around which your Dance develops. Notate it in simple motif working. Alongside the action symbols, notate or write the dynamics of the movements.

Carol decided to allocate this Motif Writing component to the single lesson each week, and given this amount of time, she considered that she would at the same time be able to accomplish her aim of improving the pupils' technical performance. There were two reasons for this. The first was that Motif Writing required the pupils to identify 'what' had been done and 'how' it had been done. Carol hypothesised that the next logical stage in the analysis could be to consider 'how well', although Motif Writing itself did not involve this and there was no facility for recording this information. The second consideration was that in the whole programme, this was the only time when the pupils would be doing the same movements - in all other instances they would be conceptualising their own movement sequences, making whole-class teaching less feasible. As we were anxious that the pupils should enlarge their range of criteria so that they might include technical criteria for their assessment dance if this was 'apt', Carol considered that some specific teaching concerning technique had to happen and that this was the most appropriate time.

Before the implementation, we formulated a number of questions to structure both the evaluation of these ideas and the collection of evidence to test the hypotheses. These were:-

- (1) Would the pupils be able to translate the notation, i.e. the pre-recorded phrases into movement?
- (2) Would the pupils be able to analyse their own movement patterns and record these in notation?
- (3) Was it realistic for Carol to combine the teaching of Motif Writing with the improvement of technique? What effect would this have on the pupils selecting technical criteria as 'apt' for their assessment dance?

These/

These three questions concerned the feasibility of teaching Motif Writing to pupils in School and involving technical training at the same time. The combined information was to contribute to testing the hypothesis that this component of the Course would enable pupils to assess their own dance - both in terms of building their Movement Profiles and in assessing (through analysing their movements) whether their set criteria had been satisfied.

To gather the information, we decided to continuously monitor the pupils' recordings as they wrote - to check the ease and the accuracy of their notation. We would also note whether Motif Writing was chosen as a helpful tool beyond the set requirements i.e. whether pupils chose to notate other phrases of their assessment dance beyond the main Motif which was obligatory. And lastly we would observe if technical improvement occurred.

Implementation

Carol introduced Motif Writing by explaining its purpose "a tool to analyse movement", its composition "notation of special symbols on a stave" and its value "recording dances so that they can be remembered and shared".

In the early lessons she explained the symbols and how they were placed on the stave. The pupils then translated some pre-recorded phrases of notation into movement. This was done as a whole class activity and the message which Carol emphasised was that the notation could only give the 'bones' of the movement, and that the pupils could add their personal interpretation.

This was done as a whole class activity and in the first few weeks the pupils could write the movement names alongside the symbols if they so wished.

Carol checked that the pupils understood the symbols before they danced.

Gradually the phrases became more complex, the symbols traversing the bar lines so that the rhythm became more challenging, and on occasions dual symbols were included.

The pupils were given time to write their reactions to each phrase. This was part of the self-assessment package to help them to think about how they moved and what particular movements appealed to them. After trying Phrase (a), for example, the pupils were asked, "In this dance, all the actions lasted the same length of time. Was it fun?" The anticipated answer was 'No, the metre was too even and predictable' but out of the thirty-three pupils in one class, only four so replied! The others replied 'Yes' i.e. "it was fun" their explanations ranging from 'I liked counting it out to a steady beat it was easy to remember the actions because it was a short phrase I liked thinking about the symbols and tried not to write the words down! Although surprised, in comparing these reactions to the recordings in the 'Building a Movement Profile' leaflet Carol found that most pupils endorsed their preference for metric rhythm there (p.239).

Question 1

Would the pupils be able to translate the notation i.e. the pre-recorded phrases into movement?

Carol and I considered that the pupils' first attempts at reading the notation and then dancing the phrases had been generally well done. Every pupil had understood the meaning of the symbols and had put them into action. Carol had carefully explained the procedure and the pupils had the leaflet which held both the notated phrase and a translation of the symbols so the reading exercise was within the scope of all pupils. The notated sequence was short and so the pupils did not require to read the notation as they danced.

In discussion, most pupils explained that in 'translating' the notation, they "turned the symbols back into words" and that they repeated these words to themselves as they danced. Most found this straightforward because the rhythm was clearly defined. As they danced Phrase (a), they repeated to themselves, 'travel, jump, still turn twist and extend, matching the word and movement rhythms. Only a few pupils claimed to have visualised the symbols in their head. These, Carol later discovered, were music pupils used to reading notes on a stave.

As we had anticipated in the preparatory phase, the pupils had more difficulty when it came to dancing Phrase (b) which was more rhythmically complex. Although all the pupils managed to fulfil the action task in terms of what movements were used, the phrasing defeated many. At the completion of these two activities within leaflet A, the answer to the research question was that all pupils could dance a short phrase of notation when the action matched the metre but fewer pupils coped when the rhythmical framework became more difficult. (In addition to the phrases in the leaflet, the pupils copied other examples from the board into their dance notebooks, so that many attempts at phrases with the same level of difficulty were tried).

Question 2

Would the pupils be able to analyse their own movement patterns and record these in notation?

The two specific activities which were particularly observed to answer this question were the early attempts to complete activity (d) in the leaflet (and similar activities recorded in the pupils notebooks), and the specific mid-year assignment set to assess this skill. This involved the pupils in notating the main motifs from their assessment dance.

When activity (d), i.e. having the pupils notate their own phrases of dance was tried, many pupils were immediately in difficulty. This appeared to be because they could not ignore the peripheral actions and identify the essence of their movement. Carol had expected that repeating the action words as they danced the pre-recorded phrases of notation would have clarified the procedure but many of the dancers could not grasp this plan. Typical comments showed a three-tier assessment, "I could not think what to put down" from pupils who identified their own inadequacy, "In the end I just danced what I knew I could notate" from pupils who had found a solution to their problem and "There was no way I could write the parts of the dance that were important to me" from pupils who had identified the limitations of Motif Writing i.e. that some 'important things' e.g. direction, size of movement, were outwith the scope of this modified form of notation.

In contrast, other pupils appeared to grasp the concept of recording their action without difficulty and responded that they "were amazed that this was possible" and that "it was great fun to do".

From her observations of the pupils dancing and then her reading of their notation, Carol considered that she was justified in claiming that pupils who were prepared to dance a simple phrase, so that the 'essence' was readily/

readily identified, could record their actions, (i.e 'what' they had danced), accurately and confidently. Those who could not identify a simple phrase needed a great deal of individual help.

Many more difficulties and problems arose when the pupils were required to identify and notate the dynamic symbols in conjunction with those denoting action. After a great deal of discussion it transpired that while many pupils could talk about the action symbols in their dance, and record them, they could not identify the inherent dynamics of those same phrases. They could say 'what' they had done but not 'how' they had done it. And as they could not 'feel' the strength or the 'lightness' of a movement kinaesthetically, so they could not select a dynamic symbol to describe it.

When it became obvious that problems had arisen, Carol was naturally anxious to find the cause and to determine whether analysing (kinaesthetically), or recording or both were not being understood. And so, after she had watched the pupils dance she asked them to "forget about recording for a moment and just tell me what you would like to write". While the pupils' replies concerning the speed of their movements were accurate, many could not differentiate between a strong and a light movement. Their problem had been pinpointed by their inability to 'tell'.

Carol's response was "I'm shattered, for all through, since first year, my teaching has evolved around the use of dynamics!" So had these pupils in previous classes not 'felt' the changes in dynamics even although they had 'shown' dynamic change? Had the change been in the eye of the assessor rather than in the performance of the dancer or had the changes been there just incidentally rather than as deliberate policy? If this was so, then how was the assessment in the previous course to stand as valid, because most of these pupils had been credited with satisfying the criteria which concerned dynamic change? The problem became more complex and interesting when/

when we found that these pupils, in assessing their own performance by video, could 'see' dynamic change, and could quickly and easily make comment on the quality of the demonstrated phrase. "That is wishy-washy it's not nearly strong enough" was one spontaneous and typical assessment, and yet when Carol immediately praised this pupil for her perception and requested her to "dance the phrase again, and make it much stronger this time", the improvement was only marginal. Reviewing, the pupil was able to make this judgement for herself, but not able to improve the performance. There were wide discrepancies between the pupils' abilities to perceive kinaesthetically and visually.

From these observations, the question 'Would the pupils be able to analyse their own movement patterns and record these in notation?' could be answered 'Yes' for most pupils if only action was considered, 'Yes' again for many pupils if time/speed decisions were to be made. But if the strength factor was to feature in terms of identifying strength and lightness, then for most, a 'No' was necessary.

Question 3

Was it realistic to combine the teaching of Motif Writing with the improvement of technique. What effect would this have on the pupils' selecting technical criteria as 'apt' for their assessment dance?

In the early stages Carol found that as the pupils grasped the idea of translating notation into movement quite readily then she could consider technique in terms of helping the pupils to do their chosen movements well. As a result Carol was able to claim that in most cases, the performance of these particular dance phrases had improved. But once the problem of using the dynamic symbols became apparent, there was less time to spend on technique. As the pupils were concentrating on remembering their movements, tension was evident in their shoulders and in their faces. Carol therefore considered that the task of remembering them performing the movements in the correct sequence was difficult enough for most pupils without requiring them to consider technique.

This was even less appropriate when the pupils had to notate their own phrases of movement. For them their concentration was on identifying and remembering and recording what had been done - sometimes they left dancing mid-phrase to record, sometimes they carried their notation sheet as they danced, a move hardly likely to improve performance.

Recognising these difficulties, Carol still hoped "that once they memorise the sequence, they will be able to improve the performance", but by the time this had occurred the pressure of providing other examples of notated dance phrases or of giving the pupils several opportunities to record phrases of their own caused Carol to abandon the idea of technical improvement. She realised that her plan had been too ambitious for all but a few.

The main pressure was for the pupils to be able to fulfil their assignment i.e. to notate the main motif of their assessment dance, by the set date and so that the exercise 'linked' with the video component which gave them the opportunity to see their motif. Although Carol and I had anticipated that this activity would be difficult, the pupils who had coped with the earlier practices quickly notated their motif. In these instances Carol was able to give some help in technique. The pupils found this helpful, they listened carefully and practised hard. They appreciated that this motif would be demonstrated in their assessment dance.

And so the pupils who found analysis and recording straightforward and helpful (as evidenced by their continuing to use the notation in other components of the Course e.g. notating their complete assessment dance) had more time for and were given more help in technical improvement. In addition, the fact that these pupils found analysis straightforward probably meant that their kinaesthetic ability was well developed, an ability which was also vital in improving technique.

Would, /

Would then, this rather disappointing (from Carol's point of view) technical input mean that pupils did not select criteria concerning technique for their assessment dance? The pupils lists of criteria, written specifically for this dance showed that some pupils beyond those who had the 'extra' technical help, did select technical criteria, and while Carol had no direct means of comparison, as in the third year the pupils had not been required to make their criteria explicit, she did have transcriptions of the teacher/pupil discussions which had been held specifically to find what criteria pupils used to assess their dances. These showed that at that time technical criteria were almost totally absent. Carol could therefore claim that despite the lack of time a few pupils had improved their technical performance and more had used an extended range of criteria for their assessment.

The development of the Motif Writing continued through having the pupils writing symbols of their own and dancing the phrase, and then the 'reverse' activity of dancing a phrase and then writing the symbols (e.g. Phrases (c) and (d)). The pupils were encouraged to experiment with different arrangements and all the time they were writing their reactions, their self-assessments and the reasons behind their choices.

At this stage the Motif Writing transferred to the double lesson and the pupils used it to notate the main motifs of the dances they were preparing for assessment. These pieces of notation were given to the teacher. Carol intended to read the notation as the pupils danced their assessment dances. She explained to the pupils "I have to see this being danced in your assessment dance, so once you have identified your main motif and notated it then you must retain the idea or if you change it, then you must come and change the notation". So, in this way the pupils had a 'real' purpose in learning to notate. Carol's next step was to involve the video

so that they could dance and notate and then read the notation as they saw their own performance. She was planning to develop all the skills which the pupils would require to self-assess.

Component 3. Self-assessment using Video

Preparation:

Video-taping had been the source of pupil self-assessment in the third year course, and its evident usefulness in helping the pupils to observe, analyse and assess their own work had stimulated the entire development. During this time, organisational problems had arisen and been solved and all the pupils participating in the new venture were now adept in using the equipment for filming and playback. For these reasons, video-taping was to play an important part in the new Course. Now Carol wished to study visual feedback, to find what information the pupils could glean from observing their dances and how this compared to that obtained from kinaesthetic feedback. This so that she might evaluate the usefulness of video in helping the pupils to self-assess.

To this end, Carol and I again prepared three research questions, this time to find what particular self-assessment knowledge the pupils could derive from this medium.

These were

1. What aspect of the dance do pupils observe when they view the dance?
2. Are the pupils able to make diagnostic assessments and take action on the basis of visual feedback?
3. In what ways, if any, do the observations, gained from visual feedback differ from those gained from kinaesthetic feedback?

To gather data to answer these questions, we proposed to introduce the video when the pupils had identified and notated their main motif for their assessment dance i.e. at the end of the separate motif writing component. Then the pupils would have analysed their motif through kinaesthetic feedback. The video would allow them to see their pattern-in-action and to make changes in the light of the new and extended feedback /

feedback if this was appropriate. It would also provide Carol with the opportunity to differentiate between the observations gathered from each kind of analysis.

Carol planned that once the main motif had been filmed, the pupils should film short sequences of their developing dance (for assessment) and use this film to guide their further action. They were to be involved in diagnostic assessment. She also considered that these films might form the basis of teacher/pupil discussions in which the pupils would explain their assessments and their plans. She anticipated that the film and the discussion would provide data to answer the research questions.

Additionally Carol saw this component as preparation for the pupils' self-assessment of their final dance, because as the three short films were made and analysed the pupils would become familiar with the process of observing movement. They would also be able to build a mental picture of their own performance.

And so, just as the motif writing component was to help the pupils assess their own movement through kinaesthetic analysis, this component was specially chosen to develop the pupils' visual skills. It was to help the pupils to select 'apt' criteria for their dance (through helping them to appreciate their own movement abilities and limitations) and to judge the suitability of their chosen movement patterns to express the dance.

Component 3. Implementation

The pupils enthusiastically welcomed the video, especially as they were working in their small groups. These pupils had had video in the preparation of their previous dance and they had subsequently been without it in the early weeks of this new course because Carol wished to concentrate on developing their kinaesthetic ability. Now these pupils were aware of the advantages of "being able to see what the group pattern looks like", even "knowing where other dancers are" and they were reluctant to do without!

Their first opportunity to video involved a specific task, filming the main motif of their assessment dance (i.e. the part which had newly been notated by motif writing). The brevity of the task meant that there was a quick turnover of groups filming, and the fact that each group had their own film meant that time was not wasted winding and rewinding the film. And so each group could film, immediately analyse the result and compare this visual assessment to the recorded kinaesthetic assessment. Where there were doubts or intra-group differences in judgement or where pupils simply required more time 'to see', then the same piece of film was reviewed until the pupils were content that they had made all the necessary observations.

Carol divided her time between the groups filming and those preparing their dances or altering them on the basis of what they had seen. The pupils explained their observations and their decisions for change.

The pupils recorded on a new piece of film each time so that the record of progress and changes was preserved both for their own 'summing-up' and to give Carol and me the opportunity to review on occasions other than during the dance lessons.

The /

The slicker organisation meant that there was time for each group to film their complete dance in its unfinished state - an 'intermediate' stage. This was an unexpected bonus and it meant that each group had a full record of its' work - from individual motifs chosen then developed into dance sequences, to the intermediate dance, to the final filming of the assessment piece. Pupils had many opportunities to view their own performance and their own participation.

From my position as observer at this stage, it was interesting to note how Carol's interaction with the pupils varied. Sometimes she left the pupils to make their decisions alone. She explained to me that from the replay of the film she could see that these pupils were involved in developing their dance; her observations had shown that ideas were being tried out and either refined or rejected and so she was prepared to 'stay back' and give the pupils time to make decisions. On other occasions she had to offer help e.g. if group disagreements were threatening progress or if the group required an injection of new suggestions. As policy, Carol tried to offer such groups alternatives rather than single suggestions so that the pupils were still 'in charge', and could take the responsibility of their decisions. She explained, "The pupils will learn to self-assess more quickly if they know they have to get on with the job".

Throughout the development the pupils were invited rather than constrained to participate in the filming. They could decide when to film and what to film. One group decided not to film at all until their assessment dance was complete. This was because they wished their dance to be a 'surprise'. Carol allowed this but spent a longer time in discussion so that she could discern the pupils' thinking.

Component 3. Answering the Research QuestionsQuestion 1

1. What aspects of dance do the pupils see when they view the dance? (i.e. the short sequences and the 'intermediate' recording of the final dance).

Carol and I found that we could group the observations under three headings—patterning or composition of the motif, performance, and effectiveness of the whole dance.

The 'new' organisation i.e. having the groups film only the motif and other short snatches of their dance meant that the observation was also focussed on that part. And as the first film was the visual image of the motif which the pupils had newly analysed and notated through kinaesthetic feedback, it was perhaps not surprising that many pupils' assessments concerned the recognition and approval/disapproval of the pattern and the performance of that motif. Having some specific teaching on improving performance in the motif writing component may also have alerted pupils to this choice.

Patterning or composition of the motif

The concentration on notating and then filming the main motif of the dance established that this pattern was the central design of the dance and the basis of its composition. The pupils knew that the motif had to be repeated and developed in the final dance and so they were anxious "to get it right". What did they mean?

Carol asked most groups (i.e. the ones who immediately considered the motif), "Are you pleased with the motif? Why? - or why not?"

Most /

Most pupils spoke in terms of the clarity of the design. "We've shown the pattern clearly" and many appeared to derive ideas for how the motif could be developed from watching the film. One comment typical of many others was "The next time we could move forward as we dance the motif, rather than staying on the one spot - that would get the group over the floor". Several "liked the basic idea" of their motif but considered different ways of arranging the material "its confused because we are all doing the pattern at the same time it would be better to have some people being still", and so they retained the motif but changed its presentation. Many commented "The motif ' looked quite different to how it felt" and of these pupils a good number found it impossible to say why. Some, however, managed to identify the reason, "The pattern's not big enough so although we know what we're doing, nobody else can make it out" "its far too complicated, and so the basic moves are lost among all the gestures no wonder we couldn't write it down we've got to use just part of that idea"

And so while some groups decided to 'remake' their motif, others, mainly those who had chosen a simple pattern moved on to considering how it could be developed.

All pupils had had to consider the composition of the dance and realise that it was not just a series of linked movements - they now knew something of the 'form' or the structure of a dance and Carol and I anticipated that this would be invaluable in the choreography of the final dance.

The Performance

Another group of pupils seemed essentially to disregard the pattern. They concentrated instead on how well the motif was performed. Generally the pupils made positive comments on the performance of their /

their main motif (they had worked on the motif in the motif writing course) and were quick to compliment each other "that turn was lovely", or "you got that timing just right" or in relieved tones "Smashing, that looks great". These comments were quickly made with little apparent thought as to why the motif was successful or how it could be developed. Other pupils reviewed their film several times before they made any comment at all. The different styles which had been obvious while the pupils conceptualised their dance motifs were again evident in assessment.

It was interesting and revealing to find that while most pupils were prepared to openly criticise their own technical performance e.g. "that turn was rubbish", or "my legs felt straight and they look bent", only one or two were prepared to make a negative comment on anyone else's performance. Obviously poor demonstrations were ignored, others in the group would come in with helpful cues ... "if you land a bit lower its easier to balance". Where the observers considered that improvement was within the dancer's capability they often commented, otherwise not. And on several occasions, pupils who had themselves successfully completed a movement were prepared to ally themselves with the less competent in the group to make a whole-group judgement, "We didn't get that right at all", but individual technical performance was sacrosanct.

On the other hand, the pupils would readily chastise anyone who, in their opinion, was "not trying", for as they explained, "that spoils things for everyone else". Similarly, if any dancers were overcome by giggles or forgot their part, they were subjected to scorn, and there was no evidence then of saving anyone's feelings. But even in cases where technical performance was obviously poor, the pupils made no /

no critical comment. Some groups were prepared to change their motif to omit movements which betrayed an individual's incompetence, others practised as a group until the particular movement improved, others simply ignored the individual failure and carried on as if it did not exist. If the individual concerned did not identify her own inadequacy, then the others were rarely prepared to say that the performance was not satisfactory. They would not make this most personal judgement despite the negative consequence on the entire dance and its influence on the group self-assessment.

This reluctance to say dancers were poor performers mirrored Carol's own stance in reporting in the earliest days of the research when she substituted compensatory criteria to prevent her identifying those who had failed to meet her standard in technical performance.

The Effectiveness of the Whole Dance (intermediate filming)

'Effective' was a word which many groups of pupils chose to assess their intermediate film. Carol asked them to explain what this meant in the context of their particular dance. She had a wide range of replies.

"We want to see if the dance is interesting all the way through and that there are no dull bits", "We want to see the design and make sure all the dancers are seen", "We want to find if the storyline is coming across".

These, and many very similar observations gave Carol and me to believe that at this stage in their preparation, most pupils had moved on to considering the audience perspective rather than the individual patterns or the technical performance.

There were two problems which, Carol claimed, "reflected inadequacies in the course rather than in the pupils' use of the material", inadequacies which were detrimental to the final dance. These became apparent at this intermediate stage. The first was that the new course had spent a great deal /

deal of time considering and analysing the main motif of the dance in isolation. It now transpired that while the motif was 'good' when standing alone, it came over as an illogical choice when seen in the context of the whole dance. Also given the amount of time spent on improving technical performance it was the 'outstanding' part of the dance. Although it was pleasing to see the quality of movement in that particular part, the other parts were not similarly practised and the presentation was uneven.

The second point was that the length of time spent on these 'new' skills meant that 'all' skills and techniques were less fully and carefully explained. Assessing their dance at this intermediate stage, several groups remarked that "we were pleased with the dance because it had flow". While Carol admitted that there was no break in the movement (the pupils' interpretation of flow), she noted that there was typically no logicality in the sequence. The pupils had partly understood the importance of transitions i.e. making one move blend into the next, but they had filled this time with any extraneous movements rather than adapting the important movement in the dance so that it led into the next, a necessary pre-requisite in obtaining 'flow'.

This intermediate filming of the whole dance allowed Carol to identify this different interpretation of terminology and realise that the explanation of the concept of flow had been rushed in the new course. She was anxious that such misinterpretations in terminology should not cause confusion in the pupils' selection and demonstration of criteria.

Carol now realised that while her lessons had always involved a good deal of pupil/teacher discussion and continuous questioning, she herself had almost always chosen the topics to be discussed. Now the pupils were identifying the issues from their own assessments. She considered that /

that this was a definite breakthrough and a point which would cause her to confirm the inclusion of self-assessment in any Course.

Question 2. Are the pupils able to make diagnostic assessment and take action on the basis of visual feedback.

The answer to this question depended on the type of assessment which was made. If the assessment concerned the pattern of the motif then most pupils could make a suggestion to remedy the problem or take action on the basis of their observation and later explain what they had done and why. If the pupils identified a problem but did not offer any remedy then they could very often be prompted to do so by Carol asking them to analyse the disappointing part. The analysis caused the pupils to consider this one part in terms of action and dynamics and helped them to pinpoint the fault. This done, most pupils could suggest alternative ways to try to eliminate the problem and watching the film of the revised part allowed them to assess if any improvement had been achieved.

But the performance area was quite different. If the problem was housed in one movement then there was generally no difficulty "It would be better if that jump was higher, ... I'll try that ... or I'll practise that", but if a phrase of movement was problematic, then the pupils had greater difficulty in deciding what was to be done. The difficulty in making a diagnosis seemed proportionate to the standard of performance. If performance of the sequence was very poor, then the pupils did not appear able to see what was wrong or to suggest any remedial action. Some groups did not recognise that their performance was poor, or if they did they just accepted it. Others realised "It's all wrong". In cases like this, the pupils' solution seemed to be to abandon what they had and start again. Observing this, Carol was surprised to find that these pupils very often chose the same type of movement for their new attempt simply re-ordering the sequence rather than considering that alternative choices might provide a greater chance of success.

Having /

Having said that, Carol herself did not find diagnosis of such problems straightforward. She found that it was very difficult to judge through observation only i.e. without specific ability testing. In the dance the movements involved a number of underlying abilities e.g. balance, co-ordination, reaction and depended on a range of physical factors e.g. strength, speed, mobility. It was very difficult for Carol to get to the root of real problems and identify which factors were causing the problem.

At this level of difficulty, reviewing the sequence did not appear to help the pupils, in fact Carol avoided allowing the poorest to do so in case the video would identify problems "which they hadn't realised they had and as they couldn't sort them until I had time to think what could be done then the film would only be depressing". She was fearful that the pupils would identify their difficulties visually, although they had not appeared to recognise them through kinaesthetic feedback. The groups who were the subject of this discussion appeared enthusiastic and motivated to try. Carol was anxious that this should not be spoiled.

Through observing the involvement of the pupils at work, and by noting the differences in their ongoing presentations, both Carol and I were able to claim that most could make diagnostic assessments and take action on the basis of visual feedback. Those that could not also tended to have difficulties with the technical performance of their dance.

Question 3. In what ways if any do the observations gained from visual feedback differ from those gained from kinaesthetic feedback?

On seeing the video, many pupils expressed their surprise. "It showed up different things from what I expected", was an oft-heard response. The 'things' generally involved spatial decisions i.e. placements, relationships and designs.

The first group i.e. 'spatial placements' concerned the pupils' awareness of the positioning of their limbs in a particular movement. Discrepancies between the pupils' kinaesthetic judgements and visual assessments were very great. "That leg felt straight ... and its bent", "I thought my arms were much higher than that", "I didn't realise that my turn had one arm extended and one arm just trailing...". Comments such as these were constantly made. From their observations, the pupils attempted to remedy the faults which they themselves had identified. This very often involved the pupils in adapting their original stance (as assessed 'correct' through kinaesthetic feedback) and then feeling the adjustment required to attain the poise or limb placement which would be 'correct' on the video. At this juncture Carol was able to introduce some individual technical training specific to the pupils' observed 'needs'.

The pupils found the adjustment (from disorder to corrected placement) "reasonably difficult" when the position was held, and "very difficult to feel the change" (i.e. in alignment) during the dance. However, the pupils had identified these problems and first steps were taken to resolve them. Carol claimed that this experience had given the pupils a clearer idea of what to look for in assessing their own dance and had probably enlarged their repertoire of criteria to include more technical judgements.

The second group of differences in kinaesthetic and visual feedback involved 'spatial relationships'. Carol had found that the pupils had difficulty /

difficulty in grasping this concept i.e. that there must be a sustained and perceived bond between the dancers in a group dance if the dance was to have coherence. She had observed that in many of the pupils' dances this bond did not exist or was lost during the dance. Particularly if some dancers were still, they appeared to 'switch off' and failed to make any reaction to the continuing dance. The pupils had looked puzzled during the explanations of 'relationships', and many groups, if they understood, could not put the theory into practice.

But when they came to see their dance, then this became apparent. As the 'audience', many pupils were able to appreciate what the concept was about. They spoke of "really doing two solos, just doing the same things at the same time the dance doesn't appear as a duo at all", and several agreed that the still dancers "just looked dead". They newly realised the disturbing effect on the rest of the dance if the still dancer "fidgetted when the rest of us are trying to dance". They recognised the difference in being still and not involved, and being still and staying part of the dance.

While some groups had managed to sustain their relationships within the dance kinaesthetically, many more were able to achieve this after they had seen the video and fully understood what was involved. Others still found the notion difficult, but they appeared to be more aware of each other as they danced. Carol claimed that this was an important first step.

The third group of differences involved spatial designs and the visual picture immediately highlighted this area. Dancers in the front of the group had felt the difficulty of "not knowing where the others were, or what they were doing", the film allowed them to build a picture of the dance so that as they moved they could visualise what was happening behind them /

them. But apart from that, the film allowed the pupils to make choreographic decisions, "if the dance uses up so much space that the camera can't get it all in ... then how are the audience to see the different patterns?" The group asking this question restrained their dance to a much smaller floor area and realised that "the dance became much more powerful ... for the audience could see that the motif was being repeated by different dancers if they were all in front of them". The restricted space also meant that patterns could be tried with overlap, and the pupils were motivated by this 'new' possibility in design. Carol asked this group to explain and demonstrate their findings, and thereafter many other groups were likewise involved.

And so the pupils had a great deal of visual material to help their preparation and assessment of the final dance and to stimulate the compilation of the movement profile. Carol's own evaluation was very favourable. "It's so difficult to explain concepts like relationships and design, for many pupils have enough difficulty in thinking about their own part in the dance ... but the film allows them to stand outside and see ... and look again, until they understand".

There was no doubt that the film had allowed most pupils to appreciate another facet of their dance.

Component 4. First steps in ChoreographyPreparation:

As the early part of the course unfolded, Carol and I became aware that some of the groups were requiring specific help in choreography. The pupils, through presenting their dances to their parents at the end of the previous year, through the positioning of the camera as 'audience' in making their films, and through preparing their final dance - again to be filmed, had become engrossed in the audience perspective. This had not been at all important in the third year course. At that time the positioning of the dancers showed that there was no apparent awareness of 'audience front', now pupils often removed themselves from the dance to 'see' and their comments on the film usually concerned the audience viewpoint.

Their new awareness of relationships and design and the new emphasis on the final dance (the piece of work for which the pupils had to identify criteria) convinced Carol that some choreographic input was essential. As she claimed that "teaching choreography could not possibly be included in this programme", she decided to prepare a leaflet and make it available for groups who wished to use it.

As Carol expected that this kind of information would only be sought once the dance ideas had been clarified and the dance skills mastered, she considered that this handout would be less useful than the others in the series. At the same time, she was anxious to evaluate the idea as "next year, if the pupils find this is important, I'll emphasise it (i.e. teaching of Choreography)". This being so, Carol and I formulated questions which would link this component to the assessment of the final dance. These were /

were,

1. Can the pupils relate the content of this handout to the preparation of the final dance?
2. Will the pupils now select choreographic criteria for their final dance?

The handout is now shown.

You are now putting your Dances together, and as well as learning the steps, you are thinking about what the Dance will look like for your audience. As you do this, perhaps one or two suggestions or hints which you might like to consider could help to give you ideas or clarify your own. The message is not "Do this", but "Have you thought about this?" "Is this idea useful for your Dance?"

Let's start at the beginning, with THE STARTING POSITION.

This is important because this is where the Dance makes its first impact.

1) Are all the dancers 'on-stage' at the start?

2) If so, is there an interesting starting design?

Do you use different levels?

Can the Dancers move easily into their first step-pattern?

3) Where are the Dancers on-stage?

Are they centre front?

Why?

Would the design be helped if they were off-centre?

4) How are the props arranged?

Symmetrically- facing centre-front?

Diagonally---or in a triangle?

Have you tried moving them around and looking at the effect this has?

Would this change the Dance?

Do you need the video to see this, if you think this would be helpful, please mark 'Yes'.

5) If Dancers come off or on stage during the Dance, what decisions have you made to ensure that the exits or entrances do not distract from the main Dance?

6) What about the costumes? If they are colourful, or if they help to put the Dance idea over to the audience,

Have you shown them to the best advantage? e.g. Do you give the audience a moment to see them properly before the music begins?

1) Do the Dancers move at the same time....all the time?

2) Do you use mirror or canon? When this happens, what about the design?

Are all the Dancers still able to be seen?

3) When some Dancers are still, do they remain a part of the Dance?

What happens when the Dancers move far apart? Do they keep the relationships alive? If not, what can you do? Keep in a smaller floor area? Keep eye-contact?

Do you feel there is another way for your Dance?

4) Do the step patterns follow unusual pathways?



Does the Dance require one particular choice, perhaps because of the idea underlying the Dance? (Remember the Chess Dance used straight lines to give the idea of the Chessboard).

5) What about the design made by the Dancers?



separate?

or



overlapping?

or



linked?

6) Do you have interesting/unusual/spectacular dynamic changes in your dance?

Are there changes of speed (moving from quick to slow to sudden, perhaps?)

Are there changes of weight (moving from strong to light, perhaps?)

Are there changes of the use of space (moving from 'narrow' or 'close together' movements to wide or spread out movements?)

THE MAIN MOTIF.

1) Is there a main motif in your Dance? How often do the audience see it?

What happens to the motif? How does it develop? Does it make a larger pattern?

Does it occur more quickly? Is the pattern or motif passed from one Dancer to

the next? How does the audience know that this is an important pattern?

THE CLIMAX OF THE DANCE

1) Does your Dance build to a climax?

Where does it come in the Dance? Near the beginning? In the middle?

Towards the end?

Is it a really strong part of the Dance, is the music strong too?

Is it a very quiet part, perhaps danced in silence? Have you thought about different ways this could be done? Does the idea suit your Dance?

THE ENDING.

1) How will the Dance finish? Will the Dancers be onstage?

Will there be a powerful finishing position, or does the Dance die away?

Have the Dancers to leave the stage? How will this happen?

2) Have you thought about holding the finish? For how long? Does leaving the stage need to be organised?

What other decisions have you had to make? Please write these below.

As you are going through this list, please think.....has it helped? If so in what ways? Has it helped your group to pool their ideas?

HAS IT HELPED YOU TO PREPARE A 'BETTER' DANCE?

Component 4. First Steps in ChoreographyImplementation:

Contrary to Carol's expectations, all the groups took a copy of the leaflet. On reflection she was not surprised as the leaflet was connected to the assessment of the final dance, and all 'hints' were welcomed.

Different groups however used the leaflet in different ways. Our intention had been to "keep the leaflet in line with the idea of the pupils making decisions about the content of their own dances", and to this end we had provided a number of alternative 'clues' from which the pupils were to make their selection. While this idea, as anticipated, allowed some pupils to select some ideas and reject others, it misfired as far as other pupils were concerned. These pupils tried to use the leaflet as a checklist, to incorporate all the suggestions into their dances. At first we could not understand this, but later we realised that arranging the content to follow the logical sequence of the dance had made this a reasonable assumption. One pupil's comment "If we don't get all the bits in now, we'll fit them in later" had alerted Carol to the possibility that this misinterpretation had occurred and she was immediately afraid that the dances would be a notch-potch of unrelated and meaningless sequences!

Another problem which prevented the straightforward transference of information from the leaflet to the assessment dance arose from the pupils' manner of answering the listed questions. These had been phrased as rhetorical questions to stimulate the pupils to evaluate their own dances in the light of more exciting possibilities which were available. The question, 'Do the step patterns follow unusual pathways?' was intended to encourage the pupils to visualise their own and substitute more /

more intricate interesting floor patterns if their own were dull.

Instead some pupils wrote 'not really', and left it at that. Similarly the question 'Do you give the audience a moment to see the costumes and props before the dance begins,' was intended to suggest that this could be a valuable move, and that delaying the music for a moment would help the impact of the introductory moves. Again some pupils simply answered 'no', and moved on! Such pupils were using the leaflet to help analyse their dance rather than to improve their choreography.

Some groups, however, exceeded our expectations and used the leaflet in conjunction with the video. This made the choreography component come alive, for these pupils could immediately see the effect of using different pathways and designs. Most usefully the film provided the basis for group discussions. These ranged from choreographic issues to how the choreography affected the ideas to be expressed in the dance, to the technical performance of those ideas. The leaflet had stimulated the pupils to experiment with the alternatives suggested and with others which they had conceptualised for themselves.

A few groups did not appear to use the leaflet at all. In the main these were the pupils who had difficulty selecting a movement theme and conceptualising a main motif. In contrast, one or two sets of dancers explained that "we have far too many ideas of our own, we are trying to sort these out ... we don't want any more". Carol considered that these pupils were entitled to make this decision. She wondered if their final dance would reflect this lack and if the pupils would make this kind of assessment.

Component 4. Answering the Research QuestionsQuestion 1

Can the pupils relate the content of this leaflet to the preparation of their final dance?

Carol and I calculated that "about a third of the pupils really benefited from the leaflet". We had observed these pupils discussing the ideas suggested and trying them out and Carol recorded this information in her continuous assessment. She claimed that "their dances had more structure", and the pupils themselves assessed that "the new arrangements were more interesting to watch and to dance".

But she was disappointed in the reactions of most pupils. She realised that the choreography component came late in the new development and by that time, the final assessment date was looming with all its attendant pressures. Many pupils appeared to be more concerned with preparing the costumes and the props than with the choreography. Carol suggested that the reason for this might be that as this kind of material had not featured in the first three years of the course, pupils were not now aware of its value. Alternatively they could have found the material too difficult.

This became apparent during the discussions of the final dance. For in cases where Carol or I assessed the dance as "lacking form", or "uninteresting in design", i.e. requiring choreographic input, we asked the pupils if they had used the choreography leaflet and if they had found it useful. The answer was usually 'no' despite the fact that this was the weak area of the dance. To the question "Why not?", the answers varied from "not having time", to "not understanding what was meant". Carol considered that introducing choreography gradually through /

through the earlier years could overcome the first problem, and we agreed that a much greater time spent on explanations was required to accompany the distribution of the text.

Question 2Will the pupils now select choreographic criteria for their final dance?

A number of pupils who had tried our "unusual ways of setting the dance on stage" and who obviously enjoyed experimenting with different arrangements did select choreographic criteria. These concerned the design of the floor patterns, the use of mirror or canon to produce a new effect or to develop the main motif, and the plans for exits and entrances. These pupils tended to be the ones who had identified their movement patterns easily and early in the course, the ones who had readily completed their leaflets and who had shown no difficulties in any aspect of the course.

There did seem to be an implicit ordering in the pupils' preparation of their dances. The first was the selection of a theme, then the conceptualisation of the main motifs to portray that theme. The costuming came next and, in Carol's view, tended to occupy a disproportionate amount of time. In some cases, she estimated that it was "a prevarication to avoid getting down to the hard work". Only when these aspects were complete did the choreography come into focus.

Carol concluded that the timing i.e. the late introduction of the Choreography Leaflet and its rather hasty compilation had prevented the pupils from using this development to the full - i.e. as an additional means of self-assessing their skill as a choreographer.

Component 5. Assessment of the Final Dance

This was the component which was finally to test part B of the main hypothesis,

"That as a result of a Course which teaches self-assessment, pupils will be able to assess their own dance i.e. to choose apt criteria and make valid judgements about whether the criteria have been satisfied".

Preparation:

Two weeks before the assessment day, each group of pupils gave Carol a list of criteria by which they intended to assess their dance. Carol had explained 'criteria' as "the most important parts of your dance. You are really telling me that these are the key features in your dance ... and in your assessment discussion you will tell me whether you have managed to show them, whether you are pleased with your performance". On the actual assessment day the pupils filmed their final dances and then came to Carol or to myself to discuss them.

So that data could be gathered to test the hypothesis, we prepared an informal interview schedule. This was also to give the pupils' perspective on all aspects of the course. Carol decided to have the pupils self-assess the dance first of all before discussing the other components, and she and the pupils together watched the video through two showings before she asked them to comment.

Questions (to be asked in conjunction with the video)

- 1) What was your all-over impression of the Dance?
- 2) You chose a number of criteria for your assessment. Were they satisfied?

If you were doing that dance again, would you choose the same criteria? What others would you include?

Consider /

Consider now all the different parts of the Course, and tell us how they helped you to

- a) Dance a better Dance, and
- b) make self-assessments

Motif Writing

- 1) Was the analysis of the Dance helpful? Did you find that you used analysis to clarify the movements which you chose for your assessment dance?
- 2) Was the notation helpful or just interesting or just confusing? Did you use notation beyond notating the required phrase for the assignment?
- 3) Should Motif Writing be included in next year's Course?

Technique

- 1) In this part of the Course, the actual technical performance of the Dance was stressed, more than at any other time. Did you find this helpful? In what ways?
- 2) Did you include any 'technical' criteria in your list? If not why not?

Building a Movement Profile

- 1) Was the leaflet clear?
- 2) In what ways was it helpful/confusing/necessary/unnecessary?
- 3) As the Course progressed, did you make any changes in your recordings? Were these general changes or did they tend to concern one aspect?
- 4) Did the information 'add up' to providing a Movement Profile?
- 5) Did the continuous recording help you to compile the Profile for your Report?

The Video /

The Video

- 1) Was it helpful to have the video? Why?
- 2) Did you find that you and your partner 'saw' the same things?
What were they?
- 3) Before the video was available, you had to rely on feeling the movement ... and you had to base your development on that. What other decisions has the video allowed you to make?
- 4) Watching the video, were you able to decide what to do next?

The Choreography Leaflet

- 1) Was the leaflet clear? Did it help you to plan your choreography?
- 2) What other detail was needed?
- 3) Did you try out alternatives or decide in advance what you preferred?

Incorporating Self-Assessment in a Dance Course

This has been a new move in a Dance Course. Has it been helpful?

In what ways?

And specifically, has self-assessment helped you to become a better dancer?

These questions were planned to form the basis of the discussion. These were taperecorded so that the transcriptions might be analysed.

Component 5. Testing the Main Hypothesis (b)

The pupils' first task, i.e. to select and write the criteria by which their final dance was to be assessed was one which stimulated a great deal of discussion, and which caused the pupils to re-analyse their dances and their choreographic decisions. As a result, each group was able to write criteria although the lists varied in number and content. They were chosen after the group had worked on their dance for several weeks and after they had seen the video. The criteria were therefore identified once the dance had been formulated and changes had been made.

What criteria then did the pupils choose? Were they apt? And were they able to make valid judgements about whether they had been satisfied?

Most groups were able to compile a list of five or six criteria which mainly concerned the dynamics and the structure of their dances. One typical list was,

- 1) We try not to move in straight lines all the time, but to use all of the space and go in different directions.
- 2) We try to use different types of movement e.g. flowing and sharp movements.
- 3) We try to do movements which are the same but at different times.
- 4) We try to have one person doing something on her own then the other doing a solo.
- 5) We try to make our dance fit the music and the theme.
- 6) We try to change the levels of our dance.

Given each list, Carol and I studied the pupils' selection of criteria to see what they had identified as being their most important considerations in presenting their Dance. In this particular case, i.e. the list given, the first criterion concerned the structure or more precisely the floor pattern of the dance; the second dynamics, specifically the flow and time /

time factors; the third and fourth concerned the choreography i.e. the use of canon and alternating solos, the fifth, the interpretation of the music and the theme, and the sixth, again dynamics but this time the space factor through the use of levels.

Our next task was to relate this choice to the set hypotheses. Were these criteria 'apt'? Were they relevant in this specific context, Had the pupils used an extended repertoire of criteria in comparison to their previous range?

Knowing that this Dance (i.e. the one being assessed by the given list of criteria) was based on the theme 'Hallowe'en' and knowing the excessive amount of time which these pupils had spent on preparing witches' costumes and props (a cauldron and a fire), Carol had assumed that the chosen criteria would concern the ideas underlying the Dance ... perhaps the gruesomeness of the witches' plot ... or whether the dancers had managed to convey the story or the atmosphere to the audience. Not so. In discussion, the pupils explained, "We think we can do that, we can tell the story ... now we are thinking about how the Dance should be done." In their own estimation these dancers had progressed from being concerned with 'what' was being danced to 'how' it was danced, in dynamic and choreographic terms. And as Carol considered these particular pupils 'good' dancers, she was also surprised at their omission of purely technical criteria. Again the pupils explained, "We didn't think of writing down that the movements should be well done ... we just took it for granted that we would do the Dance to the best of our ability". And so, technical criteria had been implicit in the pupils' choice, but had not been made explicit in their list.

But these particular criteria, although unexpected, were apt. They were relevant to the pupils' estimation of the factors which were most important at that stage of their development. Their list was considerably extended in /

in comparison to their previous one which had concerned only the ideas underlying their (Circus) dance. Importantly, they had set themselves the challenge of satisfying dynamic and choreographic criteria, they had not been content to work at what they knew they could do. The first findings were consistent with the set hypothesis, "That the pupils would be able to choose 'apt' criteria".

More unusually, some pupils wrote, not a list of criteria but a lengthy description explaining why the important issues in their dance were demonstrated in their chosen way.

"We wanted to make the Dance visually unusual, thus we used ribbons and other props. (The ribbons were fixed to long poles and were used in slashing movements). But we do not want people to look at the dance and say 'what pretty ribbons', or even 'I like that movement', we want them to take deeper meaning. We are trying to portray war by showing the conflict between two seasons ... when winter will not give way to Spring. We want massive contrasts between good and evil, happy and sad, war and peace.

We want to capture the audience's attention by creating a certain atmosphere and so we have tried to create a certain energy and frenzy of feeling and emotion.

Because we feel this dance is so serious, we want the movements and the messages to be much stronger and clearer, and better. We would like, of course, to give a flawless performance but that is totally impossible.

We may not have experienced military war but we have certainly experienced conflicting emotions, so this Dance possibly conveys that better".

Although /

Although these pupils had stayed mainly with the ideas underlying their dance, they had involved a whole new dimension. Previously their criteria had concerned a much more superficial communication of the dance idea to their audience. Now they wished to put the message across using 'stronger, clearer and better movements ... they were aiming for technical precision and also for a selection of movements which would convey 'frenzy of feelings'. They required to become involved in abstraction, although they had not the Dance knowledge or experience to encompass such a move. Given this very difficult task, it was not surprising that they considered that a flawless performance was impossible. In so deciding, they explained that they had considered and then rejected setting specifically technical criteria "because there were really no parts where we wanted to show off particular dance skills, we wanted to give the all-over impression of turmoil". In Carol's eyes, the dance was powerful but needed structure and so she asked the group if they had considered the ideas given in the choreography leaflet. They replied that the leaflet "did not suit their dance because they wanted to cover a great deal of floor space and small designs (i.e. their interpretation of the choreography leaflet) weren't suitable. Here was one (of several) cases where the teachers' choice of 'apt' criteria and the pupils disagreed!

However, in discussion, the pupils showed that they had given much thought to selecting their criteria. At their stage of development and with the minimum input in choreography which had been available, and with their type of dance, we realised that to expect them to apply choreographic criteria was unrealistic. We therefore decided that the given criteria had to be designated 'apt'.

These examples were only two of the many received, and are given both to show the process which answering the hypotheses involved and to explain how the pupils' lists of criteria could not meaningfully be accepted at face /

face value but required scrutiny and probing to find the reasoning which had led to the given selection.

This done, the evidence clearly showed that most pupils had chosen an apt selection of criteria from a greatly extended range. Technical criteria featured in many cases and where they did not, discussion showed that the value of precise technical performance had rarely been ignored. It was either regarded as implicit, as 'too obvious to be written' or 'it wasn't the most important attribute of that particular Dance'. And only in a very few instances could Carol be sure that pupils had played safe by staying within the parameters of what they knew they could do ... our problem was rather that many groups were over-ambitious, tackling pieces of work which were beyond their scope.

Given the complexity of the decision-making underlying the pupils' lists of criteria, we were relieved that we had planned to spend some considerable time in discussions with the pupils when they came to decide if they had satisfied their set criteria, i.e. when they came to assess their final dance, for it was evident that the lists would conceal as much as they would reveal.

Further and even lengthier discussions were necessary during the second phase of this component when evidence to test the hypothesis "that the pupils would be able to make valid judgements about how far their criteria had been satisfied", had to be gathered.

It was interesting to see that different groups approached the assessment task in different ways. Some had their list available and marked each criterion after they had identified it in action, while others watched the whole dance then referred back to their list. A few groups assessed with no list and either did not record their assessments or wrote their decisions from scratch.

Aware that this had occurred, Carol asked all the pupils to write their assessments so that these could be the basis of our discussion with them. These discussions also involved the video. They were held "in private". Originally this had been arranged so that groups not discussing could continue dancing; the privacy was to escape from the noise and the distraction of the movement. This proved a real bonus because the pupils had peace to discuss, to ask questions and to put forward their views which they might have been reluctant to do in a class situation.

The first discussion held the first shock, for while Carol's general impression of the dance (according to the pupils criteria) was 'barely satisfactory', the pupils assessed their dance as "Great ... it was much better than we expected ... we are really pleased". These pupils had not ticked their individual criteria as they watched, they had observed the dance carefully then immediately agreed with the one who expressed delight! Their 'all-over impression of the Dance', (Question 1 of the interview schedule), was "Great ... because no-one forgot what they were trying to do", ... "The costumes were just right" ... "The storyline came through", and "We enjoyed seeing it". Carol's agreement with these findings allowed the discussion to go forward on a very positive footing and permitted her to gently probe to find the process the pupils had gone through as well as the decisions they had made. She asked "Let's see the list of criteria you wrote then ... what did it say? Were the criteria about not forgetting the Dance or looking as if you enjoyed it? The pupils looked blank and then from their file produced a list of criteria which included 'dynamic change, 'to make the Dance interesting by having fast parts and slow parts', building to a climax, 'to have a surprise part near the end when the music built up', and technical performance, 'to get the moves right and neat'. Why, then, had these criteria not featured in the actual assessment? Why did the pupils not assess in terms of performance or dynamic change?

It transpired that while the pupils had found "these things" (i.e. their chosen and listed criteria, "the most important when we were making up our Dance" for "we kept thinking about the list and trying to check to see if we'd got them", when it came to the actual assessment, "none of these bits stood out ... we just looked at the Dance". They explained further, "The first lot of criteria were still important and we could have looked for these points ... but there were so many other things in the Dance that were really more important ... if we'd forgotten bits it would have spoiled everything, or if we'd concentrated hard on getting the moves neat then we'd have been uptight and the dance wouldn't have come over ... we wouldn't have looked as though we were enjoying it". While these decisions had possibly been unconscious at the time of the assessment dance, they did provide interesting and valuable insights into the process of assessment. These pupils had assessed their Dance holistically. Formulating the criteria had been "really hard but it made us clarify what we were trying to show", therefore it had been a useful analytic exercise. The criteria had additionally provided a useful checklist which had guided the preparation of the final Dance but they had not been retained explicitly in the final assessment.

Other groups had a much more straightforward method, ticking their listed criteria as they were observed in the dance, and being content to assess only these chosen items. They had sustained the analysis. "The criteria were reasonably easy to identify in the dance", they explained, "because we knew when each was supposed to occur ... so we really just had to say whether we had done it well enough". Even so, their assessment also raised many interesting points. One was that the pupils had been prepared to record 'not sure' if they were undecided. This had possibly been a link with the leaflet 'building a Movement Profile'. Such recordings reminded us of the difficulties inherent in observing a transient artefact and /

and stimulated us to investigate whether the 'not sure' referred to the pupils' inability to see or their indecision as to the observed standard of performance.

Some pupils who had recorded 'not sure' were those who had not referred to their criteria as the assessment dance was shown and who had attempted to apply the criteria to their remembered picture of the Dance. Of these, some resolved their problem when a second showing of the video allowed them to concentrate on the identification of just one or two 'missing' criteria. Others "just can't make these things out" even when the dance was reviewed more than once. The 'things' mainly concerned dynamic change, which was difficult to spot!

Other recordings surprised us because they concerned elements which we would have expected pupils to identify easily through kinaesthetic feedback without even requiring a visual picture of the Dance. An example of this occurred when one group set the criterion, 'we will show one person doing a movement on her own and then another doing a solo'. In their written statement about whether the set criteria had been satisfied, the group wrote, "This point didn't come over so well because we nearly always danced the same movements ... we are now going to try to fit in more solo parts". Carol explained that she would have assumed that this type of observation would be straightforward and uncomplicated. Her assumptions were being steadily eroded! However, the judgement was valid, the pupils had made the correct assessment about the set criteria.

For others, the 'not sure' category reflected indecision as to whether the criteria in question had "come over clearly", and in most instances these borderline decisions which involved the cut-off point between satisfactory and non-satisfactory performance tallied with Carol's own. The discrepancies between teacher and pupil assessment more often occurred in /

in the 'whole' assessment of the finished dance. A last few were 'not sure' because "we couldn't bear to see ourselves ... and yet we were so taken up with watching our own part of the dance that we just didn't see the others or the patterns". This honest appraisal alerted us to the pressure which affected the pupils' ability to assess in this kind of situation, i.e. watching their own performance. We were glad that the pupils could share their fears and hopefully be comforted by Carol explaining that she recognised the difficulties within these 'new' tasks which the pupil had been set.

What, then had the evidence proved regarding the set hypotheses? Had the pupils been able to judge whether their set criteria had been satisfied? For most pupils the answer had to be that they could identify individual criteria in action, although this was not always at the first viewing. They had depended on the video to do this because this was the set task, and this had revealed that the pupils' ability to see movement varied as much as their ability to 'feel' it. Moreover, their method or process of assessment was different, for while some pupils analysed their dance in terms of their chosen criteria, others viewed the Dance holistically, the movements concerning the criteria blending with the rest. As to the pupils' assessments about whether their criteria had been satisfied, Carol could not claim that her 'standards' matched the pupils in every case. She did note that similar problem areas were usually identified, if not always similarly assessed. Where pupils were prepared to say that they had failed to meet their own standard, this did not appear to be a judgement based on modesty, it was a true appraisal of their own competence, for they were equally likely to award themselves the accolade, "Well done!"

And while all the pupils could make valid judgements about some of their set criteria, many were prepared to make their final assessments without using the criteria which they themselves had set. In discussion it became /

became apparent that these had not been ignored but they had been supplanted by others which in the synthesis of the dance became more 'apt'. While judgements in relation to these altered criteria might narrowly be viewed as 'invalid' in relation to the criteria which had been prespecified, the decisions to use new criteria relating to the whole product rather than to the processes contributing to it seemed neither unreasonable nor inappropriate.

Component 6. Writing Profiles for Reporting

this last component concerned testing part of the main hypothesis, 'That as a result of a Course which stressed self-assessment, and where pupils had written ongoing reports of their own participation, these pupils would be able to compile their own Profiles for reporting'. To gather data, the pupils were given a very open-ended task which said, 'This year you have been involved in a Dance Course in which you made all sorts of assessments about your own participation. Now write a paragraph to tell your Parents how you got on'. We had purposely chosen the word participation in preference to performance because we wanted the pupils to be free to write about all aspects of the Course, and not be limited by the possible technical overtures of the word performance.

Most pupils wrote enthusiastically and at length. Now there was no-one who asked "What shall I say?" Writing had become an accepted mode of communication in this traditionally practical subject. Some comments were rather confusing e.g. "I thought that I got on a lot better than I thought I had originally!" but in the main the pupils' assessments were clearly written and contained a balance of comments which concerned "things they had done well", and "things they still had to work at".

The comments ranged over the entire content of the Course from selecting and staying with the music, "After a week or two I would have liked to change the music because it limited the kinds of movement I could do", to the effect of the number of pupils in the group, "it was difficult being in a group of four because we automatically split into groups of two and this made the Dance boring ... it was always symmetrical", to their financial concerns, "It was good that we didn't have to spend too much on the costumes!"

While /

While these, taken individually, showed a range of observations, each formed part of a larger description. These descriptions were written almost exclusively in terms of what the pupils had done rather than how well, e.g. "Carla and I built up a Dance about a beach party in the Summer of 1920 or so. We had lots of props ... beachballs and a swimming ring and a deckchair ... and sunshiny rnytnmical music. We found out about the types of bathing costume and what kind of games were played and we based our Dance Motifs on these patterns. Then we made a film and we had to say how we got on. We were pleased with our Dance. The idea came over well. There are some things to change, our timing could have been better, but it was a lot of fun".

Carol was delighted with such responses and anticipated that the Parents would be similarly pleased. Not all Profiles were so comprehensive, however, and we found still more surprises. Despite her discussions Carol still could not claim that she held a matching assessment with each pupil. One such pupil could obviously write her feelings more easily than discuss them. A particularly able pupil in dance performance terms although in one of the poorer academic streams, she wrote "I wanted to play the part much more in the Dance, but I found it too embarrassing in front of my pals so I ended up doing it ordinary". Carol found this admission totally at odds with her own assessment ... she certainly had not assessed the pupil's performance as 'ordinary'. She hypothesised that the feelings of embarrassment could have prevented her from making an accurate assessment of her own performance while watching the film.

Pupils who were disappointed with their final dance seemed to have difficulty in getting this in proportion and making comments about other aspects of the Course. Perhaps this reporting component came too close to the final filming. Despite Carol's reassurance there was some despair. One group loudly and repeatedly assessed their performance as 'Titanic II' and in their /

their description they resoundly berated one another for "spoiling everything by giggling", or for "mucking about".

Most pupils wrote how valuable the video had been. "Getting to see our dance on video was a great help. Although it was nerve-wracking having to make the video, it was good to watch. I think by watching your Dance on the video it helps you alter your Dance, so that if you had long enough you could come up with an excellent finished performance that you are really satisfied with. By watching your Dance progressing slowly through its stages you can alter your Dance sufficiently to really enjoy dancing it in front of the group without feeling silly or wishing you could change parts".

This pupil identified an area which was causing Carol concern, i.e. the amount of time to be given to the different components of the Course. While a final assessment did mean pressure it did also ensure that pupils got their Dances finished. Some pupils complained that they had "too long on the one idea", and this was true if the idea was proving less than satisfactory, on the other hand she found that these same pupils claimed that they had not had long enough once they had seen the video of their final performance!

The agreed strategy for the next session was that there should be an intermediate full-length video which the pupils would formally assess, to give them practice in choosing criteria, in observing, and in discussing. Then they could decide to continue on their early theme or change their idea on the basis of their assessment. So, although the composition of the Course was to be slightly changed the pupils wholeheartedly supported the retention of self-assessment. As one pupil succinctly said, "If I know I have to assess it, then I'm going to do it a whole lot better."

And /

And so, although the Profiles differed expectedly in both quality and quantity, they did contain much information on the pupils' perception of the Course. Each pupil did manage to compile a Profile, and although in planning Carol had decided that she would also make a comment to endorse or deny what was written this idea no longer appealed or was in her estimation necessary. For although there were several teacher/pupil discrepancies in the assessment of the final Dance, these were to some extent resolved in discussion, not, as had been anticipated, because the pupils came to agree with Carol's decision, but because the discussions explained what lay behind the pupils' assessments. For the discussions had "been invaluable" in Carol's view. She claimed to have a much deeper understanding of her pupils, this gleaned from the pupils' writing as much as their talk. For the leotard and the poise of the dancer had "made me forget that underneath they are just youngsters with adolescent fears and inhibitions ... and when I assessed their dancing in comparison to their writing, I think I had had unrealistic expectations of what they were capable of". And so Carol concluded that the pupils' own self-assessments gave parents information which was just as valuable as her own.

Carol evaluated the whole exercise as "exhausting but extremely worthwhile". "The pupils", she claimed "have come to realise that their own assessments count, that there are lots of things that are important and that they can do some of them well". She was delighted that gathering process information (from components 1 - 4) and product information (from components 5 - 6) matched her early-stated belief in continuous assessment reinforced by "a look at the end" and now she had had a chance to justify her belief that "self-assessment is the most meaningful kind ... its what the pupils think of themselves that counts". She claimed that "getting to understand the pupils' assessments helped my teaching - I could see what stage they were at and set them tasks that suited their plans". And so, while she could not claim the main hypothesis fully confirmed for all pupils, many pupils /

pupils had fulfilled the implicit tasks with ease and all had achieved some. The pupils' reactions and recordings had provided Carol with a whole range of diagnostic assessments which had allowed her to build clearer pictures of their participation in the Course.

Chapter 11

THE INTRODUCTION OF SELF-ASSESSMENT IN
ELLEN'S DANCE COURSE

THE INTRODUCTION OF SELF-ASSESSMENT IN ELLEN'S COURSE

In Ellen's programme, self-assessment did not feature until the very end of the second year of the research when the pupils took part in the same investigation as Carol's pupils, i.e. to find what criteria pupils used to assess their dances, and to compare these with the teacher's choice. Self-assessment was not considered at any other time because it seemed a less appropriate concern in a course which was almost entirely planned by the teacher and where summative teacher-assessment was the norm.

After this investigation, however, a number of happenings prompted change. The first was that Ellen voiced her regret that her pupils had found it so difficult to make comments about their performance and that those they had made generally concerned their inability to perform the movements well. And because few appeared able to make any suggestions as to how these movements might be improved, Ellen concluded that "they don't seem to be understanding much about what they are doing". She wondered if her stress on the pupils mainly copying dances had contributed to this. A second and related catalyst for change was the response which the pupils had made to their Pupil Profiles. These had been compiled by Ellen and reported the year's work. While these Profiles were received with enthusiasm (they were all in positive terms) some pupils had voiced their surprise at the content. This fact had worried Ellen, because she believed that the Profiles should be a reinforcement of what the pupils already knew rather than a 'surprise'. She had not realised that the pupils' perception of their own performance did not necessarily match hers and she now understood that this discrepancy was the basis of the surprise. She was anxious to remedy this.

An important external 'change' which also influenced Ellen to move towards self-assessment was the advent of the Creative and Aesthetic mode in the Munn and Dunning development programme. Although still at the draft guidelines /

guidelines stage, the suggestion was that 'Pupil Evaluation' would be an important component (see Review of Literature, P 23) Ellen foresaw that she would be expected to teach this Course in the near future and so she anticipated that any developments in her current course would be doubly advantageous. For while the pupils would develop skills not considered in her present Course, she would also use the innovation as a pilot study for any future involvement in the Creative and Aesthetic Mode.

Despite these accumulated arguments for the introduction of self-assessment the problem of 'how' and 'when' arose to delay it until an S3 class, which had not previously been taught by Ellen came reluctantly to dance. Their explanation "that they hated PE, because they never did well" interested Ellen and caused her to probe further. It transpired that during their experiences of games which they disliked intensely, "because it was freezing miss", they had been "picked on and told we weren't any good". When Ellen asked their own opinion of whether they had been any good, they asserted that "we could have been as good as the others, but when we got picked on, we just fooled around and had a laugh". And so Ellen was concerned that these pupils should have the opportunity 'to be good' ... and in Ellen's terms this meant improving their technical performance. This was a major aim in the new course.

Ellen then explained to the pupils that assessing skill in movement was very difficult for any teacher, and she proposed that they should learn this for themselves. "I think you should take the responsibility for making your own assessment ... then you'll see how hard it is ... and then you'll not be able to say it wasn't fair". The girls were obviously intrigued by this new idea, they "quite liked the idea of doing dance" and so the self-assessment scene was set.

Realising /

Realising the difficulties inherent in self-assessment in Dance, Ellen intended to begin by having the pupils observe a friend's technical performance and writing comments on that as well as making written assessments of their own work. She anticipated that these two activities i.e. peer-assessment and self-assessment could develop together to their mutual benefit and that practise in both would ensure that the pupils' assessments and her own would agree. In addition, she expected that the new skills would transfer so that pupils would be able to critically appraise a film of dances danced by professionals which they would be shown later in the course.

From these deliberations the following hypotheses were formulated:

1. That as a result of a Course emphasising technique peer-assessment and self-assessment, the pupils
 - (a) would be willing and able to make technical assessments about their own performance
 - (b) that (by the end of the Course) these assessments would agree with the teacher's assessments.
2. That the new skills would 'transfer' and enable pupils to critically appraise professional performance.

Elaborating the hypothesis "that the pupils would be willing and able to make technical assessments about their own performance", Ellen explained that the pupils would be expected to do more than say the performance was 'good' or 'bad', that they would be required to say why, i.e. to make diagnostic assessments. To do this, Ellen claimed that the pupils would have to compare their own performance to a model or mental image of the 'ultimate' performance. It was likely that the skills to appreciate their own performance would come as kinaesthetic and observational abilities were developed, but how was the 'model' of the expert performance to be acquired?

To /

To aid this model-building, Ellen prepared to set up some peer-assessment situations. Anticipating, however, that these performances would be of similar technical ability to the pupils' own, Ellen realised that they would give practice in observation, but not a demonstration of high level skill. To provide this, she chose a number of extracts from videos of professional dancers and decided to show one each lesson. In the early weeks, these were to be simply for observation or observation and discussion as the need arose or as the time allowed, but later in the course they were to play a more prominent part so that Ellen could assess the pupils' ability to critically appraise professional performance.

In addition the video was to be used by the pupils themselves, both to allow the dancers to see their own performance and to form the basis of teacher/pupil discussion when the teacher would see if the pupils' judgements were becoming more perceptive, technically more accurate, and therefore more in agreement with her own. In the discussions, Ellen anticipated that she would come to appreciate the criteria the pupils used and those they could be taught to use. She hypothesised that these two groups would be different. Additionally, she hypothesised that pupils would come to learn that if criteria were made explicit, assessment could be shared and discussed, and so be a valuable part of the learning process. These discussions would also provide opportunities for the pupils to look critically at each other's work and allow them to become used to talking about dance, to justifying their views and to sharing and possibly modifying their observations.

Once the hypotheses were set, the programme was planned so that the pupils could develop the skills necessary to allow them to be tested. The skills were those of improving technical performance, observing, analysing and writing about performance and making diagnostic assessments both on the basis of kinaesthetic feedback and visual observations.

Planning /

PLANNING THE ACTION PROGRAMME

Ellen and I realised that we were being very ambitious in planning a programme which involved technical training for fifteen-year old girls who had had little experience, and a concurrent development which required that they learn to self-assess. The technical training was to be stressed in every lesson while the other components were gradually to be introduced over the length of the Course as the pupils absorbed the pre-requisite skills.

These components were called,

- 1 'Take Care and Dance' - Leaflet 1
- 2 Dance Notebooks
- 3 Looking at Dance - Leaflet 2
- 4 Using the Video
- 5 Professional Dance

Details of these are now given to show the anticipated timing of the different aspects of the Course.

Take Care and Dance: Leaflet 1 (linked to Technical Training)

Eilen's first concern was to provide the pupils with "some information which they can use at home to allow them to practise their technique safely .. something which reinforces the teaching points I make in class". While Ellen intended to encourage the pupils to practise dance steps on their own, she realised that, for example, incorrect positioning of feet could damage tendons as well as preventing poised movement. And so Ellen and I compiled some cautionary notes to act as an aide-memoire "so that the girls have some means of constantly checking what they are doing". This leaflet 'Take Care and Dance' was to be distributed right at the start of the Course "to help instil good habits such as checking that the weight is balanced over the outside of the feet".

Additionally /

Additionally Ellen intended to refer to the leaflet in class during the technical training so that the link was quite clear and so that the pupils could easily recognise the drawings in the leaflet. Another linked plan was to ask a very technically-able pupil from another class to demonstrate the exercises on video so that the pupils had a model of a more expert performance. The notes and the video were to show the pupils what they were aiming for.

Dance Notebooks. (Recording self and peer-assessments)

The second plan was again to operate from day 1 and continue throughout the Course. This involved the pupils recording their observations and assessment in a Dance Notebook which was divided into two sections. The first was for the pupils to record their self-assessments, the second their peer-assessments. The pupils were to complete a number of questions in each section each week. They also had the opportunity to write more extensively on different topics if this was appropriate.

Looking at Dance: Leaflet 2 (Writing dance observations)

This leaflet was prepared to help the pupils observe and analyse their own work and their partners work. It was to be issued once the pupils had become familiar with the dance terminology and once they could practise with awareness and safety. Ellen anticipated that this might be six weeks into the Course.

In the leaflet, sequences of movement (which Ellen taught in class) were broken down into discrete actions to explain the technical analysis and to provide a format for recording the observations made. As a progression to the pupils recording their own performance through kinaesthetic feedback, and to show that different dancers would apply their very different personal stresses on a performance, a recording code was devised. The idea was that the pupils should firstly code their own performance and then their partner's /

partner's demonstration of the same sequence. This was to alert pupils to the differences to sharpen their observation, to provide 'evidence' for discussion between the pupils and even to suggest more successful alternatives for pupils experiencing difficulties.

As we anticipated that it might not be possible to cover all these developments, they were deliberately arranged in stages so that each part was self-contained.

Using the Video

- i) to film the pupils' own performances
- ii) to provide examples of professional performance

The video was to be introduced to show the pupils extracts of professional dancers. This to enlarge their awareness of different types of dancing as well as to provide a model for performance. Its second remit was to film the pupils' own dance performance, this was to come once they had overcome the initial shyness in showing their dance. And lastly, probably in the final term of the Course, the video was to be the means of ascertaining whether the pupils' new skills in self and peer-assessment had 'transferred' to allow them to critically appraise dance performed by professionals.

Professional Dance

Elien was anxious that her pupils should have the opportunity both to view and discuss professional dance so that they might more knowledgeably visit dance workshops, the theatre or watch dance on television. She realised that it was unlikely that many of these pupils would continue to participate practically in the dance after they left school but hoped that some would enjoy watching dance ... more so if they had the knowledge and skill to make informed assessments.

Research Questions

As the preparation and planning was underway, a number of research questions evolved. These were

- 1) What criteria would these pupils, new to dance, spontaneously use to assess dance performance, and what criteria could they be taught to use?
- 2) What process do these pupils go through in assessing?
Do they build a 'model' and compare the demonstrated performance to that?
- 3) Would self-assessments and peer-assessments 'match' and if not how would the discrepancies be resolved?
- 4) How would this teacher, who had always valued an activity-only programme i.e. improvement through physical participation, evaluate this innovation which required a great deal of time to be spent on observation and recording?

These research questions were planned so that they could be linked to different components in the Course. The first about the pupils' spontaneous use of criteria could be answered early whereas the one about the process of assessing had to wait until this skill was practised so that the habitual method could be reported. Similarly, while the matching of self and peer assessments could be studied very early in the Course, it was decided to delay the comparison until the pupils had some practice and were possibly more convinced of their responses. The final question concerning the teacher also could not be fully answered until she had time to weigh up the pros and cons and evaluate the pupils' continued involvement. And so while the teacher and the researcher were aware of all of the questions all of the time and were continuously amassing information, it seemed logical and realistic to answer different questions as the Course unfolded.

The Collection of Data

data to answer the research questions and to test the hypotheses was to be gathered by both teacher and researcher in a variety of ways. As the pupils recorded their self and peer-assessments in their Dance Notebooks, the teacher and researcher, through observations of pupil performance and scrutiny of these recordings, were to judge if the pupils were becoming more perceptive and able to make technical judgements. These recordings were also to be studied in conjunction with the video (which could be viewed and reviewed and also held on the still frame for analyses) to allow the pupils to make their diagnostic assessments. Individual viewing combined with teacher/pupil discussions would allow concentration on specific movement sequences so that diagnostic assessments could be checked. During these discussions the teacher would also ask the pupils how they made their assessment decisions and so clarify the assessment procedure.

The evidence was therefore to be gathered continuously from a number of pre-planned recordings and observations. The observations were to concern dance phrases so that the pupils could analyse and synthesise the technical skills and improve their performance without the complication of presenting a final dance.

And so, during each lesson, a specific time was allocated to allow the pupils to make their observations and to record and discuss their findings.

Additionally, the researcher was to have access to the leaflets and notebooks so that class patterns as well as individual developments could be gauged. The researcher was also responsible for noting the teacher's immediate reactions and recording her evaluations of the innovation.

Component 1. Pupils recording their self-assessments and peer-assessments in their Dance Notebooks.

Preparation

As these particular pupils had had no dance experience, Ellen prepared a number of questions under the headings 'self-assessment' and 'peer-assessment'. These were -

Self-assessment

1. What was the content of the lesson?
2. How did I cope with the content?
3. What was the best part of the lesson for me? Why was this?
4. What was the worst part of the lesson for me? Why?
5. What did I like and dislike in the lesson? Why was this?

and under

Peer-assessment

1. What was she good at?
2. Why?
3. What was she poor at?
4. Why?
5. How could I help her?

These questions were to form the basis of the pupils' recording for the first six weeks of the Course. They were purposefully very simple so that each pupil would be able to record something. The first group, concerned with affective responses were to be answered as the result of the dancers fairly long deliberation, the second about diagnosing strengths and weaknesses could only be the result of a much quicker observation. The differences in quality and quantity of the responses over the weeks would, Ellen anticipated, provide a record of the pupils' ability to observe. And /

And importantly, the early recordings would provide data to answer the first research question "What criteria do pupils spontaneously use to assess performance?"

Implementation:

In the first lesson the pupils copied these questions into their dance notebooks six times so that a format for recording their observations over six weeks was prepared. They then selected a partner and arranged that they would observe each other. As the pupils were new to dance and possibly self-conscious, Ellen did not arrange any 'formal' peer-assessment situations although on occasion the class would be halved, one group of pupils dancing while the others observed.

In class, the pupils, well aware of the questions to which they were to record answers, were expected to watch their partners as they danced. This was an ambitious undertaking considering that they also had to copy Ellen's dance, but Ellen considered that having special times to observe and write would be off-putting for some pupils in the earliest weeks. After four weeks however, the pupils had a set time to practise specific movements with their partners. By this time too, Ellen anticipated that the pupils would be understanding technique and possibly be beginning to select technical criteria.

The pupils appeared to find the plan straightforward and recorded readily. No-one gave any outward sign that they either disagreed or were displeased with their partners' assessment of their work. In the first four weeks the pupils read each other's entries and made little comment, in the subsequent weeks, however, the recording became part of the discussions which the pupils shared with the teacher.

Component 1. Answering the Research Questions.Question 1, Part a

"What criteria would these pupils, new to Dance, spontaneously use to assess performance?"

Self-assessment

The pupils were, without exception, able to give a description of the content of the lesson, and a judgement on their performance, i.e. on what they had done 'well' and 'badly'. These general statements ranged from "I felt I coped well with the content" to "I couldn't manage parts of the dance at all". Some pupils elaborated this statement by indicating the parts they could do and the parts that were difficult e.g. "I found some of the warm-up hard, especially when we had to walk with straight legs and hands flat on the floor but I managed the dance alright".

Similarly, in selecting "the best part of the lesson", most pupils identified a particular sequence of movement, but their reason 'why' the movement was successful was almost entirely confined to remarks such as "because I could do it". A very few pupils offered more technical reasons "It felt great keeping time to the snappy rhythm" or "I liked the stretches because I was using lots of muscles and that would keep me fit", but in the first two weeks most pupils linked liking a particular movement to their ability to successfully carrying it out.

This did change. By the end of the fourth week, some pupils were beginning to like things they couldn't do "I thought the new moves were good although I couldn't do them ... but I'll try harder next week and I'll be able to do them then".

This gradual gain in confidence was evident in many responses. One pupil reporting "Everything was bad for me, I hated it" admitted by the third week "Things are easier after a bit of practice" and eventually "I liked everything /

everything except the straddle". This despite her final crie de coeur, "But I'm knackered!"

The 'worst' part of the lesson for most pupils concerned exercises that hurt. "When we had to do the knee rolls it was far too sore, I just collapsed and didn't try them again", "these stretches made my legs ache so I didn't stretch so far", "I didn't like reaching as I didn't feel comfy doing it". For some pupils the 'worst' part was the new part of the lesson, "Part A of the lesson was the best because the revision helped, but part B was bad because it was new and difficult to learn. I couldn't remember the new bits in time and the music was so fast that I never caught up".

The rhythm of the music was obviously important to the girls as several pupils wrote about 'enjoying the beat' even although in trying to fit the dance moves to the music they admitted "I can't get the rhythm". Only one pupil blamed the music for her difficulty "Its impossible to do full stretches because the beat of the music is too fast", the other considered they were not adequately skilled to cope "I was too stiff to try that", "I couldn't remember in time and so the moves weren't good", "The routine was fine but I couldn't do it".

Reporting the pupils' responses was complicated by the fact that several pupils contradicted themselves as they wrote, "I didn't like the pivot because I got mixed up and did it wrong but I didn't think it was hard", and very often pupils didn't make their responses explicit enough for them to be analysed without asking for further clarification e.g. "I coped alright apart from quite a few things".

In general terms, these pupils in their self-assessments identified movements they could do and those they couldn't do. At the start, liking /

liking appeared to be closely connected to being successful and the pupils reported that they "liked doing routines once they were familiar with them". They appeared to prefer adding a new part to an established sequence rather than starting afresh.

Very few managed to offer any 'dance explanations' as to why they had either been successful or unsuccessful in the dance, and those who did, were those that had had some technical training "I could do the stretching because I'm able to pull my muscles tight ... I go to gymnastics". More frequent responses were similar to those of the pupil who complained "it hurts when I come down to the floor, I get bashed", and who gave the reason for the discomfort as "there's no mats to land on". While this was true, she hadn't realised that the 'bashing' was due to her failure to keep her elbows and knees tucked in and to let the cushioned parts of the body meet the floor.

The pupils who decided they 'couldn't do', wanted the security of a known routine and the safety of 'feeling comfy'. Some of those who 'could do' began to find "the dance routine boring for its the same stuff over and over again", while others considered "I really feel good... I like to have time to do things better". Ellen realised that it was going to be difficult to please everyone!

Peer-assessment

Realising that the peer-assessment situation was difficult (the pupils had to observe their partners at the same time as they learned the dance), Ellen had anticipated that the pupils would be "reluctant to write very much about their pals". Not so. Apart from one pupil who wrote "I had to concentrate on myself. I couldn't see Joan", most pupils were neither hesitant nor afraid to offend!

The /

The most apparent difference between self-assessments and peer-assessments was that in commenting about their partners' performance, many pupils spoke in terms of motivation and effort. They were prepared to make immediate judgements on whether their partner was trying "she wasn't very good because she can't be bothered" and even prognosis "Ann should be better because she is quite fit. She could be good if she didn't skive off". The phrase 'could be better if she tried harder' was one which several of these pupils obviously knew well!

Apart from these comments on motivation, however, most pupils did identify parts of the lesson which their partner was 'good at' and 'bad at'. But again the pupils were either stumped by the question 'Why?' or misinterpreted the intention of the question. A similar difficulty concerned the question about helping their partner as this extract shows -

Q: What was she good at?

A: Susan was good at the long stretches over her head.

Q: Why?

A: She kept good time and she worked hard at it.

(expected answer might have been 'She had her arms straight, she made her body long, she was balanced')

Q: What was she bad at?

A: Nothing I noticed.

Q: Why?

A: I was watching everyone else as well as Susan.

(expected answer 'She was mobile enough to do the sequences well ... or 'She was able to do all the moves')

Q: How could I help her?

A: I think she's getting on fine on her own!

This /

This last question, 'How could I help her?' was fraught with problems. Given these pupils' earlier complaints about being 'picked on', Ellen had been anxious to show how difficult it was for the teacher both to make assessments, to diagnose problems and to plan remediation - problems compounded when the pupils by their own admission had been 'mucking around'. This concern had led to the formulation of this particular question, but in practice the information gained was unexpected and usually unhelpful. The answers ranged from "I would tell her to concentrate harder and not to let her mind wander" and "Tell her to exert herself more" to "I couldn't help her, I can't do it either!"

Some pupils rather than offering remedial help to solve the problem wanted to change the dance to eliminate the difficulties e.g.

Q: What part was she bad at?

A: The bit in the warm-up where we kept changing positions

Q: Why?

A: Because she's not quick enough at this bit

Q: How could I help her?

A: Put slower moves in the dance

Others had rather fierce solutions,

Q: What was she bad at?

A: She couldn't flatten out her back

Q: Why?

A: Because it was rounded.

Q: How could I help her?

A: Push her back till its flat.

And so, as in the self-assessment component, the pupils were able to identify moves or sequences which were well done and those which were not. But whereas in the self-assessment, the responses were changing over the weeks /

weeks and many pupils were offering more information in terms of feeling responses, the peer-assessments were not becoming more perceptive, many pupils left blanks and several voiced their impatience with the scheme. Eilen decided that "most of them don't know the language of dance". She hypothesised that this could have been the cause of the pupils using criteria concerning effort and she queried whether the pupils, in assessment, automatically "regurgitated what they themselves had been told, i.e. 'that they could do better if they tried harder'". She concluded that "having the pupils make these notes each lesson has been useful for me because its given me an indication of how these kids see themselves", but she doubted whether the recordings were an accurate reflection of what the pupils actually observed. She was unhappy with the questions but couldn't formulate any which were, in her estimation, preferable. This being so, she decided to move on ahead of schedule to the more technical presentation of dance "so that they know what to look for, and so that they may have the understanding to tell them what to write".

COMPONENT 2TAKE CARE AND DANCE

This leaflet is to help you to dance well and to dance safely. The technical exercises use lots of stretching and the body must be prepared and used properly to prevent damage and to achieve the best range of movement. The notes at the front should be checked before any of the exercises are practised. Take time to check alignment use a mirror if you can. Try the exercises slowly aim for accuracy before using the music which will make you do the exercise quickly.

CHECKPOINTS

1. Stand with the feet in PARALLEL POSITION, (outside edges parallel), six inches apart.
2. Check knees are accurately over the feet - pointing the same way (and always positioning in this way throughout the movement).
3. Have the big toe, ball of the foot and the heel on the floor.
4. Legs straight and stretch up lift the rib cage slightly but keep shoulders down.
5. Lengthen neck and keep eyes level.
6. Tummy in, hips in!

The aim is to have a long body, balanced and well-poised with no tension.

The Gravity Line

Looking at the body from the side, the gravity line runs from back of ear, through centre of shoulder, centre of hip, front of knee and to the floor over the centre of the arch.

From the front, the gravity line runs down the centre of the body striking the floor between the feet.

N.B.

The body should be balanced symmetrically on either side of the gravity line.

Counts

- | | |
|-----|---|
| | Are you there? Good! This is a 'poise' position. |
| 1 | Now, move into a high stretch and come back |
| and | to 'poise' Check feet, knees, ribs, shoulders, head. |
| 2 | Curl into a small position and come back |
| and | to poise - check all the points. |
| | Are you there? Good! |

Repeat this exercise gradually becoming quicker

Ready?

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2.

Did you keep balanced? Shake out arms and legs
and repeat, stretching to the diagonal instead of
straight up.

Still checking ??? Is it becoming easier to feel the poise?

Pliés A plié is a bend - a preparation for a
jump. A jump begins with a plié and ends with
another. Try.

Standing - check points

Plié - Heels stay on floor as knees bend. Ankles and
knees must be in line over toes. Rise to half-toe

Relevé - Knees straight.

Check - ribs, shoulders, head, eyes, alignment

Is the body symmetrical about the line of gravity?

Small jumps, checking positions all the time in mirror.

And 1 and 2 and 3 and 4 and Rest, 2, 3, 4.

Repeat four times, checking poise during the 'rest' times.

Once you have mastered these basic moves, try these more
difficult exercises always checking 'poise' - AFTER we
have practised them together in class.

Illustration A

Start with arms up.

Fig 1 Count 1-4:

Roll the body down, bending the knees, over the feet, leave the heels on the floor.

b 5-8:

Roll up bringing the arms up and stretching the legs.

Fig 2 Count 1+2:
3+4:

Roll the body to the side on straight legs. Bend the knees leaving the body to the side, one arm on each side of the head.

b Count 5:
6-8:Drop the body forward between the legs
Roll the body upright arms up.
Repeat this to the left side.

Fig 3 Count 1-4:

Flat back, straight legs, arms out to sides, lengthen the back of the neck.

Count 5:
6-8:Drop down between the legs with bent knees.
Roll the body upright.

Can be repeated on 2 counts for each section and at a later stage on 1 count.

Illustration B

Start upright arms out to sides, legs straight throughout.

Fig 1 Count 1-8:

Bounce flat back forward.

2 1-8:

Pelvis bounces forward.

1-8:

Reach to the right side.

1-8:

Reach to the left side.

Repeat the whole exercise on 4 counts. Can at later stages be done on 2 counts + 1 count.

Illustration C

Fig 1 Count 1-4:

Stretch the right arm up.
Stretch the left arm up.
Stretch the right arm up.
Stretch the left arm up.

Fig 2 5-8:

Stretch the right arm and bend the right leg.
Stretch the left arm and bend the left leg.
Stretch the right arm and bend the right leg.
Stretch the left arm and bend the left leg.

- Fig 3 1-4: Step out onto the right leg in second stretch right arm alternate 3 more times. Make sure knee of bent leg over foot.
- Fig 4 5-8: Open the arm and clasp the fingers behind the back.
- Fig 5 1-4: Take head to bent right leg.
5-8: Bounce head to knee lifting arms up as if to place on the floor behind the head.
- Fig 6 1-4: Shift the weight between the legs, bending both knees and sitting bottom between legs, heels on the floor and knees over feet.
- Fig 7 5-7: Roll the body up, arms coming up the front, to stretch to ceiling.
8: Place feet in parallel position, to repeat starting with left arm.
- Illustration D
- Fig 1 1-2: Bend the knees.
3-4: Stretch the legs.
Repeat.
- Fig 2 1-2: Rise onto ball of foot, knees straight.
3-4: Return heels to floor.
Repeat.
- Fig 3 1-2: Bend the knees take the arms out to the sides.
3-4: Stretch the legs return down to the sides.
Repeat.
- Fig 4 1-2: Rise onto the balls of the feet arms out to the sides.
3-4: Lower the heels arms return down to the side.
- Fig 5 1-2: Bend the knees, arms out to the sides.
3-4: Continue to bend the knees leaving the arms above the head, heels remain down on the floor.
- Fig 6 1-2: Press the arms back out to the sides, stretching the legs a little.
3-4: Stretch them fully arms pressed down to sides.
- Fig 7 1-2: Rise up taking arms out to side.
3-4: Continue rising and take arms above the head.
- Fig 8 1-2: Reverse down again.
3-4:

Illustration E

- Fig 1 Count 1-8: Bounce)the knees, heels on the floor.
Bend)
- Fig 2 1-8: Bounce the heels up and down to the floor,
make sure the heels are returned to the floor.
- Fig 3 1-8: Point the feet, return the heels to the ground.
- Fig 4 1-8: Jump with straight legs, feet pointed, heels
returning on landing with knees bent.
- Fig 5 1-8: Jump with heels lifting the bottom, again
observe landing. Check the noise level on
landing from jumper.

Illustration F

- Lying on floor small of the back in contact
knees bent with feet on floor.
- Fig 1 1-4: Chin to the chest and foll the body up
straightening it to vertical on the 4th
count.
- Fig 2 1-4: Roll down again with the chin to the chest.

ILLUSTRATION A



FIG. 1



FIG. 1b



FIG. 2



FIG. 2b

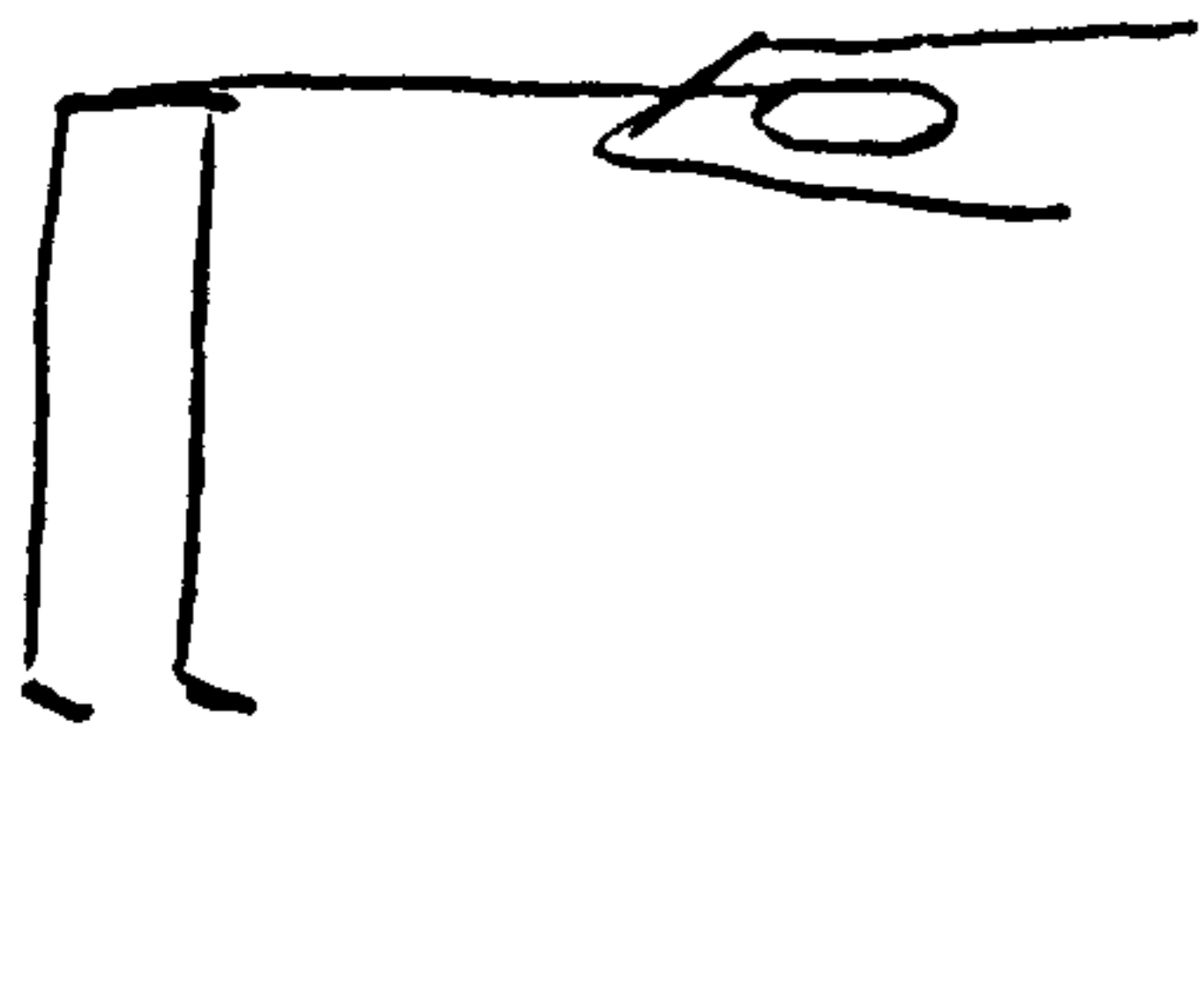


FIG. 3



FIG. 3b



ILLUSTRATION B



FIG. 1

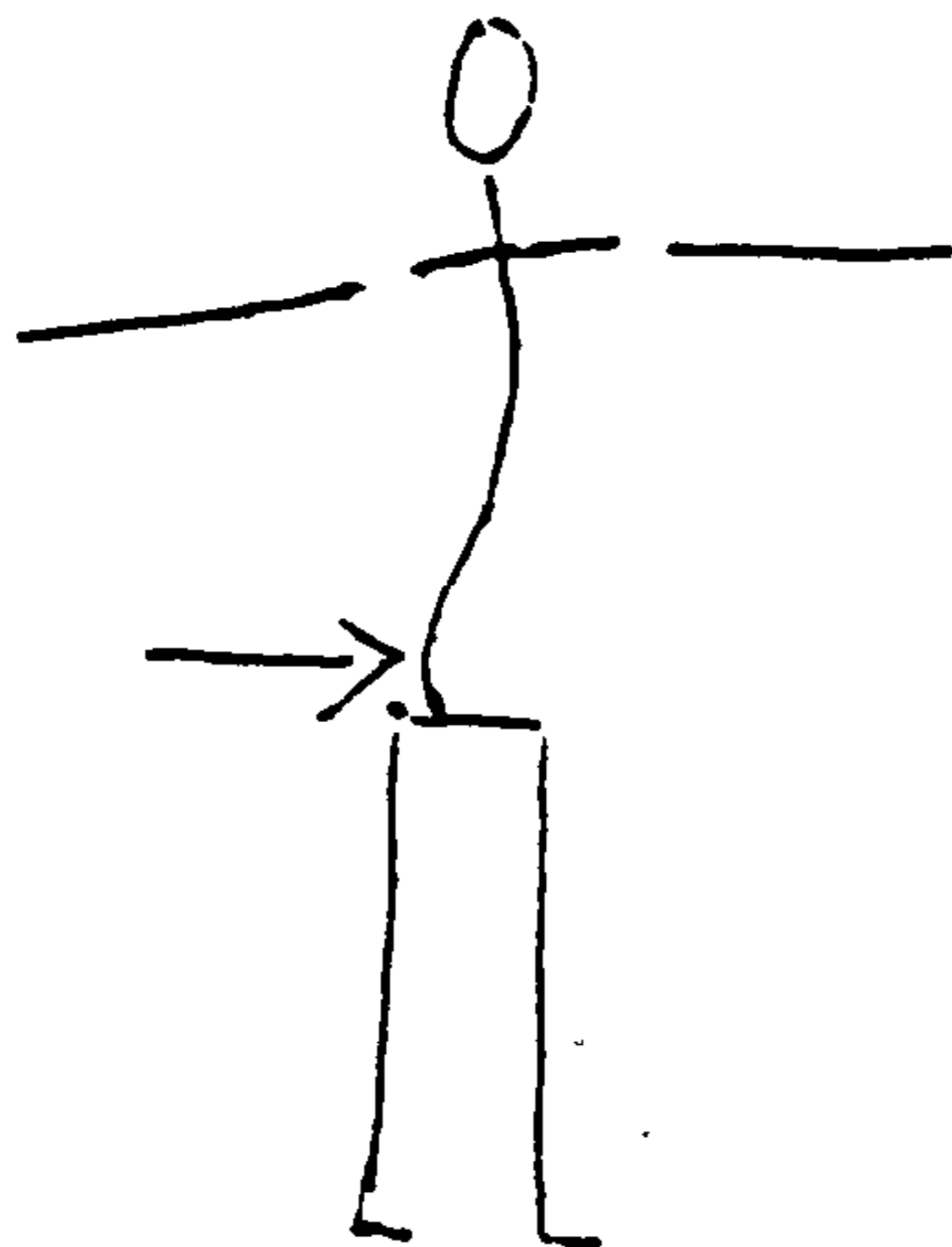


FIG. 2

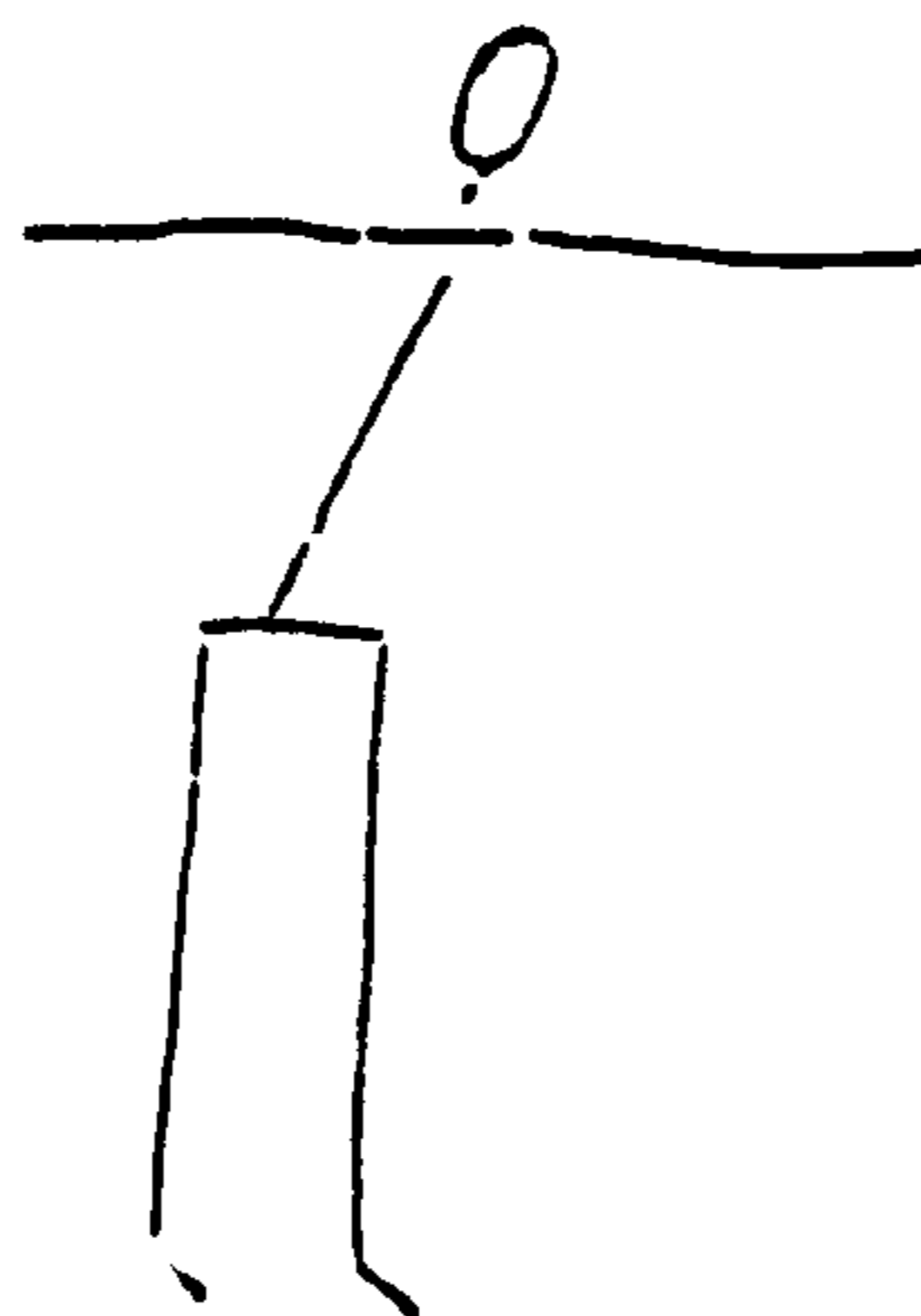


FIG. 3

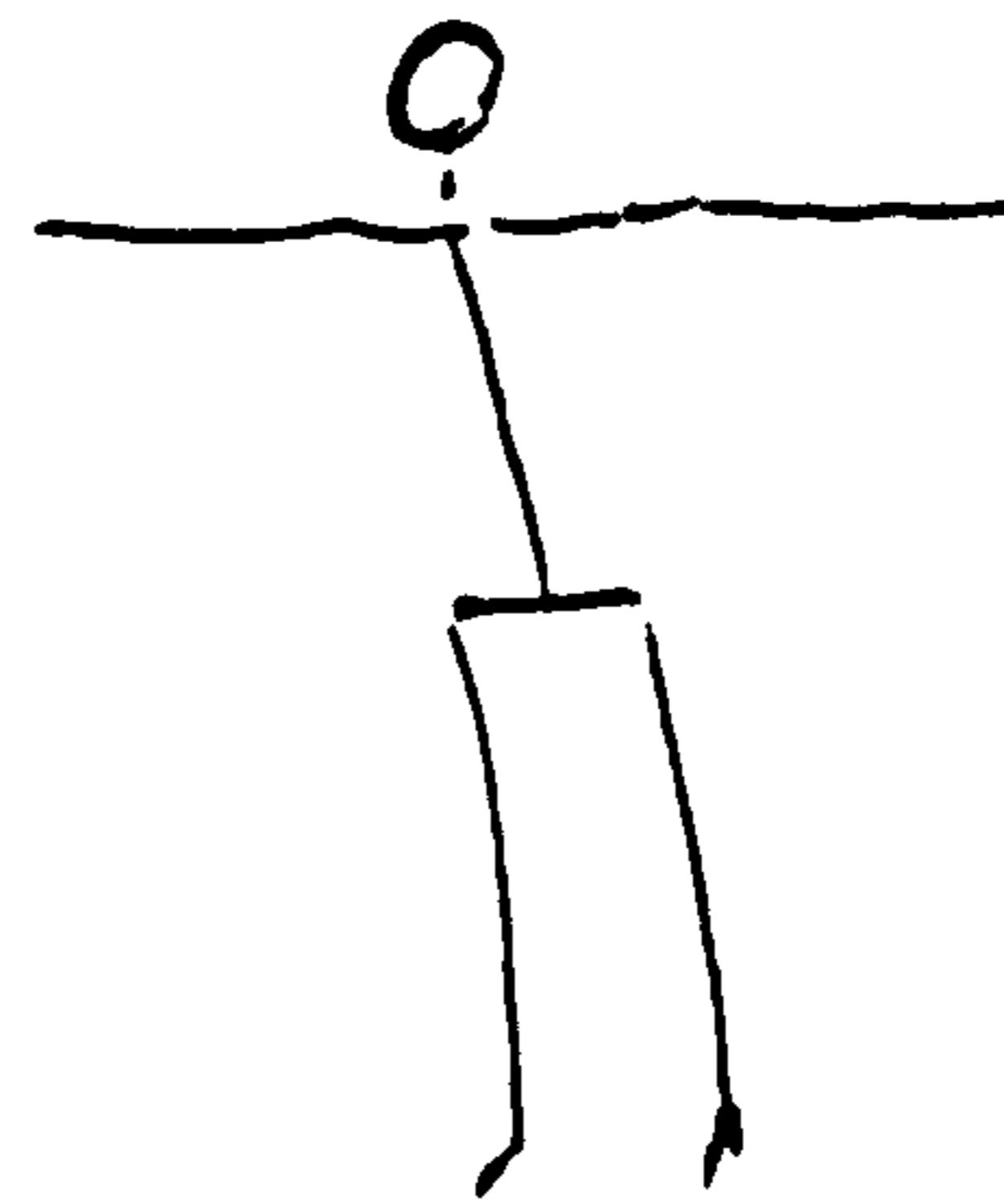


FIG. 4



ILLUSTRATION C

337.

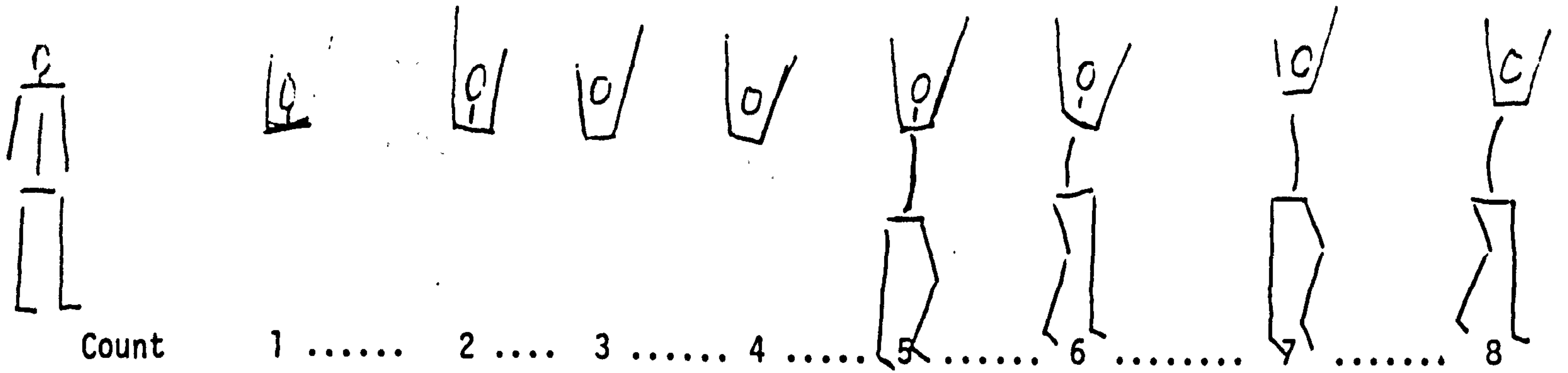


FIG. 1

FIG. 2

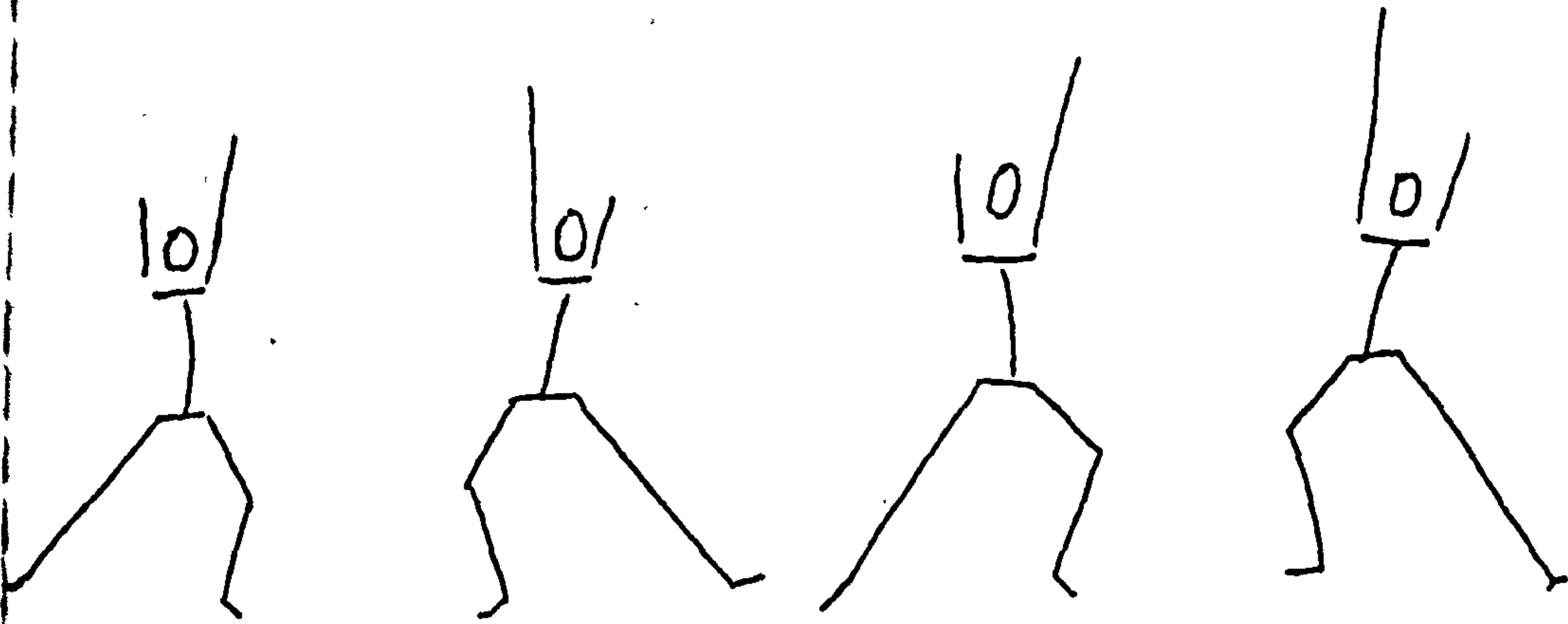


FIG. 3



FIG. 4

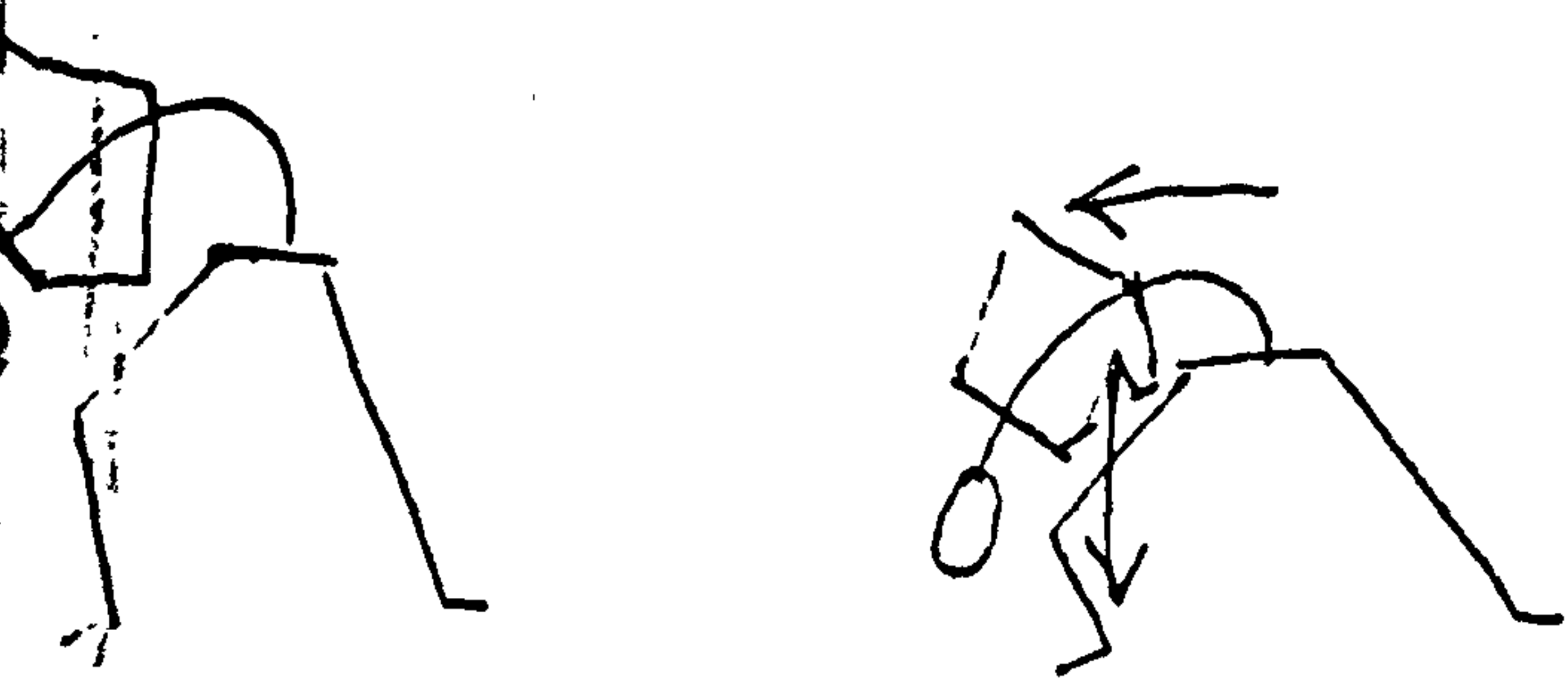


FIG. 5



FIG. 6

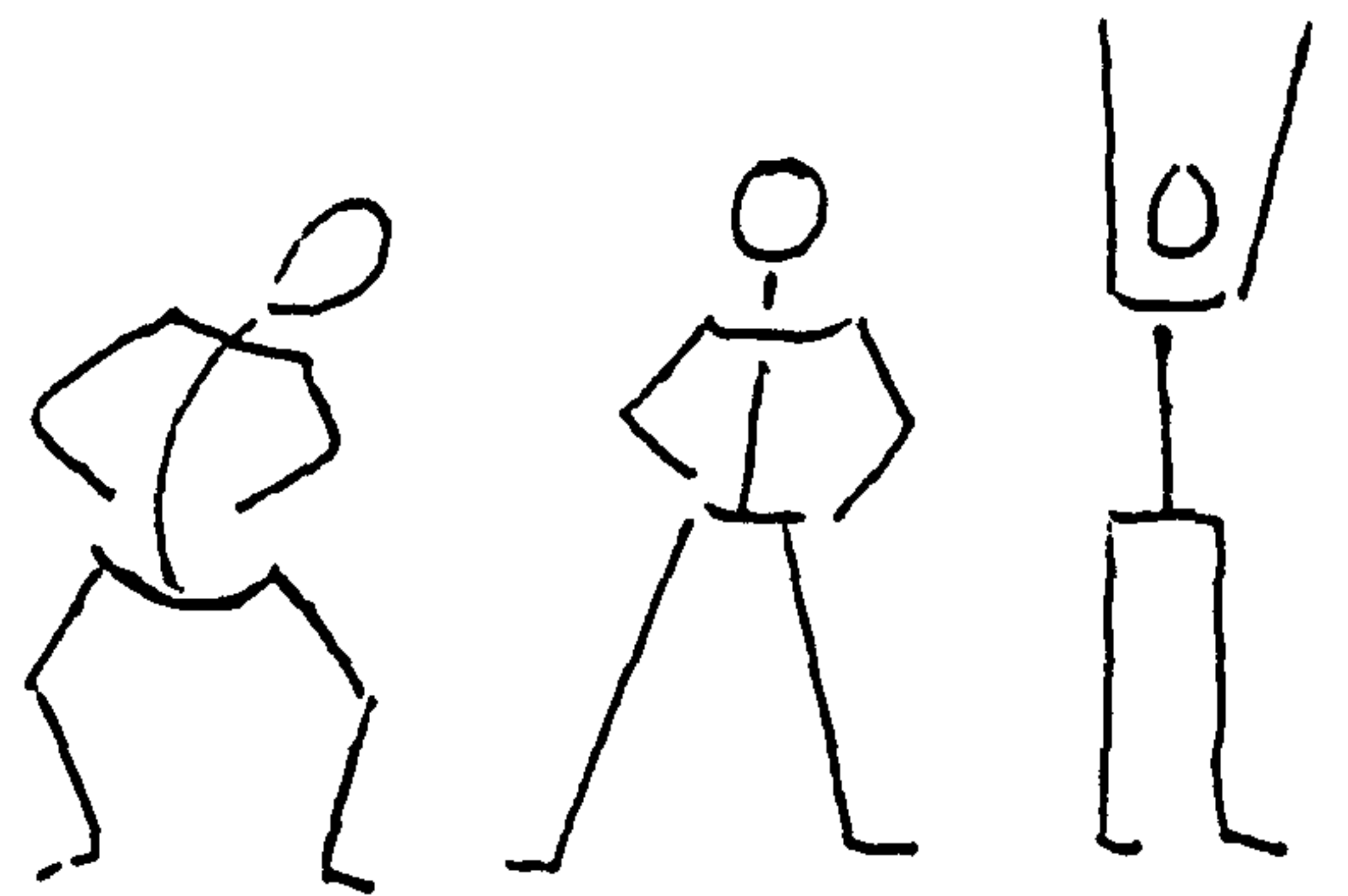


FIG. 7

ILLUSTRATION D

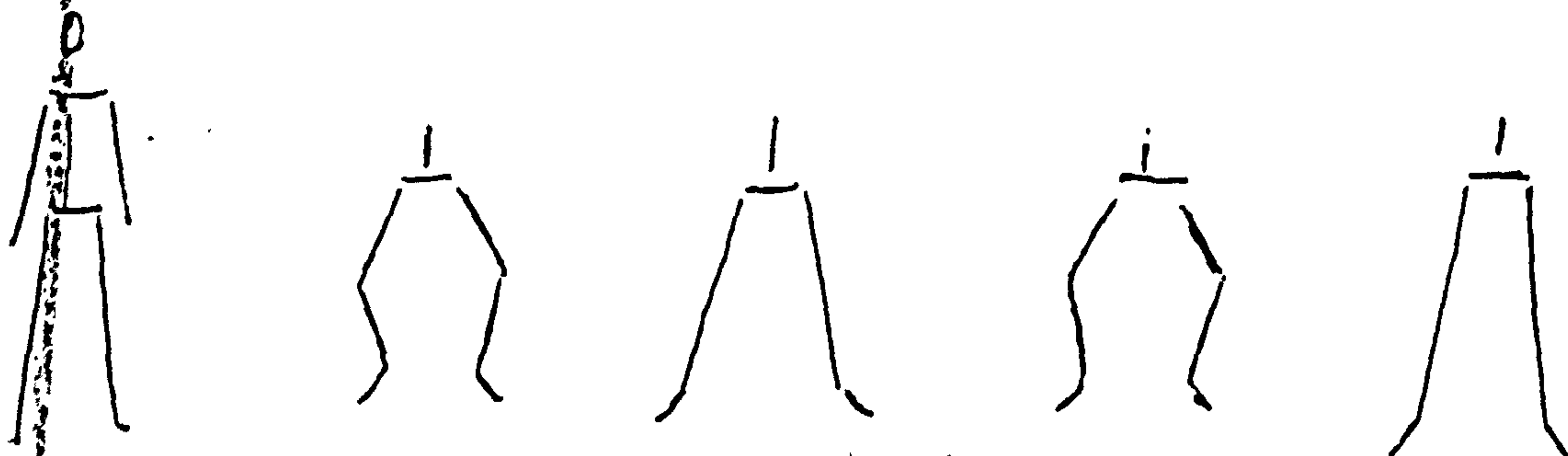


FIG. 1

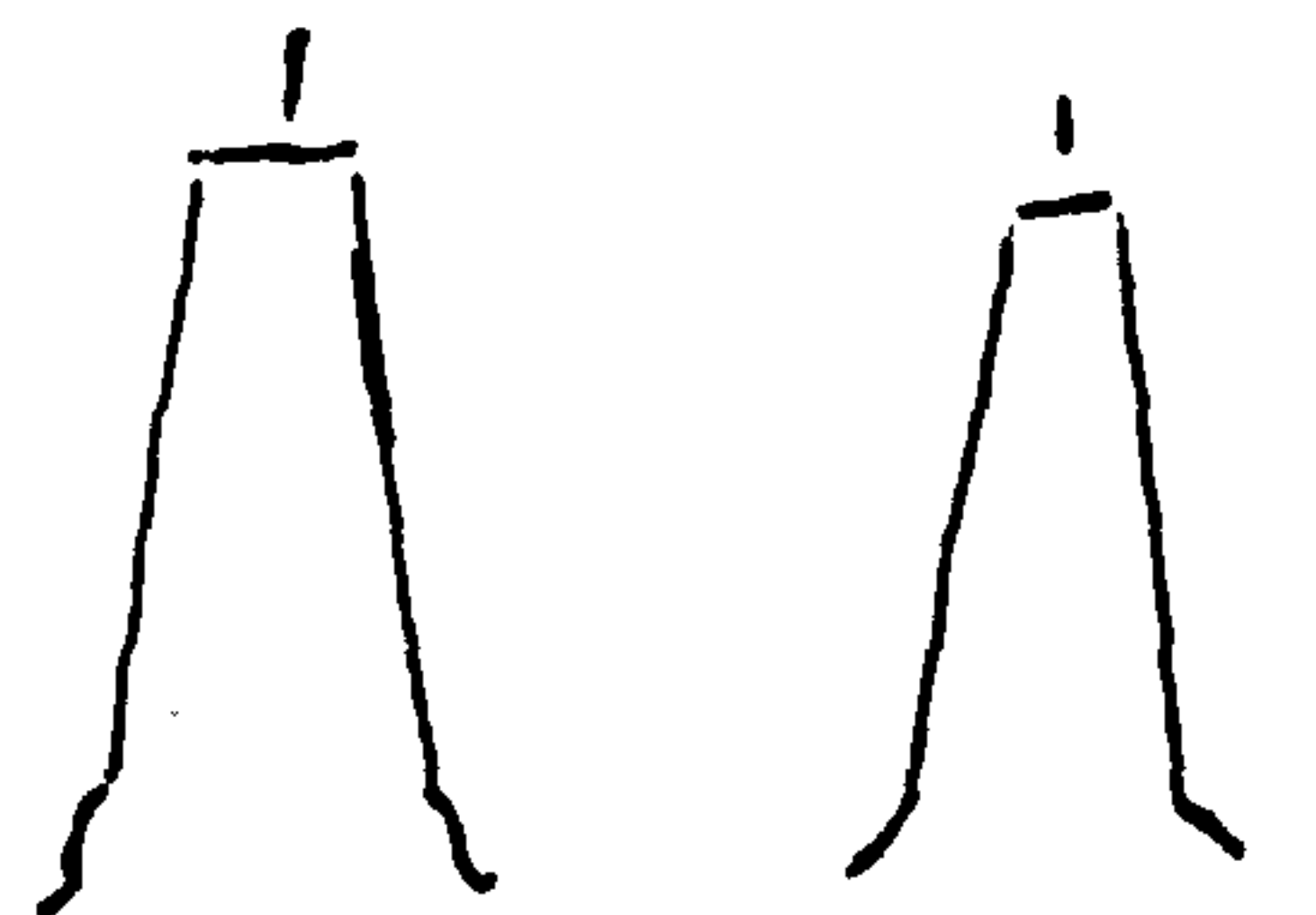


FIG. 2

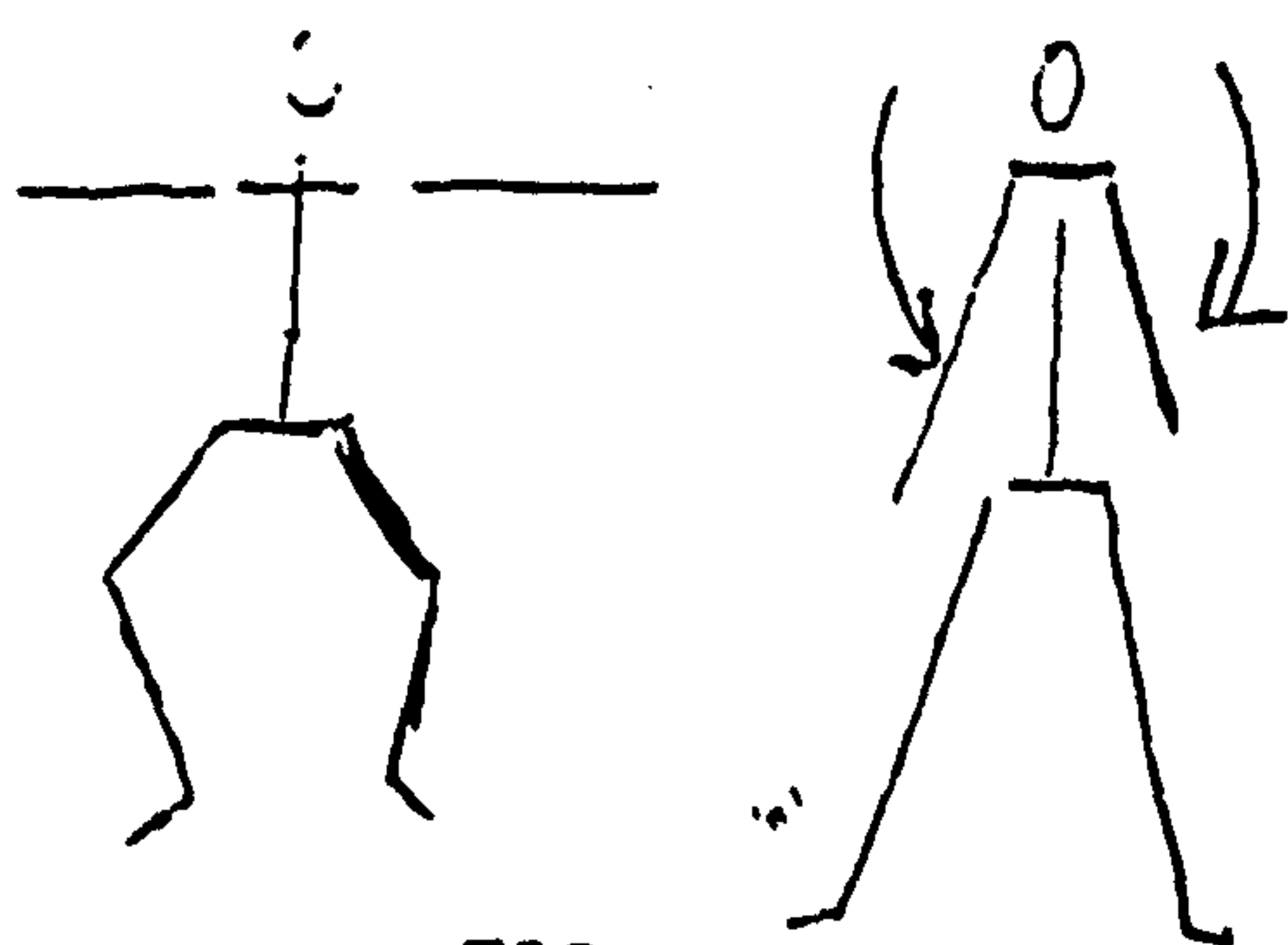


FIG. 3

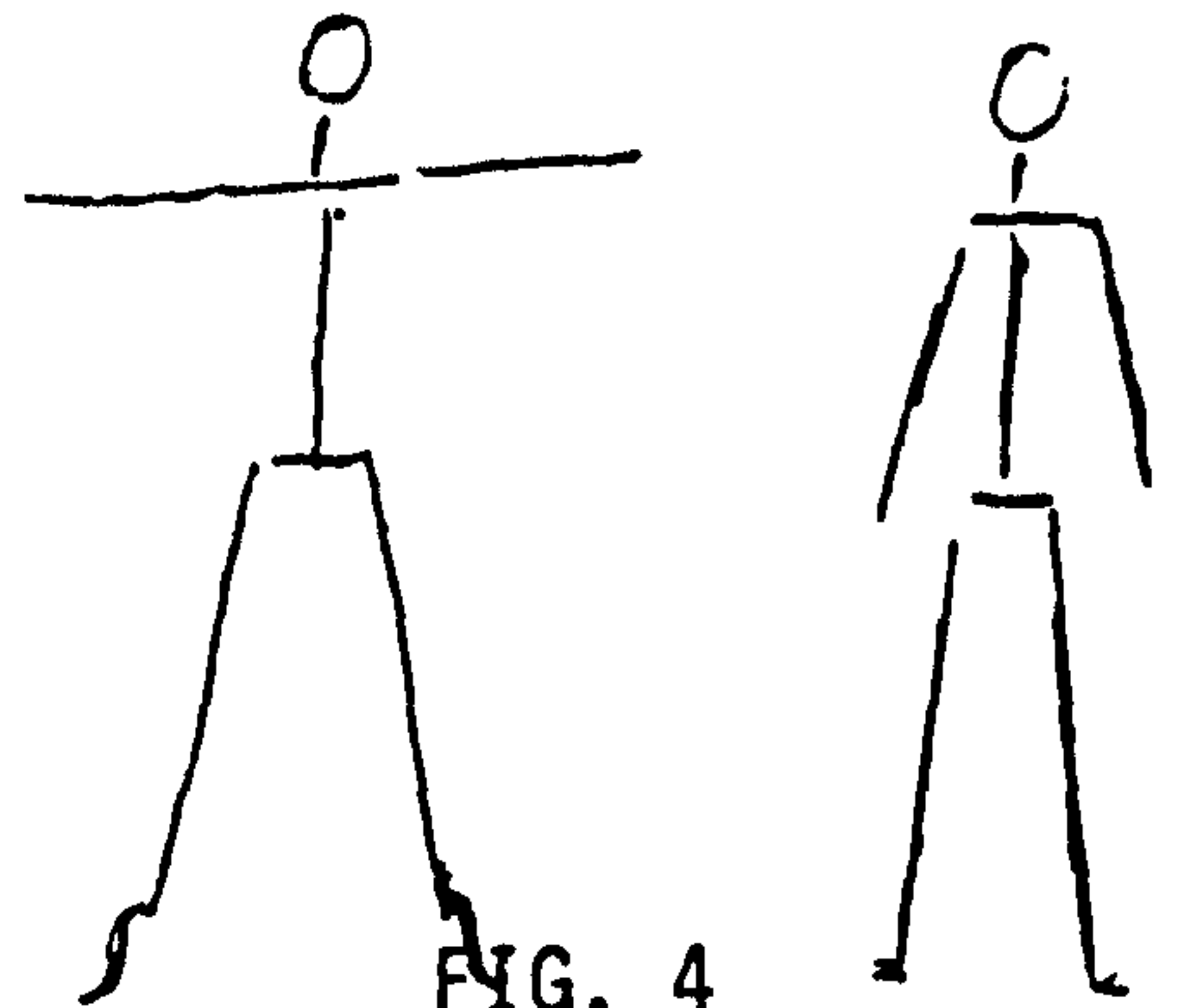


FIG. 4

ILLUSTRATION D

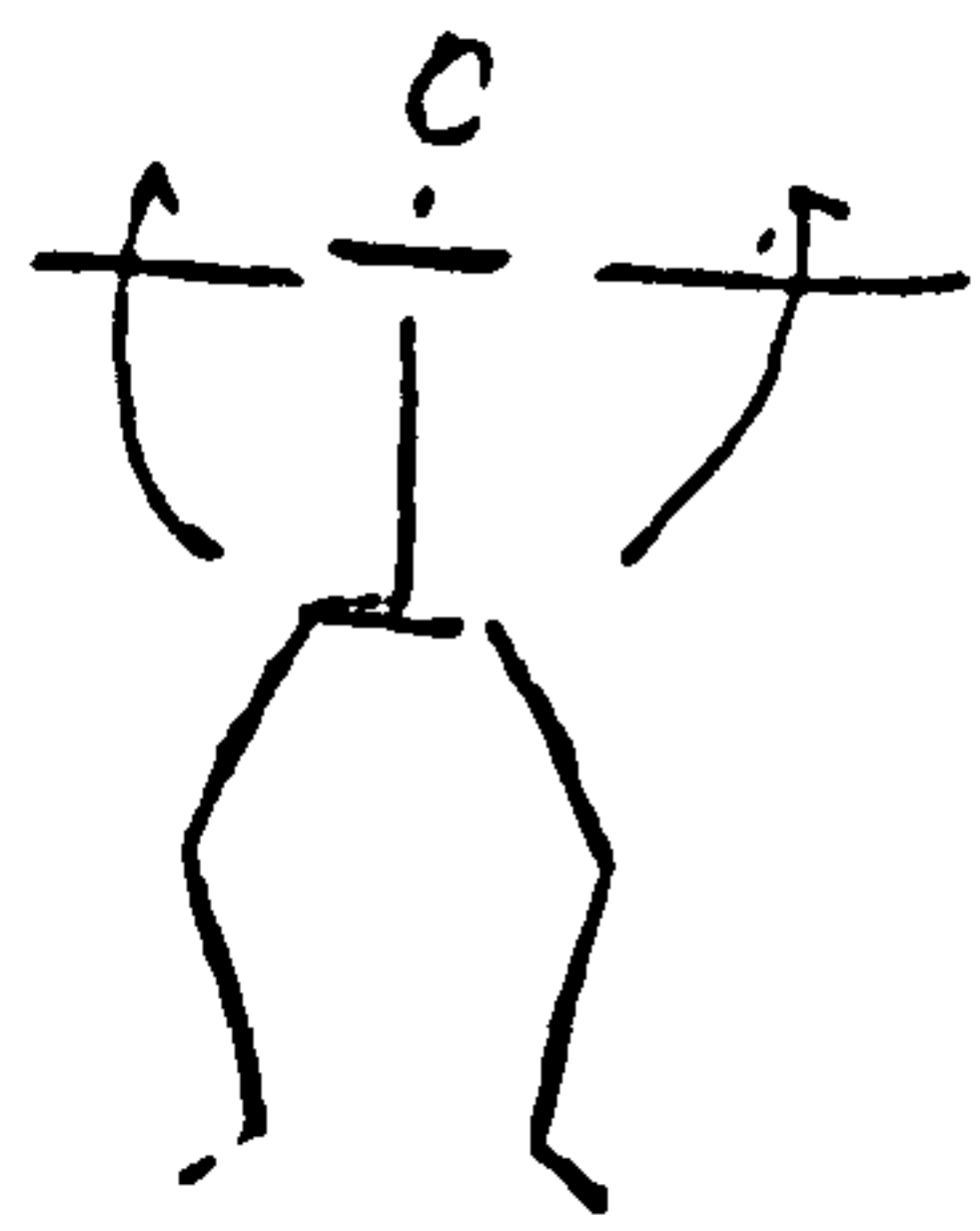


FIG. 5

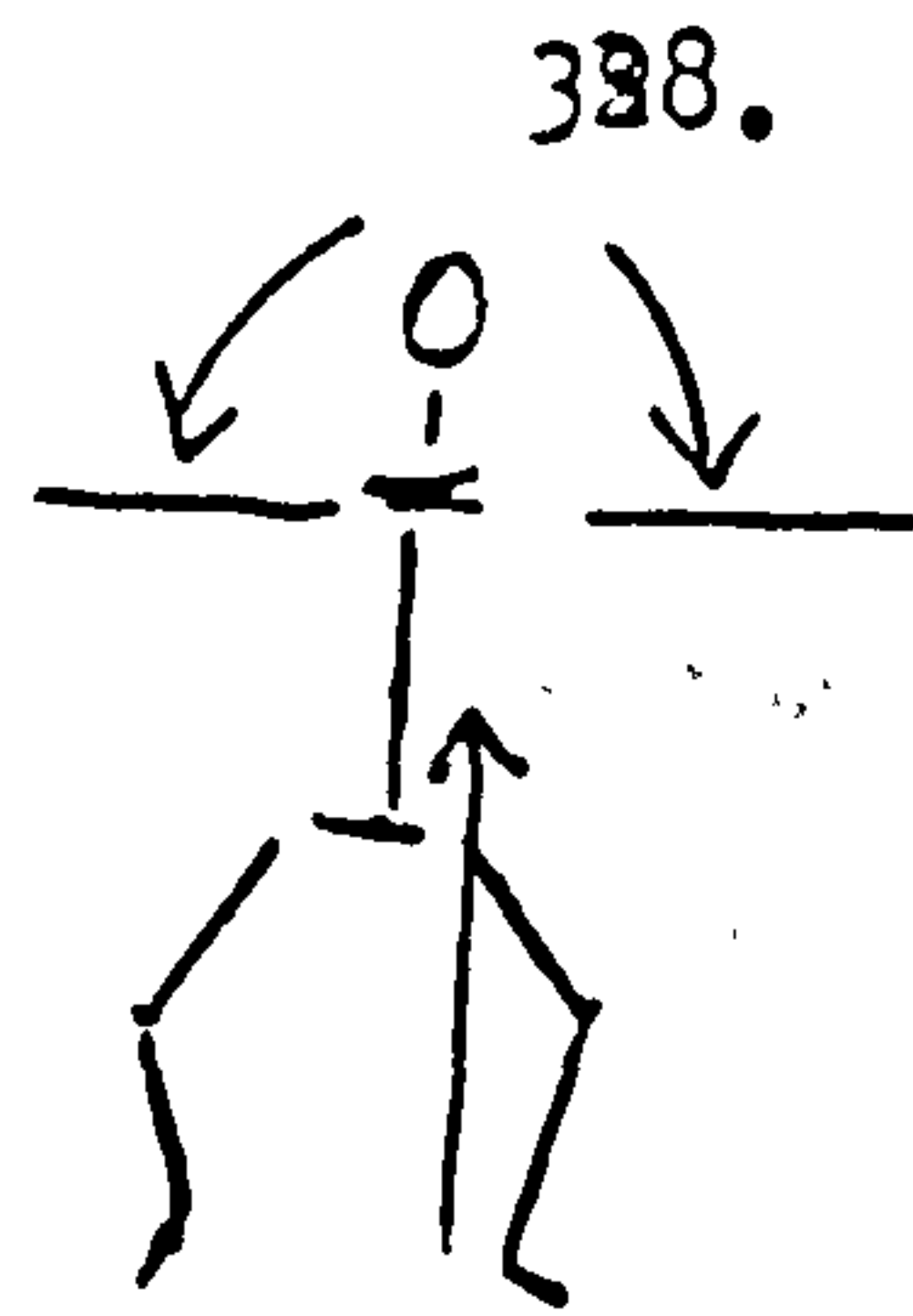
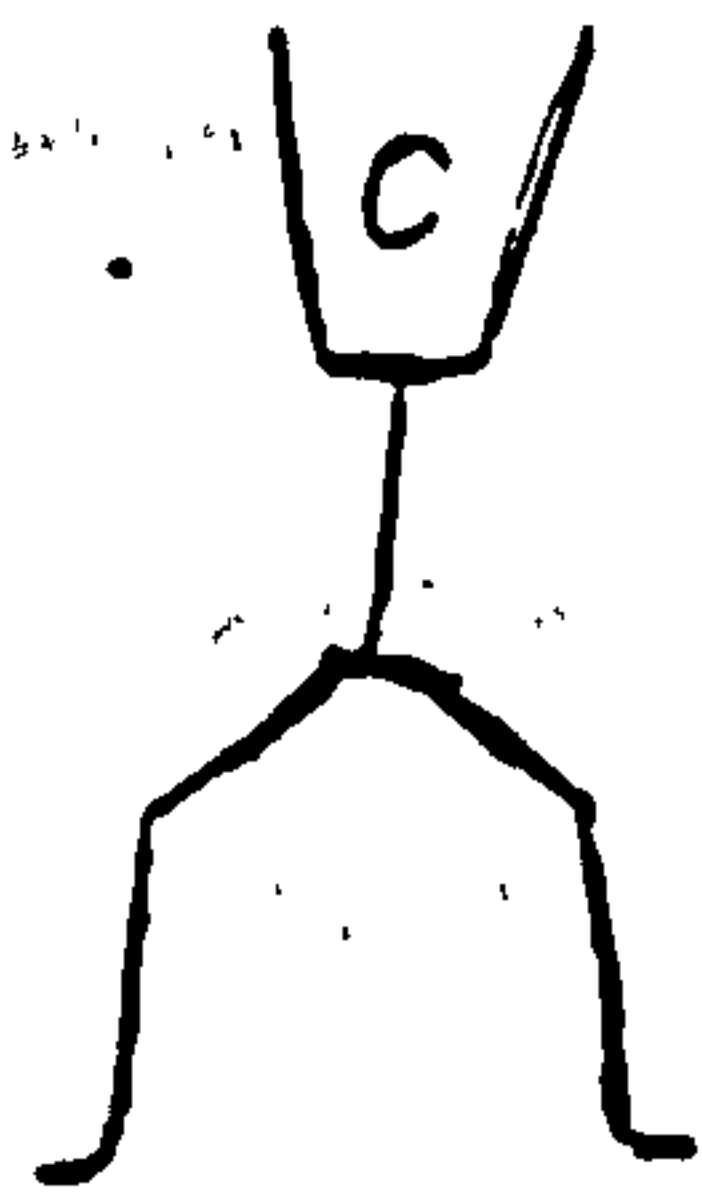


FIG. 6



repeat

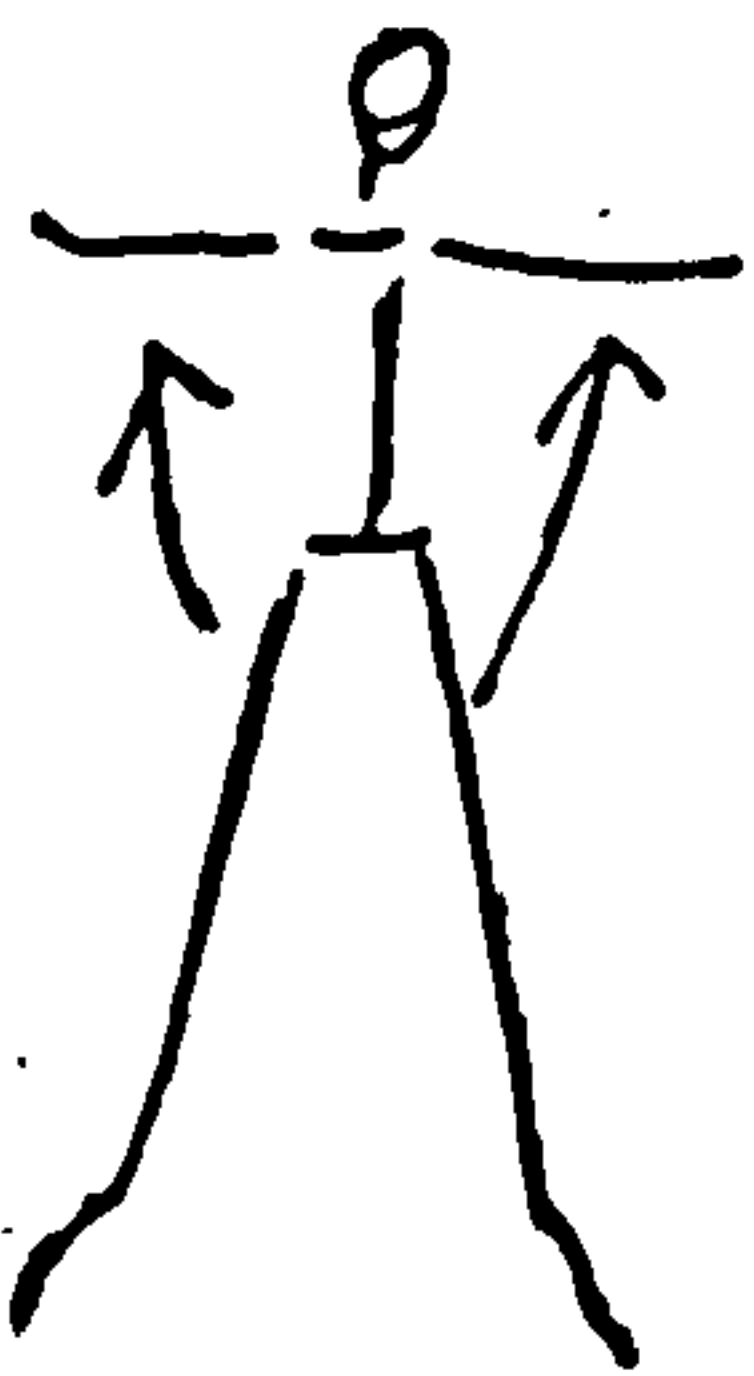


FIG. 7

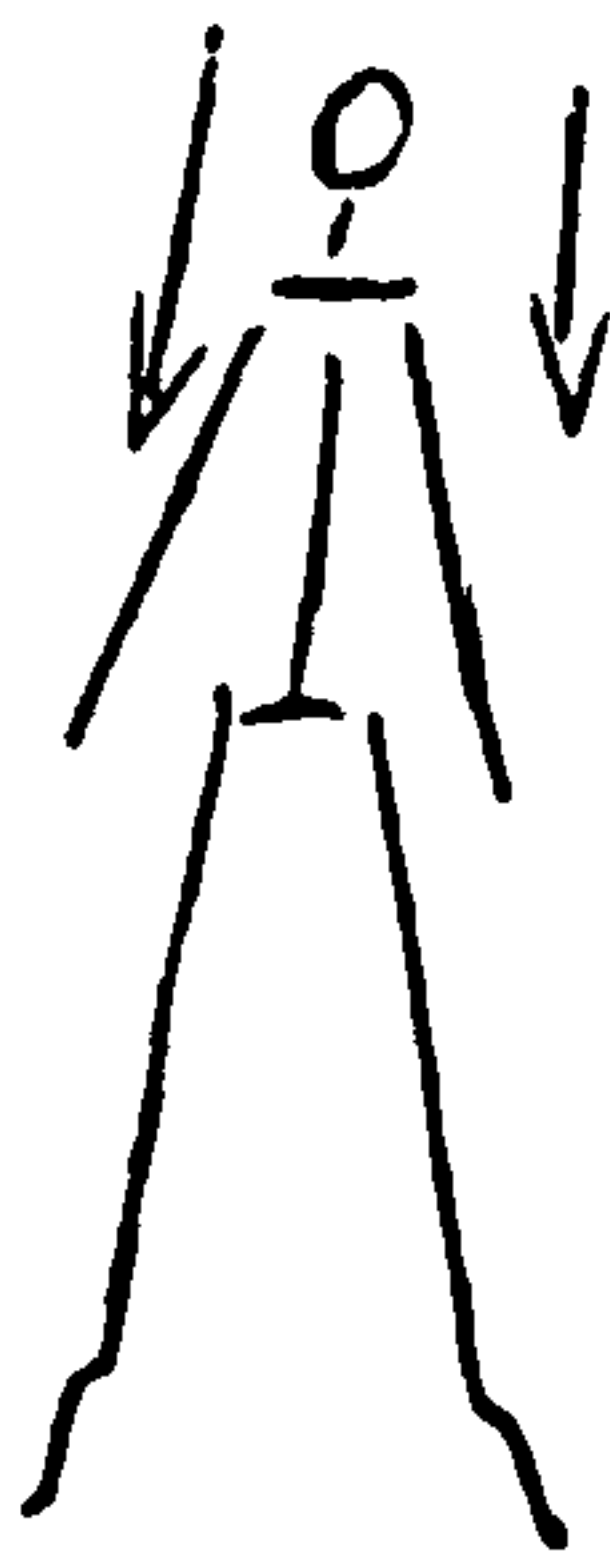
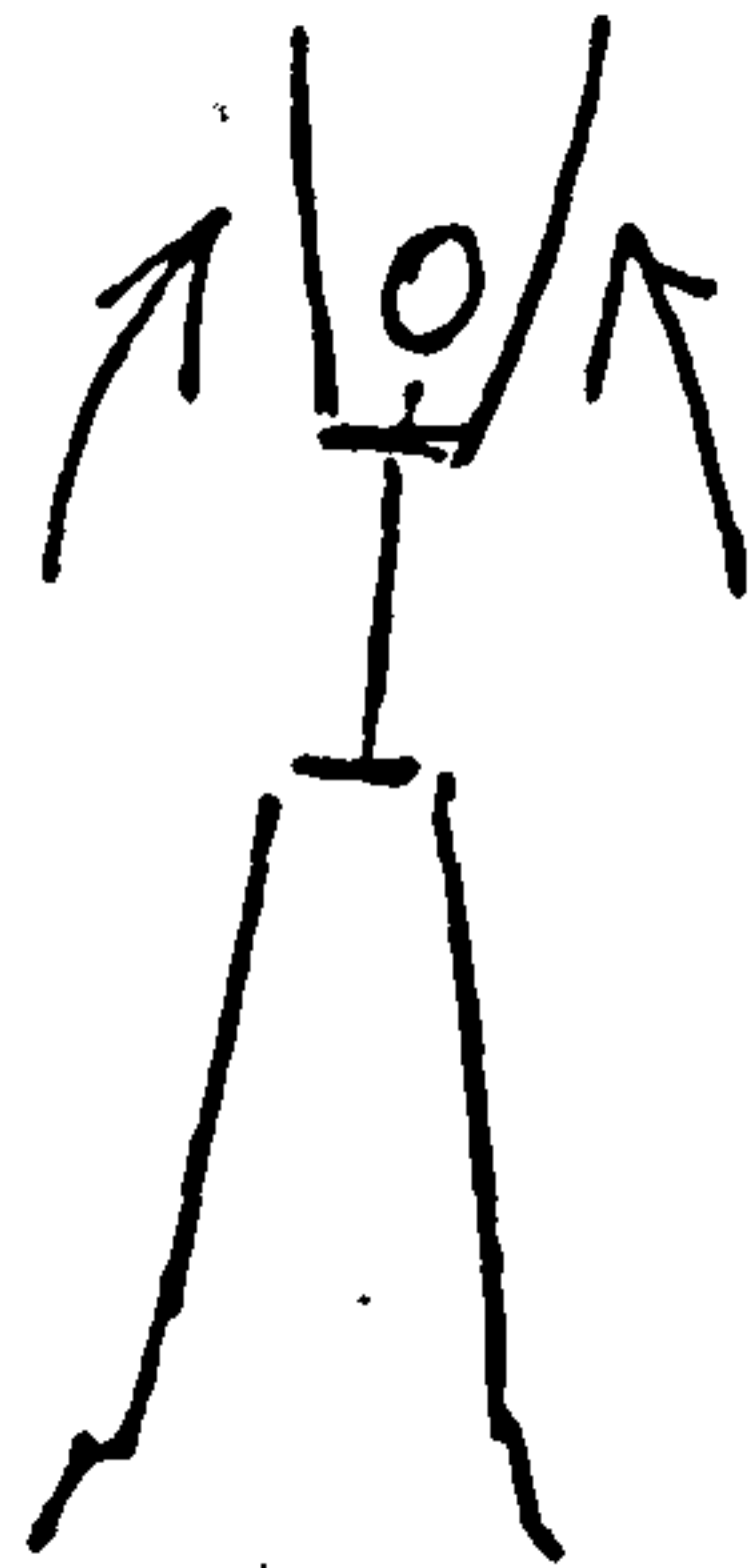


FIG. 8



ILLUSTRATION E



FIG. 1



FIG. 2



FIG. 3



FIG. 4



ILLUSTRATION F



FIG. 1



FIG. 2



Component 2

This component concerned the second part of the first research question, "What criteria can pupils be taught to use?"

In the earlier stages of preparing the course (before she had worked with this particular group of pupils who had not had the earlier years of dance experience which most of the other classes had had), Ellen had decided to prepare a leaflet 'Take care and Dance' so that the pupils' could practise safely on their own, in non-class time. After these early weeks and as a result of the pupils' difficulties in both performing the dances and writing about them, however, Ellen decided that the leaflet should first of all be used in class. She hypothesised that this method, i.e. where she carefully explained technique, and where she had the pupils observe their own performance (using mirrors and then video), would enable the pupils to use technical criteria in making their assessments. Ellen was only interested in promoting the use of technical criteria.

And so for the next six weeks the dance lesson had a formal 'Technical training' component based on the leaflet at the start of the lesson. To keep the self-assessment and peer-assessment activities fresh and vital, Ellen interspersed her whole-class teaching with regular spells where the pupils worked in twos, firstly "looking in the mirror and getting the exercises as accurate as you can, and then helping your partner to improve". The 'helping' necessarily involved the pupils in observing specific technical points (which in the early stages were covered in the leaflet under 'Checkpoints', and which later were written by Ellen and copied by the pupils) and in saying something to a partner. This 'something', Ellen anticipated was bound to concern the technical points just taught. And as the pupils discussed in twos Ellen gave general class instructions "Make sure you know exactly what you are trying to do if you have any /

any doubts, ask your partner keep checking for accuracy". And after the practice, she urged the pupils "Did you improve do you know if you improved do you know why you improved?" Anxious to move on to the Dance, Ellen most often took for granted that both answers would be in the affirmative.

Once the technical exercises in the prepared leaflet were completed, however, Ellen realised that in the last few weeks she had no 'evidence' to answer the research question - that her own criteria stressing technical improvement had taken over from those concerning the pupils' ability to self-assess. She had mentally noted some pupils' observations but these were not recorded, nor was there information for each pupil. To overcome this, Ellen decided to go back to asking the pupils to make self-assessment and peer-assessment recordings in their notebooks as before. The difference was that these had now to concern specific technical exercises rather than the pupils' own choice of movement observations.

It transpired that in this kind of situation the pupils could use technical criteria, both for themselves and for their partners. "I can do the jumps but it takes time to think out all the points about where your knees should be and about keeping your back straight", "The balancing is easier if I think about the plumb line and try to shift my weight so that I'm steady". Several pupils still only recorded "I can do it easier now" but most attempted to give some technical reason why their success had been achieved.

Most pupils reported that they had not found the mirrors helpful except at the start "to check the poised position". They explained "When you're moving, there's so much to think about its impossible to find out where you're going wrong as well and anyway, the mirror puts it back to front /

front". The general agreement on this point influenced Ellen to introduce the video at this juncture.

Another catalyst for bringing filming 'on stage' was that peer-assessments on particular technical points were disputed fiercely. One pupil's observation did not always agree with the partner's kinaesthetic feedback and interchanges became stormy. "Miss, she says I can't do that long stretch because my back is round, and its not" these arguments in a few instances reached the stage when a negative recording made by one pupil was immediately reciprocated by the other, whether or not it was deserved.

The peer-assessment recordings at this stage were totally concerned with technical skill even although a few comments stayed with the less perceptive assessment, "Linda couldn't do it". Judgements on effort and motivation were no longer used. The pupils now had specific technical criteria both set out in the leaflet and materialised as a result of Ellen's teaching - the pupils did not go beyond these parameters. From examining the Dance Notebooks, Ellen felt justified in claiming that all pupils could be taught to use technical criteria.

At this time, i.e. when the pupils were carrying out assessments on specific movements and according to explicit criteria, Ellen considered that it was appropriate for her to start gathering evidence to answer the second question, "What process do these pupils go through in assessing? Do they build a model and compare one demonstrated performance to that?" Although Ellen expected to find that the pupils would have difficulty in talking through the process she was anxious to try.

The pupils were asked "How do you decide whether the dancer is good or not? What tells you that your partner is good at certain movements?" Some pupils did manage to explain "Well, we know what the movement should be /

be like we've been told what to look for and we notice how many things are done right if the shoulders are too high, if the toes are pointed, things like that". The next question concerned the timing of these judgements. Again the pupils were able to provide answers. "You look at the whole movement first, and if its good, I don't think you need to do any more. But if its not good then I try to think of all the bits separately and find out what's wrong". Not all pupils agreed this analytic process "There's something which just tells you whether a dancer is good or bad you don't even have to know anything about dance you can just decide". In the first instance, it appeared that the pupils were engaged in an exercise which involved comparisons, or some form of model-making, in the second, the pupils considered that the decision was intuitive, although they did accede that determining what was wrong required them to analyse the demonstrated movement pattern. The second group was not aware of having a mental image or model for comparison.

Some pupils were able to make judgements but unable to explain the process. "Its easy to know the best dancers or skaters because you can relax watching them, you know they're not going to do things wrong", or even more simply "Good things look nice and bad things look horrid". Ellen claimed "Its too difficult to probe into the process because I don't know what kind of questions to ask if I ask "Do you do this or that, the kids are likely to agree with whatever I say" Ellen had been anxious to identify the pupils' assessment process because if, indeed, it involved comparing the demonstrated performance to the ultimate or expert, then Ellen wished to ease this process for the pupils by providing a video of an able pupil showing the 'recognised' technique. This was still part of the plan, but now Ellen questioned whether it would benefit all of the pupils or only a few who assessed in this comparative way. Ellen decided that /

that her inexperienced questioning of the pupils prevented her from being able to claim that the process of assessing involved the pupils in building a model and comparing the demonstrated performance to that.

As the pupils were involved in this investigation, Ellen began to question whether there would be any transfer of learning i.e. whether the pupils' increased awareness and skill in assessing specific technical exercises would transfer so that they would become more skilled in assessing the dance.

And so the pupils re-did their original task, they observed each other as they danced, and recorded their findings as before. By this time, however, the dance was more complicated and although many pupils showed increased awareness during the very slow sequences or during the balances, they could not be expected to show greatly increased technical competence in performance in the dance in such a short time. Ellen considered that there were possible reasons (i.e. the complexity of the dance requiring concentration and the lack of technical progress) for some pupils making disappointing responses in their peer-assessment recordings - recordings which reverted to saying "She couldn't do it" without attempting to identify why. In contrast, the pupils' self-assessments had become much more perceptive. To answer the question 'Why?', "I couldn't manage the turn because I was off balance", "I was going too fast and lost control", were responses which replaced "The jump was one bad bit because I couldn't do it". Given these qualitative differences, Ellen on reflection considered that the peer-assessment situation was not giving the pupils an adequate opportunity to observe their partner's movement, and that this, rather than the pupils inability to see, was the cause of the 'thin' recordings. Despite this improvement in self-assessment, Ellen was unhappy with the type of performance which the pupils were giving. "Technically, each separate /

separate movement is a little bit better", Ellen explained, but there's no flow, there's no life in the dance. She claimed "These kids are so busy analysing separate movements that the whole thing is stilted - they look like puppets on strings". At the same time she explained, "I don't want to turn my back on technique just when they are understanding it". She resolved the problem by deciding to concentrate on teaching sequences of movement rather than on technical training.

Ellen hoped that this move which would influence both the performance situations (the content would be changed from technique practises per se to sequences of movement with a stress on technical performance) and the assessment situations (the organisation was to be such that pupils had non-dancing time to observe) would alleviate this situation.

The effect of the analysis on the performance of the dance was an unanticipated problem but one which, Ellen anticipated could be resolved by incorporating specific teaching in the next phase which centred around the use of the leaflet 'Looking at Dance'.

LOOKING AT DANCE

This booklet is to help you OBSERVE different movement patterns and to record what you see . Sometimes you will be able to check your findings on the video. If you find that these are different i.e. the things you 'feel' and those you see, then explain this to the teacher and ask her to check the recording for you.

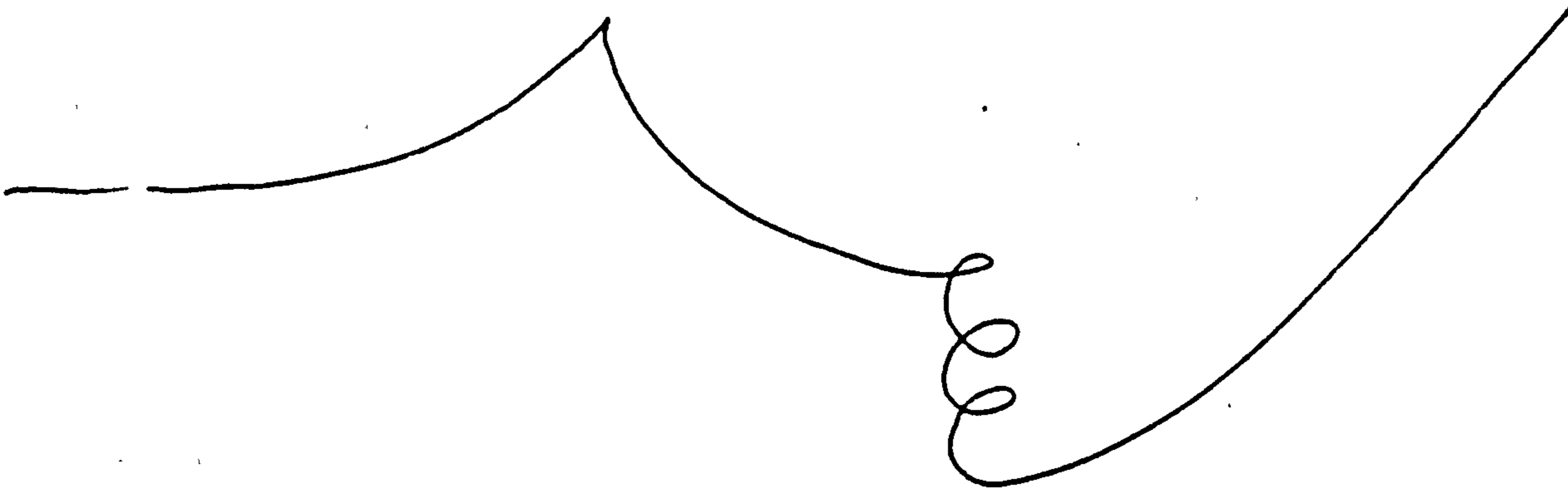
You will notice that the code is made up of the first letter of each name. Try to memorise what the letters stand for, so that you can make your notes quickly.

Please ask if anything is difficult for you.

1. Write the names of the movements in your sequence - for example ...

TRAVEL and JUMP and SPIN ON THE FLOOR and RISE TO STRETCH

2. Draw a graph of the pattern your head makes.



CODING

On your graph, code

Mark (F) at the FASTEST part of the sequence.

Mark (S) at the SLOWEST part.

Mark (St) at the part where you need most STRENGTH or POWER.

Mark (L) at the part where you feel LIGHT.

Mark (H) at the part where you feel HEAVY.

Mark (C) at any part where you have to be CAREFUL of yourself.

Mark (B) at any part where BALANCE is difficult.

Mark (GR) at any point where you have to GET READY for the next part.

Mark (Sp) at any point where you have to judge the correct amount of space.

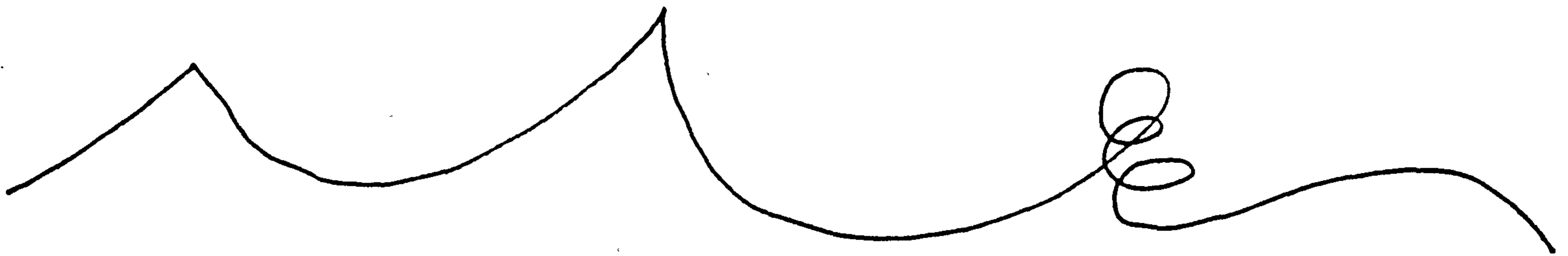
Mark (R) at any point where you have to think about the rhythm.

Mark (*) at the part you did best.

Mark (!) at the part you couldn't do.

Finished? Go and practise(!)

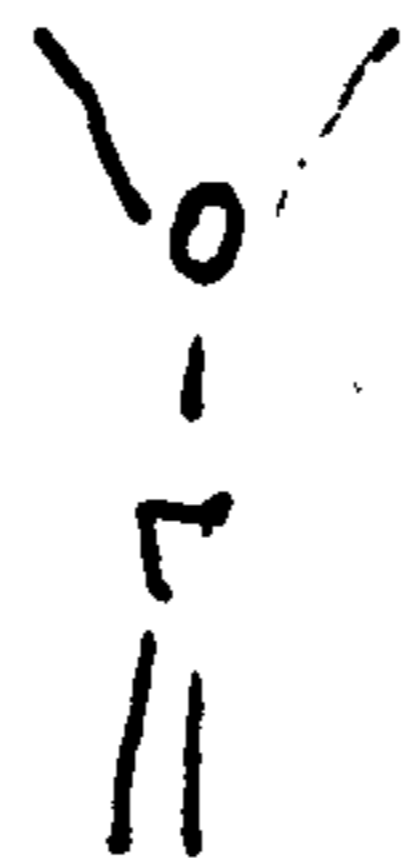
(1) JUMP and JUMP and WHIRL and FLOP



CODE

Mark a Friend's Code

(2) CRUMPLE and STRETCH and BALANCE BE STILL
ON THE SPOT

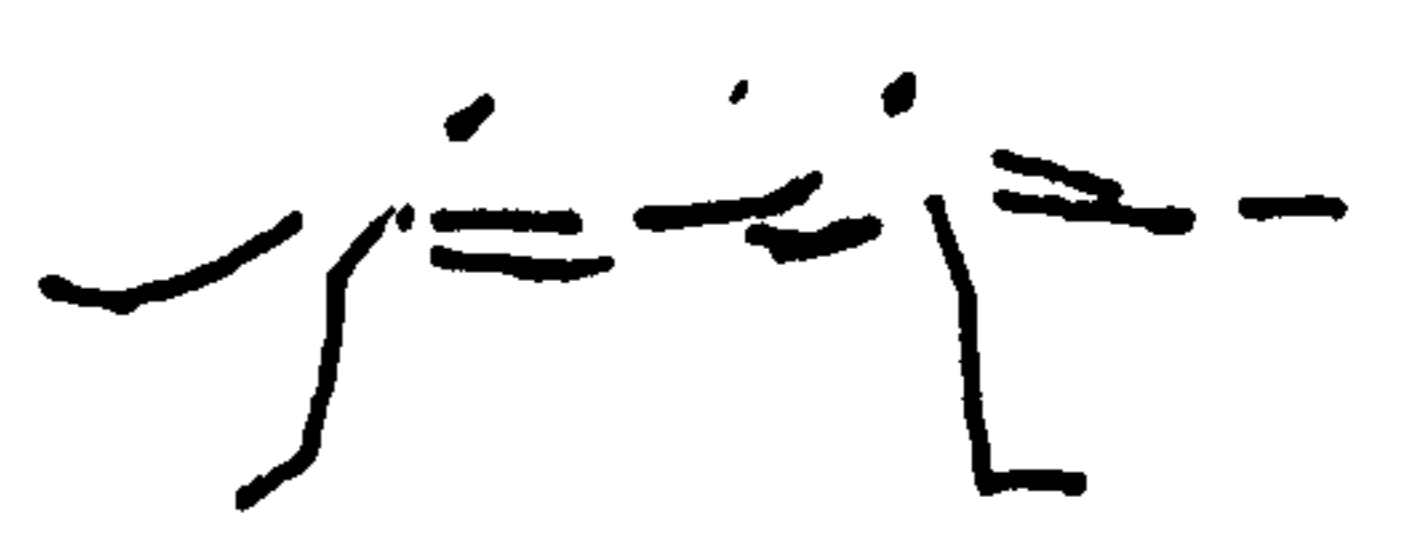
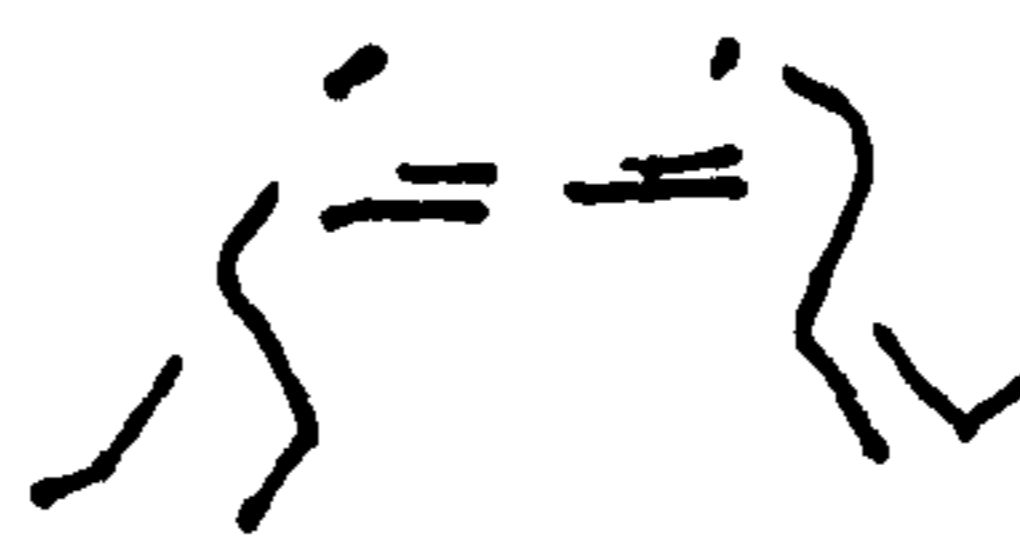
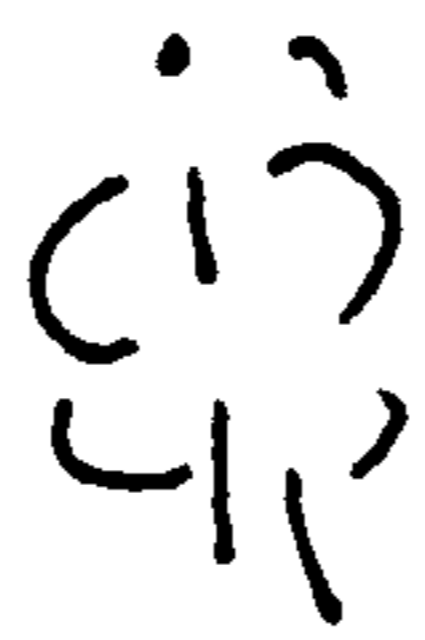
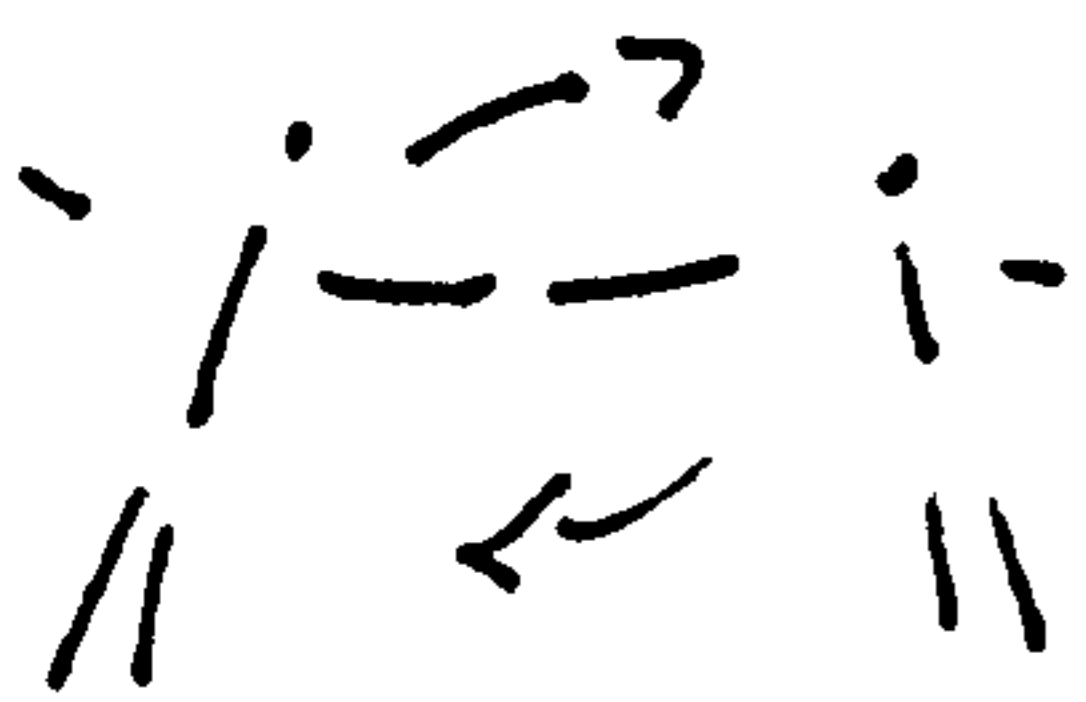


CODE

Mark a Friend's Code

(3) In Twos

SPIN and WHIRL and PULL and BALANCE

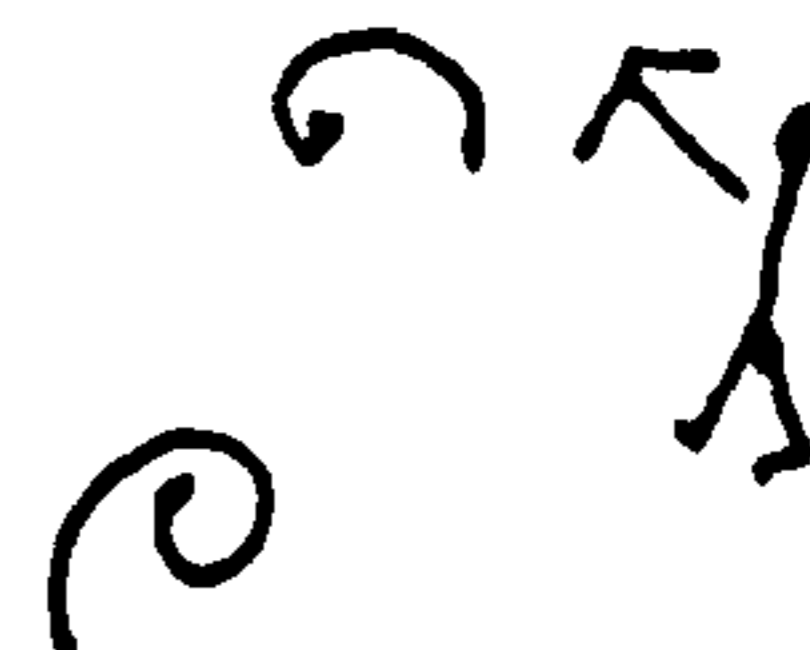
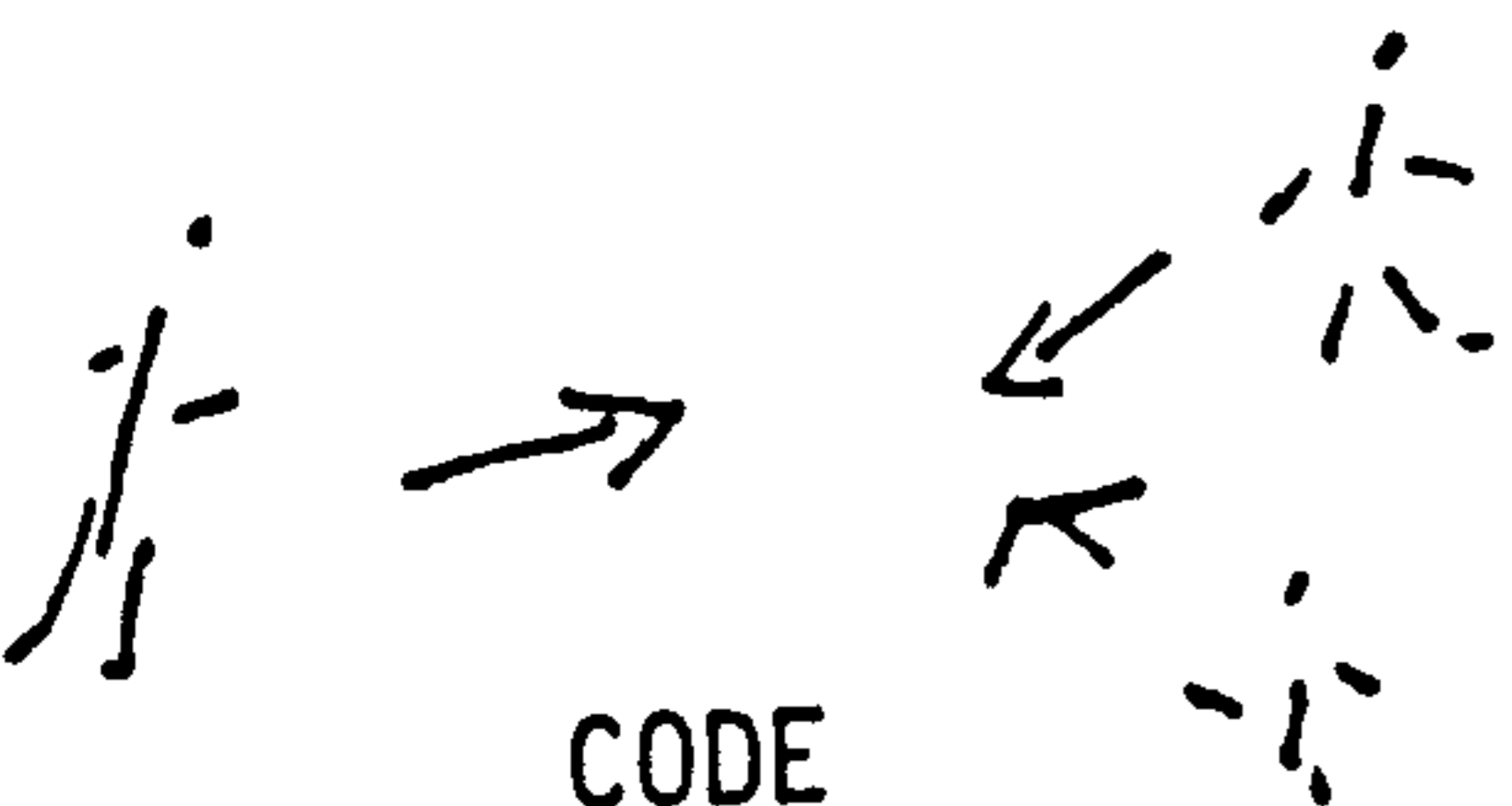


CODE

Mark a Friend's Code

(4) In Threes

RUSH TOGETHER, and PULL and LOWER, ROLL, RUSH

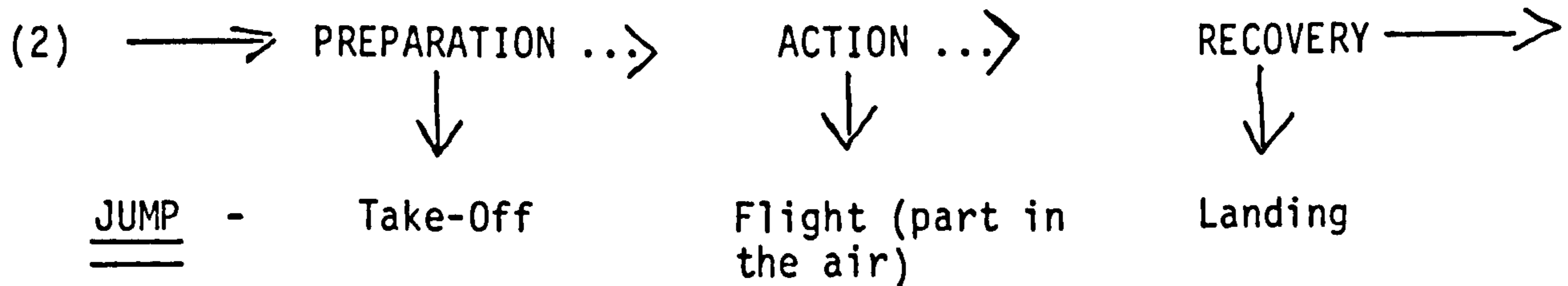


CODE

Mark a Friend's Code

Now we are going to look carefully at each part.

- (1) The action may happen on the spot, or may travel over the floor, above the floor (jumping) or go into the floor (pressing spinning low). Each action had three phases.



Preparation:

- Is the pattern of the jump to be high or long?

. . Is the take-off from one foot or two?

What is the body shape? Long or curved? Is there any change just before you go into the flight?

Action - In the air,

What shape is the body -

Do the legs make a certain pattern? Draw it.

Do the arms help the jump?

Is the position of the head important? How?

Recovery - Meeting the floor again,

What shape is the body?

What happens as the feet meet the floor?

Is the recovery joined to the preparation of the next preparation?

Do you have to make any adjustments to fit the movement into the next? What?

Component 3 Looking at Dance

This component, which was planned mainly to give the pupils opportunities to dance phrases of movement and to self-assess their performance in these sequences was also constructed so that data to answer research question 3 could be gathered. This question asked "Would self-assessments and peer-assessments match and if not how would the discrepancies be resolved?"

Before any recording took place Ellen taught a number of sequences to the class emphasising the types of movement which were involved and especially the transitions which were necessary if one movement was to flow into the next. This was a very different experience from the technical exercises previously practised where the emphasis had been on how each movement had been executed in terms of placement and precision.

The sequences were fairly short and fitted a phrase of non-metric or breath rhythm so that the pupils could appreciate that the movements were linked together without pause although each retained its intrinsic character. Once a number of such sequences had been practised as a class activity then the pupils were asked to consider the code on P1 of the leaflet and to try analysing the given sequence.

The idea of drawing a graph was devised as another means of emphasising the flow of the movement. Ellen explained the procedure to the pupils as "tracing out the pattern of the dance". She asked the pupils to "imagine the room is in darkness and your eyes are luminous - draw the pattern an onlooker would see". The pupils tried this for several movement sequences before the coding was superimposed on the graph. The sequences purposely covered quite a large floor area to encourage the pupils to draw a flowing graph.

The code contained the dynamic emphases in each movement phrase, and the pupils additionally had to make assessments about the success of their performance /

performance by identifying the parts they were 'best at', and the parts 'they couldn't do'. As they coded Ellen explained that not all the items would be appropriate for each phrase and that they should choose only those which were important.

The next stage was to involve peer-assessment. The pupils coded their own movement and then their partners. This was firstly to show that different dancers naturally imposed different stresses or dynamic emphases on any phrase of movement, and secondly to highlight either the similarities or the differences which the dancer and the observer felt or saw. The sequences were arranged so that solos duos and trios were involved.

At this juncture it was essential that the video camera recorded the pupils' performances so that these similarities and differences could be discussed and possibly resolved in the light of the concrete evidence provided by the film.

Self-Assessment:

Although Ellen did not remind the pupils of the specific technical elements such as placement of feet as they practised their sequences, she was sure that the technical training had helped most pupils to perform the movements well. The improved performance which Ellen had expected but which had not been apparent when the pupils moved from the technical exercises into the dance became evident at this time. Ellen recognised that this development was really an intermediate step between the exercise and the totality and complexity of the dance and she was now able to discern positive transfer.

She claimed too that the careful technical analysis had helped the pupils in the process of self-assessment or more accurately, in the process of analysing movement patterns. This claim rested on the perceptive analysis /

analysis which some of the pupils were able to code on their movement graphs. Several pupils (on P1 of their leaflet) coded that balance was difficult in the spin. Ellen claimed that "before the technical training, they would never even have considered balance in a spin". And alongside (B) they had coded (GR). They were able to explain that the spin had to be balanced so that they could control the speed and 'get ready' to rise into the high level stretch. While not all pupils could code or discuss at this level, only or or two were restricted to marking the (F) and (S) and (GR) codes. These factors did appear to be the simplest and in the sequence of coding most pupils marked these first.

The weight factors of strength, lightness and heaviness caused most problems. The dynamic analysis had not been included in the technical exercises. To attempt to overcome the problem, in the solo (on P2: 2 of the leaflet) which followed the pattern and the rhythm of 'Crumple and Stretch and Balance and Be Still', Ellen attempted to have the pupils feel the changes of weight which were inherent in the phrase. After a number of explanations and activities to show heaviness (including swinging arms in a pendulum-type movement) most pupils admitted that they could feel heaviness in the action 'crumple', but apart from one or two recordings of (H) in the 'roll' in sequence 4, this factor was otherwise omitted. Strength was another factor which was difficult, but this became more straightforward after the pupils had experienced the tension in the 'Pull' (sequence 3, action 3). Lightness (L) also featured rarely. Some pupils had interpreted lightness as being "the time off the ground in a jump", they found it very difficult to appreciate that this was a quality of movement, and could not feel it in action.

Given these recordings and these new awarenesses Ellen considered that she could refine her claim 'that the pupils could be taught to use technical criteria' to 'using technical criteria and some dynamic criteria'.
This /

This activity had helped Ellen discover 'what criteria pupils spontaneously used and what criteria they could be taught to use', it had contributed to the confirmation of the first sub-hypothesis.

Peer-assessment

Ellen was anxious that the pupils should appreciate that the dancer's perception and the observer's perception of the same movement phrase did not necessarily match.

To start this activity, the pupils shared their own codes or recordings with their partners - to simply prove that these could be different. Then one dancer moved through a new phrase while the partner observed and coded that movement. Before the dancer read the partner's response, she coded her own feeling response.

The pupils appeared to enjoy this activity. They themselves arranged that the dancer should dance the sequence three times in succession to give the observer time to make the assessments. In the first tries, this plan worked and the interchanges were completed peacefully. When the observers became more proficient at observing, however, they complained that the dancers were changing the sequence each time they performed it. Arguments raged when the observers claimed they saw changes which the dancers could not feel. And although there was generally agreement between the partners on the (*) and (!) codes, i.e. the parts which the dancers could or couldn't do, there were a great number of discrepancies in the estimations of how the phrase was danced.

The video was immediately introduced to find if this medium could help resolve these discrepancies.

Component 4 Using the Video

When preparing the introduction of self-assessment, Ellen had hoped to have the video available throughout the development and to use it extensively in a number of ways. One such way had been to show extracts of high level performance to the pupils to widen their experience of seeing and appreciating dance and to help them build a model for assessment. Unfortunately this did not happen as school funds could not stretch to hiring the films. This meant that the third hypothesis could not be tested.

The other video component which involved the pupils in filming their own work and then assessing it (by visual analysis rather than kinaesthetic) could go on provided the same film was used and re-used. This made the exercise very time-consuming, however all pupils had a turn at being filmed dancing two sequences, and these were used as the basis of their self-assessments alongside the recordings which had resulted from kinaesthetic feedback.

The pupils most immediate reaction was one of disbelief that their feeling image and their visual reality was different. The first acclaimed differences concerned body alignment, "My legs felt straight and they look bent", "I was trying to keep my head up and in the film its poking forward", "I thought my legs were just off the floor in that lying position and they are much higher than I realised", and all the pupils were able to make such observations. Other discrepancies stemmed from the dynamic factors of weight and time. Pupils could see "I didn't make that jump strong enough and it felt strong", or "the spin looks slow and it was really quite fast".

In nearly all cases the self-assessments made by the use of video were much closer to the assessments which the observing partners made. Ellen considered /

considered that this was particularly the case because of these pupils' inexperience in dancing and in assessing kinaesthetically.

The video component was much shorter than Ellen would have wished. She did question, however, whether its earlier introduction or more extensive use would have prevented the pupils kinaesthetic ability from being developed to such a degree.

Her final question to the class "Did the video show that you were better than you thought or worse than you thought?" brought forth laughs and groans and a 14:16 division of results, results which Ellen was not inclined to report as evidence because the question had been asked in a lighthearted way and she did not consider that the pupils answering spontaneously had given it sufficient contemplation.

The other evidence, however, gleaned from the teacher observations and the recordings the pupils made as a result of their self-assessments as well as the commitment shown, was sufficient for Ellen to claim that the main hypothesis, "That as a result of a Course which teaches self-assessment and peer-assessment, pupils would be willing and able to take the responsibility for making judgements about their own performance", had been confirmed.

Answering Research Question 4

"How would this teacher, who had always valued an activity-only programme, i.e. improvement through physical participation, evaluate this innovation which required a great deal of time to be spent on observation and recording?"

Ellen considered that this development had suited this particular group of pupils "because they're not great do-ers". While she appreciated that those pupils had learned a great deal about the theory of dance, she /

she was not prepared to say that other classes would enjoy or even accept this theoretical emphasis. On the other hand, realising that other more experienced classes could "pick up the theory and apply it that bit quicker", she considered that such pupils "could benefit from some self-assessment so that they could recognise their own strengths and weaknesses in the dance".

On reflection Ellen had weighed up the benefits and disadvantages of introducing self-assessment to an inexperienced class. She recognised that this was one valid way of finding what criteria pupils used, she appreciated that progress in practical-ability terms would be greatest for new dancers and that assessing such changes should boost the confidence and thus be a motivating activity for these pupils, however she did feel that much time could have been saved if a class "used to the language of dance had been first choice". She hypothesised that these pupils "could have kept dancing while the filming was going on, and that their observations and recordings could have been made in half the time".

Time pressures apart, she expected the inexperienced pupils to benefit from being taught technical exercises and carefully selected sequences of dance although, as Ellen explained "Its really too late at fifteen for these kids to be introduced to dance at all" and she berated a Curriculum which allowed such situations to arise.

And so, it was difficult for Ellen to evaluate the innovation in completely positive terms. The pupils had certainly recognised the difficulties in assessing dance, they had appreciated that different perceptions of the same movement pattern were possible, they had made increasingly perceptive comments about their own performance.

The /

The pupils had, however, certainly been taught fewer dances than in a 'normal' programme. Ellen decided that "in future I'll try to get a better balance - more dance, less self-assessment for this class, slightly less dance and a bit of self-assessment for the others". She went on to claim that "then the kids'll have the best of both worlds" - an enviable state.

The pupils had more to say, they understood the language of dance, they could use appropriate terminology fairly fluently. From studying the pupils' later entries in their dance notebooks and from comparing the pupils' self-assessments of their work on video and in the second leaflet to her own, Ellen was reassured that these assessments were more compatible with her own. She therefore claimed that for most pupils the hypothesis 'That (by the end of the Course) the pupils' assessment will agree with the teacher's assessment' had been confirmed.

The two situations in which the introduction of self-assessment occurred were very different. In Carol's case, pupils experienced in dance and with a weekly three-hour allocation of time, participated in the innovation. Ellen had a new class of inexperienced dancers and just one hour per week for Dance.

Carol's innovation could therefore house more projects and because Carol knew the pupils, these could be planned in advance. Ellen did not know how her pupils would react, either to dance or to self-assessment, and so her preparations were tentative and the timing of the introduction of new ideas had to be gauged as the course unfolded. Carol had unlimited resources in terms of film and photocopying and unhampered use of video equipment whereas Ellen was severely limited to the extent that she had to change the content of her course.

As important as the practical issues, the conceptual issues were again different. Carol's interest and belief in self-assessment was long-standing, she had been concerned to implement it in an informal way in all her lessons. Ellen, in contrast, was newly concerned with self-assessment, and although willing to try out the development had yet to be totally convinced of its value.

And yet there were similarities in implementing the Courses and in the reactions of the pupils to this new scheme. For although Carol's pupils were experienced dancers they had not been involved in a Course where self-assessments were recorded and discussed.

Both teachers felt the need of a text-book. As none was available both had to be innovative and help create ways of recording self-assessment. In retrospect, both teachers claimed that some improvements could have been /

been made e.g. in the suggestions given and the questions asked. Ellen, in particular, was concerned that the questions asked had influenced the pupils' replies; Carol had more time to cross-check pupil responses from a number of recordings. Especially in the investigation to find the process the pupils went through in carrying out assessment, Ellen realised that her inability to phrase non-leading questions had prevented her from finding out what she wanted to know. There was, however, enough positive feedback for the teachers to reconsider the content of the leaflets and use them again in their refined form.

The most surprising and revealing aspect of the process of self-assessment was the pupils' inability to identify strong and light movements through kinaesthetic analysis and subsequently to adjust the effort factor in their performance. Both the experienced and inexperienced dancers shared this problem.

Both teachers were pleased at the 'honesty' of the replies which the pupils made. They were generally willing to admit their incompetence and on occasion their lack of interest and motivation, as well as showing no false modesty when success was achieved. Both Carol and Ellen considered that being involved in discussing the pupils' self-assessments had enabled them to build a more accurate picture of their problems and concerns and caused them to adjust their teaching so that these might be alleviated.

In conclusion, both teachers claimed that they had come to know their pupils' dance ability really well, "probably better than ever before". They were confident that they could make this claim for each pupil.

Chapter 12

THE CIRCULATION AND EVALUATION OF THE BOOKLET
'CRITERION-REFERENCED ASSESSMENT FOR MODERN DANCE IN SCHOOLS'

Up to this point in the research, all that had been discovered were the reactions of two individual Dance teachers to the possibilities of Criterion-referenced assessment and indeed the reactions of these two teachers when given an unusual amount of support. How idiosyncratic had these reactions and those of the pupils and their parents been? It seemed important therefore, to ask the question, "To what extent have Carol and Ellen, in their different ways of coming to terms with criterion-referenced assessment for dance, provided an adequate framework within which other teachers will be able to perceive the possibilities and realise the satisfactions of using criterion-referenced assessment and articulate and resolve the problems which it raises for them?"

To attempt to answer this question, it was decided to work from Carol and Ellen's experiences and to investigate other teachers' reactions through first introducing them to these experiences by writing and circulating a booklet about them, entitled, 'Criterion-referenced Assessment for Modern Dance in Schools'. (see Appendix 1)

The booklet was to serve two purposes. It was to be a key orienting action to tell teachers about criterion-referenced assessment for Dance and to alert them to the kind of task which implementation involved. Then, if they wished to introduce this kind of assessment it was also to provide an agenda of issues to be confronted over a longer period of time and through actions partly defined by what was said in the paper.

The main hypothesis implicit in such an action was,

"That teachers would be able to identify with the developments suggested in the paper, to adopt these which were appropriate and adapt or reject those which were inappropriate for their situation".

A number of sub-hypotheses were set in relation to the agenda of issues presented in the paper. These were,

1. (a) That teachers would be able to recognise their own 'stance' from the alternatives given in the table on P2, and
(b) that teachers who identified with a particular stance would find that the lists of criteria could act as models or catalysts to help them devise criteria of their own.
2. That teachers would be able to read the 'clues' or partially-determined actions in the paper and take appropriate action, e.g. the paper stipulated that if the teachers wished to assess creative work, then the environment had to be such that divergent responses to a task had been stimulated and practised. The hypothesis suggested that on this understanding teachers would reconsider the opportunities which they themselves had set up, and either retain their original plan as adequate or make a positive move to rectify the situation.
3. That teachers could benefit from the experiences of others and so avoid problems, in particular that of selecting items for assessment that were too small to provide a meaningful description of the pupils' achievement.
4. That teachers would be able to identify other preconceptions and problems in their situation and so gauge the adequacy of the booklet as an aid to the implementation of Criterion-referenced assessment.

The booklet gave a panoramic view of the key issues encountered by Carol and Ellen as they implemented Criterion-referenced Assessment. The hypotheses were set to find to what extent other teachers could adopt the same procedures and find them adequate in their different situations and with their approaches to the teaching of Dance, and to discover what other problems arose to prevent these given solutions from being effective.

The /

The first hypothesis was set to find if having the different approaches to dance set in tabular form (P2) would help teachers both to clarify their own position and to recognise whether they retained one approach in all their teaching or whether it was influenced by the perceived wishes of the different groups of pupils in school. Given that they could relate to the emphases suggested in the diagram, the hypothesis then suggested that they would be able to follow the process undertaken by either Carol and Ellen i.e. to write and expand their criteria (as in the lists headed Criterion Dimension and Criterion Specification) and then select from these lists to formulate appropriate assessment formats for each year group.

The second hypothesis concerned general issues and required transfer of decision-making from one situation to another. Would other teachers, for example, find that changes in their usual mode of teaching or in their organisation of content were required to allow them to assess according to explicit criteria? If so, was this acceptable to them, or were other solutions found?

The third hypothesis specifically concerned the specific items to be assessed. This was retained as a separate hypothesis as it was a 'make or mar' feature of the development for both Carol and Ellen, for once this issue i.e. the 'size' of the criterion, was recognised and resolved, the management and organisation problems were reduced. Would other teachers find this solution appropriate for them? Could they or would they be prepared to make the jump or would they have to go through the preliminary stages of assessing small items?

The last hypothesis suggested that teachers would be able to recognise other features which could help or hinder the innovation in their own schools. Then, by judging to what extent the booklet had covered these contingencies and offered successful solutions, they would be able to evaluate the adequacy of the booklet in helping them to implement criterion-referenced assessment.

These /

These particular hypotheses were formulated because they concerned the key issues which had helped both Carol and Ellen to carry out their assessment strategies. Given that these two teachers had very different approaches and commitments towards the teaching of dance, it was desirable to find how acceptable other teachers found their solutions, because only then was it possible to gauge how useful the booklet would be to a wider population of teachers.

A number of research questions were also formulated both to explore the teachers' reactions to the booklet and to structure the collection of data to be reported. These were,

- 1) What other positions vis-a-vis educational dance do teachers adopt?
- 2) What other kinds of criteria do they consider important?
- 3) What additional problems do other teachers most commonly raise?
- 4) How readily do teachers accept the non-divisive philosophy of criterion-referenced assessment?
- 5) Can teachers (without the unusual amount of support given to Carol and Ellen) devise ways of implementing a criterion-referenced assessment strategy which is particularly appropriate for their situation?
- 6) How do other pupils react to the new scheme?

THE DESIGN OF THE RESEARCH

This development was again based on action-research. The investigation to find whether other teachers, given the help outlined in the booklet, could mount competent criterion-referenced assessment, was also concerned with finding out about the problems which these teachers encountered. This new knowledge was to be used to evaluate the adequacy of the booklet, both as a catalyst and as a useful tool for teachers embarking on the same strategy.

Given that the action, (i.e. the implementation of criterion-referenced assessment), had been complex for both Carol and Ellen, and the knowledge that other teachers were likely to have different conceptions of Dance in School (which would prevent their replicating the experiences of either Carol or Ellen and require them to conceptualise criteria and assessment procedures of their own), it was considered best that the researcher should spend time with each of the new group of teachers. This would allow her to appreciate the features of the new situations (e.g. the dance facilities, the timetables, the pupils' reactions both to the dance and to the assessment), which could facilitate or hinder what could realistically be attempted. The time would initially be spent in discussing the booklet with the teachers to clarify any issues which were causing them concern, in listening to the teachers plan what they were going to do and why, and then, and mainly, in observing the teachers put their plans into action. And in the process of so doing, the researcher would gather evidence to answer the research questions and to test the set hypotheses.

The time-consuming nature of this plan meant that the dissemination of the material contained in the booklet could only be done on a small scale i.e. that only a small number of teachers could be involved. The alternative /

alternative, i.e. issuing the booklet to a much larger number of teachers was considered, but despite the realisation that many teachers would probably be interested in finding out about criterion-referenced assessment, it was rejected. There were two reasons for this. The first was that the information contained in the booklet was based on the experiences of just two teachers. It was envisaged that the evaluations of another small group of teachers would provide useful additional text before the booklet claimed to be in a final form.

And secondly, and more crucially, the large-scale dissemination would have meant that the data to answer the research questions was gathered by means of a postal questionnaire. This method would have prevented any teacher/researcher interaction. It was anticipated, however, that evidence to answer the research questions e.g. question 4, 'How readily do teachers accept the non-divisive philosophy of criterion-referenced assessment', could best be collected by the researcher observing the teachers' actions and reactions over a period of time as they came to understand all the implications of adopting this policy, rather than having the teachers make one response on a questionnaire at a time which might not be appropriate.

And as the usefulness of the booklet was being evaluated, it was important that the researcher should be able to distinguish between the teachers' inadequacies and those of the booklet. The first sub-hypothesis, for example, suggested that 'Teachers would be able to recognise their own 'stance' from the alternatives given in the table on P2'. If this was not so, then teacher/researcher interaction would show whether the teachers had no clear idea of their purposes in teaching dance or whether, indeed, there were other purposes which the table had failed to include. Written teacher evidence reporting 'no' to a questionnaire item such as 'Can you recognise your own stance from the table on P2', could have distorted the evidence by failing to communicate the reasoning behind the /

the answer. And as other research questions considered e.g. teachers' 'other preconceptions and problems', and their 'other stances vis-a-vis educational dance', it was envisaged that the teachers would be able to talk about such issues more easily, more fully, and more accurately, in a discussion rather than by attempting to write descriptions of their experiences and commitments at length. For these reasons the Case Study/ Action Research method was retained.

The disadvantage of a small sample i.e. limited generalisability, was recognised and to attempt to overcome this charge, the schools chosen were Comprehensive Schools in different localities in two regions. This meant that the research situations would be similar to those of many other teachers in terms of facilities, class sizes and possibly in timetabling.

The teachers, eight in number, were chosen by the Advisers of Physical Education who had been approached for permission to carry on the research.

The criteria suggested to the Advisers were that the teachers should have at least three years experience in Comprehensive Schools, that they should have an established programme of Modern Dance for at least S1 - 3, and that they would preferably be aware of and interested in recent developments in assessment. These were set so that the teachers chosen could evaluate the suggested developments in their own situation and have the confidence both to criticise the given solutions and to generate others of their own which were more feasible in their own context.

PLANNING THE ACTION

The booklet was circulated to the eight teachers who were asked if they would be willing to read the booklet and consider its usefulness in their own situation. Then, if it was appropriate and possible, they were to implement /

implement criterion-referenced assessment for some aspect of their programme.

It was explained to the teachers, by letter accompanying the booklet, that they were being invited to participate in the 'second layer' of a piece of research, the purpose of which was to find to what extent their preconceptions and problems in implementing assessment had been considered in the 'first layer'. They were therefore to be 'consultants', to find how adequately the booklet covered the processes of implementing criterion-referenced assessment for their teaching and in their school.

Each teacher was asked if she could allow four visits from the researcher spaced over one term or one block of dance. The first visit was for the researcher to establish rapport with the teachers, to discuss the content of the booklet with them and to clarify any issues which had not been understood. It was also to discuss any plans which the teachers had to develop criterion-referenced assessment in their schools for their programme and for their particular commitment to the teaching of dance. It was to check that the teachers were indeed willing to have the researcher observe their plans-in-action (given that previous communication had been through the Adviser and before the booklet was read and the parameters of the change understood). And given that observation might not always be adequate to allow the researcher to fully understand the action, the teachers were asked to allocate some time for discussion.

It was also to give the researcher some insight into the research situations and some appreciation of the starting points of the teachers involved. It was to find what classes were to be involved and what aspects of the programme were to be assessed. And finally, it was to assure the teachers that the observation and the subsequent recording would concern only the implementation of discussed ideas, that the recording would be shared with the /

the teachers to check their perception of events, and that, in the final documentation, anonymity would be preserved.

The second and subsequent visits were for the researcher to find if the teachers' discussed plans matched their plans-in-action, to observe them in practice, to discuss if and how the booklet had helped the implementation and to judge if, with this amount of help, the teachers could carry out competent criterion-referenced assessment.

Response

All eight teachers replied that they were grateful to have help in considering assessment for Dance. All could visualise criterion-referenced assessment happening in their own situation, and had circumstances permitted, all would have been prepared to try it out. Three of those teachers, however, could not immediately put the suggestions into action. Two had already covered the Dance for the session as it happened only in the Summer - Christmas term. The third was bound by the school to produce a grade for each pupil and was therefore reluctant to be involved in any other assessment scheme.

By the time of the researcher's first visit, however, the five remaining teachers had made tentative plans for implementing criterion-referenced assessment for at least one aspect of their work. All five were autonomous in designing their own dance curriculum. Three were sole teachers of dance in their departments while the other two shared this responsibility in the one school. These two teachers each produced their own content and their own assessments. Despite the fact that they worked together, they had preferred to recognise the fact that they had very different approaches to the teaching of Dance and they had found no difficulty in carrying out their 'separate' plans.

And so the 'second layer' of the investigation was to involve five teachers in four schools, teachers who all had established programmes of Dance. All the schools were large Comprehensive city schools in two Regions and two of these schools were in socially deprived areas. In these two, the school policy required the teachers to consider "the social development of the pupils" and classes were small and co-educational. For assessment, these teachers (two teachers in one school, one in the other) were required to produce a Profile for each pupil but, apart from the proviso that the content /

content was to be phrased in positive terms, there was no constraint on what could be included. In the other two schools, classes were larger and the teachers were free to develop an assessment strategy if they so wished. They were neither helped nor hindered by any whole school assessment policy.

**PAGE
MISSING
IN
ORIGINAL**

Teachers: Joan and Margaret

School: A large Comprehensive, officially designated, "in a severely socially deprived area".

Classes: Joan's class: 16 pupils, Year I (9 Boys and 7 Girls)

Margaret's class: 20 pupils, Year I (8 Boys and 12 Girls)

No pupils had previous dance experience.

Joan and Margaret had persuaded the Head Teacher to allow mixed-sex classes for dance in Year 1. They argued that if social development was the 'hallmark' of the school policy then it did not make sense to segregate the sexes. They admitted that this development, compared to the traditional mode of boys and girls working in separate classes, "had given them lots of headaches", for "one lot try to show off to the others until they settle down", but despite this they were determined to retain this organisation "because we believe it's best for the kids".

These two teachers were particularly enthusiastic about the booklet.

They considered that they could immediately ally themselves with Carol and Ellen - Joan with Carol, Margaret with Ellen. They claimed that they had found the table (P2) setting out the different emphases, very helpful both in clarifying their own stance and in realising the differences between their two approaches. They had, of course, recognised that their content and teaching methods were inherently different but their discussions had ranged around their content e.g. that Joan used "a great deal of drama in her dances", making her approach and her type of content similar to Carol's, while Margaret "liked to know in advance what the end product would be", and "concentrated on trying to get them to do movements well", showing that her approach was similar to Ellen's. They had not, however, considered how these differences would be reflected in any assessment policy, probably because they were not required to report in activity terms. (They had to write a profile for each pupil but apart from the proviso /

proviso that it should be in positive terms there was no other definement).

Both Joan and Margaret considered that had they been in a 'normal' situation, they could have followed Carol and Ellen's processes closely in devising assessment procedures and that they would have selected criteria very similar to theirs. In their own school, however, they claimed that these would require to be rethought "because in this school, it's all about social development".

Joan's experience: Preparation.

Joan anticipated that she could still use much of Carol's framework for assessment "although I'd never be able to cover so much ground". She particularly liked "the discussion part", because "in this school we have to relate to our pupils all the time, and I think that if they saw I was keeping a record, and if they knew they were gaining marks, then that could be motivating for them".

She went on to explain this aspect of motivation, "Although the last thing I'd want is any kind of grading, because these kids would be beaten before they start, they do constantly want reassurance - if they make progress then they've got to let everyone know about it. Sometimes they pretend not to be pleased - if I say 'Well done', they just hoot, but I think underneath they want someone to recognise the fact that they've put a bit of effort in and achieved something". Joan also favoured the fact that the assessment of dance need not be totally "concerned with doing". She explained, "These boys especially are not able to do dance movements well ... and there's no point in saying 'That's good', when it's not because they know fine. But if they see they can get credit for understanding then it might encourage them to listen ... and the understanding could help them to dance better ... if they feel they've been successful, then they'll surely be more likely to try".

And /

And so Joan decided to enlarge a recording chart and put it on the wall, and after she had had a 'discussion' with pupils which showed they had 'understood' then she would record that fact on the format. Her first self-assigned task was to develop this idea. It had originated from the booklet but was developed to suit Joan's situation and Joan's pupils.

As she prepared the format, Joan debated whether to write "what they were to understand" alongside their name. She decided that this would not be advisable. "I thought at first that they could be thinking about the items before we discussed them, but most of them have difficulty in reading, and so anything that involves reading is off to a bad start". She doubted too whether the pupils would "think about the lesson once they were outside the door". She also anticipated that her questions to some pupils would be much simpler than others. "For these children, it would be totally unrealistic to have the same questions ... I'd need to have a separate set of questions for each one". Her aim was that the pupils would become involved in discussing the dance, at however simple a level, and interact with her quietly in so doing. She hoped that recognition of this accomplishment and seeing it recorded would motivate the pupils both to stay involved in the Course and to gain confidence in their own ability.

Implementation

Joan realised both from her own experience and from reading the booklet that this new task i.e. discussing and recording, would be time-consuming and she planned her lesson so that this could happen as the pupils were involved in their creative work. She took the class theme 'Finding out about Newspapers' as her stimulus for Dance and relying on the boys' interest in robot dancing, she built a series of lessons around the machinery /

machinery involved in printing, and the news items reported in a daily newspaper - sports items, fashion news and calendar events such as the Chinese New Year. The class worked in unison on 'The Machine Dance' and in small groups on their chosen news topic.

Joan found that during this time i.e. when the small groups were working on their chosen themes, she could approach individual pupils, ask them questions particularly relating to their own dance and record their 'star' on the format, which soon became known as the 'Star Chart'. She was aware that she was recording very small and unrelated items on the chart and given the recorded experiences of Carol and Ellen, she was aware of the inherent problem of such a scheme. She explained "I realise that when I look at the chart and say to myself - 'What do all these stars mean, what do the kids really know, it won't add up to very much ... maybe I won't get past asking about the music with some boys I might have to ask very basic questions about unrelated issues to find enough simple questions ... but that's all I can do ... I've got to keep the questions simple ... its not even so much what they say as that they have been prepared to say anything!" And so, for social reasons, this planning was in direct opposition to that suggested in the booklet.

After a few weeks Joan found that she could add a 'Performance' Star Chart alongside the 'understanding' one. She had anticipated that the girls would mainly appreciate this but in effect the boys 'into' robot dance and break dance, which fitted the machine theme, became enthusiastic too. Many pupils were anxious to show their dances, urged her "to see if its better", and gave a loud cheer when their 'star' was recorded! Joan was extremely pleased with this unexpected development but she was reluctant to claim that "it would last". She considered that the theme 'machines' which had allowed Break Dance and Robot Dance to be 'legitimately' included had /

had biased her results. She did not anticipate such enthusiasm with another theme.

The 'Star Charts', "were popular for a while", and Joan was sure that the idea had helped her interact with the pupils and that they had "relished the notion that someone in authority was actually writing down that they had been successful". But after a few weeks "the charts didn't seem to matter any more ... the kids had lost interest ... I even found myself telling them that this (i.e. making the charts) was helping me to make up their report - that was trying to use the charts as a threat - and I didn't really mean that, but they were back to caring about nothing".

Joan was very disappointed that her scheme which had seemed to have such a bright start had foundered. In retrospect she identified her own difficulty "I got to the stage that I was recording stars all the time, I didn't know when I could say - sorry that won't do ... I really had my back to the wall ... and so the kids were getting the stars too easily". She anticipated that for the next session she would try the idea again, but "after everyone has one or two stars, then I'll say "Right, now you've really got to work" ... and record far fewer stars for each pupil."

An alternative suggested to Joan at the third visit was that written tasks or criteria might also mean that the stars were less readily achieved and that this method, providing partial reinforcement might sustain the motivating effect of the scheme and also allow her to assess using explicit criteria instead of using those which, in some cases, happened to arise by chance. She considered this scheme but did not anticipate that it could be successful because of the variety of topics she had covered in her discussions. However, she had conceptualised another scheme. She decided that instead of recording 'stars' for the entire length of the scheme, after the first week or two she would record a code e.g. MUSIC = M IDEAS /

IDEAS = I, ACTION = A, so that the pupils discussions with her would be sure to cover a range of topics.

If this was useful, then she might consider writing explicit criteria for her own personal record. She conceded that "I'd have to do that if I was using this kind of assessment for all the classes ... I couldn't remember the results then". This point reminded Joan of the differences between implementing assessment for just one class, and for many, and she doubted whether she could cope with all that extra work.

Had the recording which had been done helped Joan to know her pupils better? Did the 'stars' allow her to write a more technical description of her pupils' work? Joan replied, "Because the class is so small, I think I would have come to know that information anyway, but the discussion itself was very important to me. Because we were talking about the dance we had a 'safe' topic to talk about - I didn't have to worry about personal issues causing offence ... so there were social considerations involved ... and although at the start I found it really hard to think of questions about Dance, gradually that became easier ... perhaps when I get time I'll make a bank of these questions and then put them into categories". She agreed that this could be another way of identifying criteria.

Answering the Hypotheses for Joan

Hypothesis 1

Joan easily spotted her own position on the table, and although she did not use either the range of criteria which had been possible in Carol's situation or indeed any specific item, she had identified with the developments, extracted the ideas and adapted them to her own use.

She also hypothesised that if she had fewer discipline problems to contend with, that she would have stayed closer to Carol's experience.

Hypothesis 2 /

Hypothesis 2

Joan had used several 'clues' from the paper in the organisation of her new development. She arranged her lessons so that sufficient time would be allocated to discussion, she discussed with every child, she provided a positive record of achievement for each pupil. This was a very different organisation from her previous classes when she had concentrated on activity and when her 'friendly chats' with the pupils, taken at random, had concerned non-dance issues.

Hypothesis 3

Joan found that she could sympathetically appreciate the 'mistakes' discussed in the booklet, but argued that mistakes in one situation were not necessarily mistakes on another. After considerable thought and "really not knowing how to make it any different", she had retained her very small items for assessment. She wondered if she was using assessment as a means of social control. She anticipated that categorising her questions into topics might help.

Hypothesis 4

Joan had used the leaflet as a basis for her own distinctive developments. She considered that the booklet, although reflecting very different situations from her own had been helpful in providing a 'model' and in giving her a picture of "putting criterion-referenced assessment into action" - she claimed, "it's the only type of assessment that could possibly work in this school".

Margaret's experience: Preparation.

Although Margaret immediately identified herself with Ellen, "I teach Dance for Performance", when she came to the point of considering specific assessment criteria for each class, she realised that she had very different aims and purposes for each group. "I include all these aspects of assessment", she explained (studying the table) "really depending on what the class will let me do ...but the social criteria are really the most important".

Assessment criteria "reflecting what the class will let me do" was a new perspective compared to the other teachers' choice and Margaret was willing to elaborate. She explained "If I get the pupils dancing and then they say "Miss, this is boring", then I've got to respond to that, I've got to change what I'm doing. It's a big step forward for them to share their feelings and wait to see if I'll respond ... before, they would just rush out the room or create a fuss or shout 'I'm not doing that'. When this happened, I explained to them that I would try to consider what they wanted to do but they had to ask and then I would see what could be done. And gradually I can persuade them to wait a bit before we make changes so that I get some kind of continuity". She was very sure in her belief "If I don't establish rapport with these kids, then no-way will I ever get a dance programme going at all".

When Margaret visualised her dance classes from S1 - SV1, she realised that for each she had "two sets of criteria, both social criteria, and dance criteria", and that the proportional importance of these varied at each year stage, "depending on lots of different factors". She explained that she could make progress 'socially' one day with one pupil "but the next day, maybe something awful happened at home and we're back to him being abusive again". However, in general terms she considered that /

that with most pupils she made enough social progress to allow dance criteria to come into play. "At least after a week or two, when they realise they can cope if they try, and that no-one's looking for miracles".

The idea which Margaret particularly liked in the booklet was "giving the pupils a handout telling them what they are going to be doing in the session". She explained "I think that would be helpful for these children, if I could say 'Here are the things we are going to work on this term', and they saw they were going to be able to do it". She went on to explain further "There would have to be very simple dances which appealed, for immediately these kids will decide whether they will be able to do it or not ... and if not, they won't wait for any explanation ... they're off! They'll just truant". And so Margaret resolved to carry out this idea. She anticipated that if she could discuss a term's programme with each class and then set it out in a diagram, then "we might be able to get some kind of continuity ... then I might be able to establish some dance criteria".

Implementation

Margaret decided that as the pupils "found it difficult to concentrate on one idea for long", then she would have four dances each lasting just two or three sessions, "depending on how we get on". She named these 'Cats Routine', 'Disco Dance', 'East Side Story' and 'Ragtime', titles which, she claimed "didn't give anything away, yet sounded fun ... so that no-one could claim in advance that they wouldn't be able to do it". Then on a wall chart, she and some of the more interested pupils, added cut-outs from magazines and colourful pictures of dancers in stage versions of these dances, decorated pictures of audio tapes, the name of the music used and the group performing, so that a colourful collage was built up.

She /

She discussed the programme in very general terms with the pupils and asked for their help with music. She also promised that she would bring the 'Cats' video to school 'once we get our own dance sorted out'. She had also planned her strategy carefully in that she taught a very simple routine and when she was sure everyone could do it, she explained that everyone had been successful and that as all the other routines would be based on these same movements then 'everyone had proved that they could manage the course successfully'. This gave them confidence, I could see some of them relaxing and gradually most of them tried to do the steps without clowning around so much".

Margaret found that although she still had discipline problems, "if I had a programme to stick to ... one that they'd agreed ... then I could get the lesson started and there wasn't the same amount of disruptive behaviour at the start. Her social interaction was gradually able to concern discussions about the dance in hand.

By the time the third dance was underway, Margaret claimed that she could now "begin to think of setting dance criteria" and she reconsidered those selected by Ellen. Although she thought that "these criteria are far too demanding", she considered that she could now use the lay-out to set out ideas and then provide a checklist of points for assessment. With this in mind she had started tentatively to mention assessment to the pupils. She began "by putting the horse back to front", explaining to the pupils that they "had done so well in their dance that she was going to write about how much progress they had made in their Profile - which would go to their class teacher and the headteacher before it went home". She provided a range of significant people who would be interested as not all parents would be prepared to applaud. This she did and, assured of success, "more people than I thought were interested in what was written".

Given /

Given this encouragement, Margaret anticipated that she would be able to "write out routines and use these as 'proper' assessment schedules for the last dance of the four". This dance was 'Ragtime' which had three 'main' routines similar to those which had been popular in the earlier dances and which the pupils knew they could do. Margaret now wrote these out and explained to the pupils, "By the end of the term, you have to choose your 'best' routine and show me you can do it well".

And as each routine was learned she asked the pupils "What are the important things which will help you to do the sequence well?" and she added these 'criteria' to the wall chart.

In the actual assessment, the three groups of pupils performed their chosen routine one after the other. Some were confident, others were reluctant but all stood up and completed their task. Margaret regarded this as "quite an achievement, even although some pupils could hardly be said to be dancing".

Margaret considered that given this experience, she would be able to define more specific criteria and therefore "carry out criterion-referenced assessment properly" in her next attempt.

Answering the Hypotheses for Margaret

Hypothesis 1

Margaret, like Joan, easily identified her own position on the 'purpose' table (P2 of the Booklet) although her preferred position i.e. to teach dance as a performance art was less possible than her actual position, which involved aspects of dance as therapy and as recreation.

Interestingly she appeared to read the table as a hierarchy, in that these other 'purposes' were stages on the way to the ultimate achievement of being able to teach dance as a performance art.

Margaret /

Margaret had not found the booklet helpful in suggesting social criteria but she had realised that these did not really reflect achievement in dance although their fulfilment was important in allowing the dance programme to go ahead. She had developed her own dance criteria late in the programme: She had based her assessment on Ellen's idea of a checklist.

Hypothesis 2

The most vital 'clue' for Margaret had been the preparation of a handout which allowed the pupils to see what lay ahead and which gave them confidence that they would be able to meet the requirements of the Course. From Carol's range of criteria she had extracted the idea of involving the pupils in choosing their own music and the pupils had been receptive to this idea, but otherwise Ellen's idea of organising a summative assessment situation was the one which was put into practice and the one to be developed.

Hypothesis 3

Initially Margaret had had the same task as Carol and Ellen, i.e. to 'sort out' her implicit range of criteria so that she was clear as to which reflected dance issues and which concerned other non-dance aspects of the programme. Margaret claimed that Carol's definition of social competence i.e. 'the manner of participating and interacting in group activities' had helped her to differentiate between social criteria e.g. 'speaking reasonably quietly and directly to the teacher' and social criteria within the dance. This, Margaret claimed, was an important distinction for her because it allowed her to distinguish between 'dance' and 'social' criteria and subsequently choose those that were significant for the dance.

Hypothesis 4 /

Hypothesis 4

Margaret had immediately identified problems in her situation which had prevented her from directly using the suggested criteria. She found the booklet inadequate in not providing help for classes with "real discipline problems" and in not listing social-dance criteria as exemplars. Having said that, she added that she had been helped in two particular aspects i.e. defining social-dance criteria and carrying out a programme which was assessed. She was now much more familiar with the whole concept of criterion-referencing, and like Joan, she claimed that "no other kind would be acceptable to this school".

Teacher: Barbara
School: A small Comprehensive in a dormitory town of a major city.
Class: 26 pupils, Year 3 (8 Boys and 18 Girls)
 All pupils had dance in both Years 1 and 2; 8 pupils had 'private' dance lessons.

Having read the booklet and considered the possibilities of developing criterion-referenced assessment in her own school, Barbara was in no doubt that the attributes she wished to assess were 'Communication' and 'Critical Appraisal'. She saw her own stance on the purpose table as "definitely somewhere between Carol and Ellen, and certainly clear of dance as therapy or recreation".

She defined her choice of attributes. 'Communication' for Barbara was "the pupils' ability to demonstrate understanding of the task", and she saw no problem in differentiating between the assessment of the pupils' understanding and their practical ability in carrying out the set task. "I can see what they are trying to do", she explained "even although they perhaps don't do it particularly well, I can tell what their intention is".

Carol in this circumstance based her decisions about understanding on discussions with the pupils, thus separating cognitive and psychomotor abilities, but Barbara was adamant that they could be distinguished as the pupils danced. Neither was Ellen's definition of the term, 'Communication' suitable for Barbara's plan as Ellen's interpretation required audience participation. Barbara thought this most unfair. "If pupils are waiting for audience reaction, then a poor response might make the pupils think their dance was uninteresting or dull ... whereas it might be that the audience didn't know what they were looking for ..." Barbara decided that she would prepare a number of tasks which increased in /

in difficulty, and the pupils' demonstration, she claimed, would show their understanding. She elected to do this as her preparation to assess 'Communication'.

A second area of preparation was required to cover the dimension, 'Critical Appraisal'. Barbara saw the development of the pupils' critical faculties as "an alternative to performance". This sounded a much more taxing endeavour than Carol's aim to develop 'an understanding of the link between the stimulus and the dance, and Ellen's occasional showing of video-tapes of Ballet as instances of 'top level performance'. For both Carol and Ellen, appreciation was to lead to greater variety or improvement in performance, while for Barbara it was purely a non-practical activity.

What then did Barbara visualise for this element of her Course? "I feel that pupils should be able to look at dances and appreciate them ... so they have to have some factual knowledge. They should also be able to say not just that they like or dislike a dance but to give a reason why ...". She further explained "I see this Course as a parallel to Music Appreciation and Art Appreciation" ... and "Because there is so much dance on the television now, its up to dance teachers to help the pupils to enjoy it". She determined to have critical appraisal as a discrete element in her assessment plan.

Implementation

a) Preparation of Criteria to test the pupils' practical demonstration of their understanding

Barbara assumed that dance movements could be arranged in a hierarchy, the movement pattern itself i.e. the foundation, being elaborated by the addition of dynamic emphases - time, then weight, then space. In her assessment /

assessment plan, the pupils had to carry out a given task phrased only in action terms - and then demonstrate more complex formations of that task. Because there was no question of rank-ordering, Barbara could watch several pupils at once "and so the assessment happened quickly and easily". She called out a dance task e.g. "Dance across the floor using two kinds of jumps and two turns she then watched the class try that. If a pupil failed to demonstrate e.g. two different kinds of jumps, she generally re-emphasised the point and then asked the whole class to repeat the task. If pupils did not then meet the set requirements they "had not understood", they had failed to satisfy the criterion. The same plan was followed as the movement tasks became more complex. "In this way", Barbara claimed, "I can see when the pupils' understanding lets them down, and also find how many have a sound understanding of dance".

Barbara used this both as formative assessment (the easier phrases) and as summative assessment (the more complex phrases) and found that she was able to write a description of the pupils' understanding. And as the demonstrations obviously required 'dance ability' then for most pupils she felt justified in adding a movement assessment saying that the pupils could demonstrate a number of movement patterns satisfactorily.

Barbara was therefore assessing demonstrations of cognitive and psychomotor ability at the same time. She claimed that her hierarchical ordering of content (i.e. requiring the pupils to demonstrate actions in a simple → complex sequence with dynamic emphases similarly ordered by first involving time then weight then spatial organisations), allowed her to judge when the pupils were no longer able to comprehend the task or alternatively were unable to physically perform it. She did not appear to doubt her own ability to make accurate judgements through observation and did not fear that the two elements might become confused.

During /

During the formative assessments Barbara helped the pupils when they foundered, either by re-explaining the task in terms of what had to be done (i.e. in action terms) or how it had to be done (i.e. in dynamic terms) or by giving specific coaching for poorly-demonstrated movements. This allowed them to practise and try again. In the summative assessments, however, there was no such opportunity. The only feedback was a 'well done' or 'nearly there' or 'practice needed' type of comment. Barbara explained, "When I've to concentrate on the recording, there's no time to pass on the information to the kids". She considered that she would attempt to do this "once I've coped with writing out the formats this year, for they should last for more than one session I'll get some blanks duplicated and that will leave time for thinking about Profiling".

One important question which (due to lack of time and due to the researcher's indecision as to whether this was a relevant issue), was not raised, was that of hierarchically organising movement patterns and dynamic emphases. Barbara had assumed that all her pupils would find time changes easier than weight or space changes. In so doing she had taken-for-granted that all her pupils would learn in the same way i.e. that there was one way to achievement. As a result pupils who learned in other ways were at a disadvantage.

A recording format with assessments made during two lessons is now shown.

ASSESSMENT FORMAT (BARBARA)

	Pupil's Name	Ann	Nicol	Tony	Rachel	Jane	Julie	Morag	Ian	Laura
<u>Dance Task</u>										
Jump x 2	U	✓	✓	✓	✓	✓	✓	✓	✓	✓
Travel forward										
Spin	P	✓	✓	✓	-	✓	-	✓	✓	✓
<u>Time Change</u>										
Travel quickly	U	✓	✓	✓	-				✓	✓
Spin fast → slow	P	-			-				✓	✓
<u>Weight Change</u>										
Travel lightly	U	✓	-	✓			✓		-	
	P	✓	-	-			-		-	
<u>Space Change</u>										
Jump long then high	U	✓	✓	✓	✓	✓	-	✓	✓	
Travel directly										
Spin wide	P	✓	✓	✓	✓	✓	-	-	✓	
<u>Dance Task</u>										
Tilt, tip	U	✓	✓	✓	✓		-	-	✓	✓
Fall, extend	P	✓	-	-	✓		✓	-	-	✓
<u>Time Change</u>										
Tilt slowly	U	-	✓							
Tip quickly Extend very slowly										
Fall quickly	P	-	✓							
<u>Weight Change</u>										
Show strength in the low extension, lose strength	U		?							
	p		✓							
<u>Space Change</u>										
Extend narrow → wide	U	✓	✓	✓	✓	✓	✓			
	P	✓	✓	✓	✓	✓	✓			

b) The Dance Appreciation Component

The Dance Appreciation class was held in a classroom with a video. The pupils saw several extracts from current dance performances of Contemporary Dance and Barbara analysed the dances for them. She also explained some basic principles of choreography and lighting as they were demonstrated in the dance. The extracts showed various kinds of dance so that the pupils could learn to appreciate the different types and say, "I like/dislike that because ..."

To assess this component Barbara prepared a paper which listed a number of questions and asked the pupils to make their responses. One extract from a film ran continuously and the pupils were able to extend or amend their original judgements as they so wished. The paper is now shown.

DANCE APPRECIATION

Watch the dance and try to answer the following questions. (You will be given the opportunity to watch the dance several times).

1. How many people are in the dance altogether?

Write down in a list the different combinations of dancers.

Why do you think the choreographer has so many different groupings of dancers?

2. Try to identify and list the directions that the dancers move in.

Do you think any one direction is dominant?

If so give reasons.

It is sometimes difficult to tell which direction the dancers are moving in. Why is this?

3. Do the dancers use any of the following actions?
If so write YES opposite the action in question.

GESTURE	TRAVELLING
JUMPING	LIFTING
CARRYING	TURNING
SPINNING	LOWERING
SINKING	RISING
BALANCING	

Do you think the choreographer has used a large number of actions?

4. What special effects are created by the camera? Explain them in your own words if you do not know the technique involved.

Do you think watching this dance 'live' on stage would be much different from watching it on television?

5) Does the dance involve the dancers working on all levels?

e.g. LOW LEVEL (actions that are close to the floor)
MEDIUM LEVEL (actions in an upright position)
HIGH LEVEL (actions off the floor)

Do the dancers remain working in any one level for more than 30 seconds or do the levels constantly change?

6) Do the dancers have any set/props for this dance? YES/NO

If so, what does it look like to you?

7) Does the set and dance have any relationship to the music?

8) What kind of costume are the dancers wearing? List some of the garments.

Do they resemble everyday clothing or do you think they were specially made to 'fit' the dance?

Are the costumes inkeeping with the set YES/NO
the music YES/NO
and the dancer's movements?..... YES/NO

9) Did you enjoy watching the dance? If so, try to give some reasons. (You might like to refer to some of the answers that you have already given).

10) Do you think the dancers gave a good performance?

What do you think helps a dancer to give a good performance?

Answering the Hypotheses for BarbaraHypothesis 1

Barbara was in no doubt as to her position on the table, but having said that, she had a very distinctive approach which fitted neither Carol's or Ellen's category. However, she allowed that the processes which Ellen and Carol had gone through i.e. identifying their Criterion Dimension and then elaborating the content under the heading Criterion Specification had been most helpful. "In addition to providing a structure for setting our criteria", Barbara claimed that "having the two very different examples (i.e. Carol's and Ellen's) made me realise that I could write a third. It gave me the confidence to follow my own plans. Before, I often wondered if I was doing the right thing. And so the global lists which preceded the specific selection of criteria for each year group had been more helpful than the examples themselves.

Hypothesis 2

Barbara organised the learning situations with maximum efficiency - she knew exactly what she wanted and arranged facilities and equipment in advance. It is likely that these arrangements would have been made without the Booklet, certainly Barbara gave no indication that it had influenced her plan.

Hypothesis 3

Barbara decided on her assessment criteria and planned her lessons around the pupils having the appropriate teaching to allow them to satisfy the set criteria. She therefore avoided some of the problems which resulted from superimposing formal assessment on an existing programme e.g. taking assessment time out of teaching time and failing to complete the programme. She did not follow the suggestion that assessing /

assessing a larger 'chunk' of activity would provide a more meaningful assessment, she considered that making assessments about the pupils' ability to understand and demonstrate short phrases of movement "was enough to cope with". She was not perturbed that these accomplishments might not totally relate to the pupils performing a 'whole' dance, or that the elements did not 'add up' to provide a meaningful description of participation in a dance course. "At the moment", she explained, "I just want to know what each pupil understands".

Hypothesis 4

Although Barbara carried out this assessment by using Criterion-referencing and although in assessing the pupils' understanding of movement terminology she had voiced her relief at not having to say which was 'best', she was not totally convinced that norm-referenced measures were harmful. She claimed that "kids who are better have to get the credit ..." and explained that in the instances where she arranged the assessment so that there was a hierarchical ordering of content there were "definite levels of ability which were simple to see". Similarly with the assessment of the Dance Appreciation paper - she had considered it a learning aid and had "filled in the parts the children omitted so that they could review the film with the completed script", but she also suggested that it could be marked as a test to show a range of scores.

Barbara explained that, given the introduction of Grade-related criteria in some pilot schools, she was unsure of why norm-referenced assessment had been rejected in the first place. She requested an explanation, which was given, but also, and pertinently, she suggested that such an explanation could have been given in the Booklet. She considered that a clear statement of the different possibilities in assessment would have presented a stronger case for the adoption of criterion-referenced assessment.

Teacher: Helen
School: A large Catholic Comprehensive School, pupils travelling
from all over the north side of the City.
Class: 27 pupils, Year IV, all Girls.

Helen immediately claimed her place on the Table as teaching Dance as a Performance Art but later, talking about some of her more difficult classes, she amended this - "sometimes the recreation aspect creeps in ... if I haven't had time to prepare or if its very cold, and the class needs some vigorous activity or if we've got stuck with ideas and want a change, then it's great fun to do a keep-fit routine and the kids love it!" She seemed almost ashamed to admit this, and the last phrase "the kids love it" was said defiantly as if criticism was expected.

This may have led to her concern about setting out the different groups of criteria under headings and in tabular form. For she, like Barbara, had interpreted the arrangement of purposes as a hierarchy with 'Therapy' at the lower end and 'Performance Art' at the 'desired' end of the continuum. She alleged that this "distorted what teachers did" because "you use one set of criteria with one class and another set with another". Helen had no formal, recorded assessment policy and the school did not require her to provide any notification of the pupils' achievements.

She also suggested that more examples of sets of suitable criteria were desirable in the booklet. She explained that in her school, pupils could be in the Senior Classes before they came to Dance for the first time. "And although they are poor - possibly the same ability level as a first year class, there's no way I could teach them the Puppet Dance (Ellen's introductory lesson). This explained her claim "There's much more material needed for each year group".

The next question concerned the type of material. Did Helen want more of the same i.e. criteria devised from the content of specific dances? Did she want audience involvement ... or what? Helen found this difficult but came to the conclusion that what she wanted was criteria closely linked to the abilities which were gradually developed in a dancer. Her self-assigned challenge was to formulate this list of abilities and to derive assessment criteria from these. She referred to Ellen's list of criteria under 'Criterion Dimension' and 'Criterion Specification' and used that as a model.

Implementation

Helen's assessment tasks were to test the underlying abilities necessary to achieve expressive and efficient movement. This ability model, Helen claimed, would help teachers analyse pupils' movements to find the cause of any problem. It was a model for diagnosis. A group of assessment tasks were set at the start of each lesson. They acted as a 'warm-up' and were usually unrelated to the content of the lesson which followed. Helen claimed that basic abilities were "underlying all the activities" and therefore that practise in specific ability-tasks would ensure improvement in dance performance.

She prepared a recording chart for her own use (i.e. not shared with the pupils) and each lesson, during the warm-up she recorded those who found difficulty with each task. She claimed that the individual picture and the class picture of achievement emerged and from this Helen was able to anticipate who would need individual help with a specific dance task later in the lesson. Helen claimed that this was a particularly important feature of this plan. For "in the dance", she explained, "pupils can cover up lots of things they are poor at ... and from the teacher's point of /

of view, it's far more difficult to diagnose problems and find out what's really wrong when all the different abilities are affecting the movement at the same time. She also claimed that this way "the assessment is over quickly ... its ongoing ... and as it happens each dance day, the teacher can recognise progress.

Helen was then alerted to the problems which had arisen with other ability models (i.e. that pupils who could satisfy the ability tests as discrete skills did not automatically dance). Had this arisen in her situation? As Helen had not assessed any of the dance component she "could not be sure" but she "was almost sure that it had not". She gave the reason that most of her ability assessments were housed in dance-type tasks so that there was a close relationship between the 'training' or ability assessment and the dance.

Helen's lists of criteria and assessment tasks are now shown.

Helen's List of Criteria

Criterion Dimension : Criterion Specification

1. AGILITY The ability to move quickly and efficiently ... to be in control of the body in movements which require a change of direction or elevation.
- UNDERLYING ABILITIES Balance, co-ordination, flexibility, rhythm, strength and endurance (less important).
- ASSESSMENT TASK The pupil should be able to copy a sequence of movement specifically composed to test agility e.g. Travel, turn (quickly) travel, jump, hand spin and hold.
2. BALANCE a) The ability to hold a static position with a gradually decreasing base with poise and an awareness of time.
b) The ability to be balanced in flight.
- UNDERLYING ABILITIES Spatial awareness, kinaesthetic sense and strength.
- ASSESSMENT TASK a) The pupil should show a static balance on one foot - awareness of counterbalance, length of time.
b) The pupil should be able to maintain a balanced poise during travelling, jumping and landing.
c) The pupil should be able to regain poise at the end of a movement.
3. ENDURANCE The ability to maintain efficient movement over a period of time.
- UNDERLYING ABILITIES Strength, timing.
- ASSESSMENT TASK The pupil should be able to run and jump across the floor for increasing spells maintaining a poised performance.
4. KINAESTHESIS The ability to know where body parts are in space ... to sustain correct relationships between body parts in movement.
- UNDERLYING ABILITIES Balance, co-ordination.
- ASSESSMENT TASK The pupil should be able to carry out all tasks which show kinaesthetic awareness e.g. lying on back lifting legs 6" from floor, or standing expending arms, legs to 45" angle.

5. RHYTHM
- a) Metric Rhythm : The ability to move in time with an externally-imposed rhythm.
 - b) Breath Rhythm: The ability to move to an inner rhythmic sense, individual syncopation.

UNDERLYING
ABILITIES

Perception (Hearing and Feeling).

ASSESSMENT
TASK

- a) The pupil should be able to keep time to a tambour rhythm, to a set step pattern.
- b) The pupil should be able to compose a rhythmic phrase (breath rhythm).

SAMPLE ASSESSMENT FORMAT (HELEN)

Activity at start of the lesson	Week 1 and 2						Week 3 and 4					
	Agility	Balance	Endurance	Kinaesthetic	Rhythm	Co-ordination	Agility	Balance	Endurance	Kinaesthetic	Rhythm	Co-ordination
Joan Cameron	✓	✓			-	?	✓	✓	-		✓	✓
Fiona Duthie	✓	-					✓	✓		✓	✓	
Leslie Gray	-					-	B	-		?	✓	-
Jane Morgan	✓		-			✓	✓	✓			✓	
Lesley Millar	✓			✓		✓	✓	-			✓	

CODE

- ✓ = satisfactory
 - = unsatisfactory
 B = better
 ? = varying standard in different activities

Answering the Hypotheses for Helen

Hypothesis 1

Helen recognised her stance on the Table as similar to Ellen's but she did not find Ellen's choice of criteria suited her approach to Dance. The idea of setting out lists of criteria under the headings Criterion Dimension and Criterion Specification, she immediately adapted for her own use but the content of her lists was particularly her own.

Hypothesis 2

Helen's process of implementation was so different from any suggested in the leaflet that this hypothesis was inappropriate.

Hypothesis 3

Helen's problem or concern was not that the items for assessment were too small but that they might not automatically 'transfer' so that the pupils successful in the ability tests would not necessarily find that they were 'successful' in the dance. In the time span of the research there was not time to test any correlation - this is a suggested area for further research.

Hypothesis 4

Rather than identifying other problems in her own situation, Helen had instigated a different type of criterion-referenced assessment, based on an ability model rather than an activity model. The tasks for assessment were very specific and Helen claimed that they provided accurate diagnostic information, because the pupils' responses to the tasks were carefully observed. Helen was surprised by the scarcity of recordings on her format. She claimed that if she had depended only on her impressionistic assessment, she would have been able to write much more. /

more. "I didn't realise how little I actually saw I thought I'd be able to fill in all the boxes no bother. I do know more about the kids than is down here but now I feel I couldn't cross my heart and say it was accurate".

After trying out the recording several times, Helen began to wonder if such detailed assessment was necessary for all the pupils, throughout the term. "If a kid copes with the rhythm in different phrases in the first week or two, then recording could be omitted until, and if, she found rhythm a problem". She began to wonder if assessing on an ability model was most relevant for those who found difficulty in completing the assessment tasks to a satisfactory standard.

She also contemplated replacing 'endurance' by 'fine motor ability' which she would assess through the pupils' use of gesture. She claimed that "writing things down was a bit of a bind, but now I can look at things and make improvements rather than trying to carry everything in my head". She also found that "life's a lot more complicated now", and she said that she hoped that she would "have the patience to carry it through".

Teacher: Catherine
School: A large Comprehensive officially designated 'in a socially deprived area'
Class: 15 pupils Year 3 (5 Boys and 10 Girls)

Catherine was very enthusiastic about the booklet, "It really sounds - at last" she said, "as if someone has been in school". She explained, "for I could see all the things that happened with Carol happening in this school". She affiliated her own stance very strongly with Carol's, except that "in this school we have to consider social education, we are bound to report in terms of the pupils' social interaction". She went on to say that the pupils "didn't really cause many discipline problems but that they needed constant teacher support - they weren't prepared to work on their own, they needed non-stop reinforcement ... they would do anything they were asked as long as they were told they were good at it".

Apart from "the real lack of social and motivational criteria" Catherine considered that the booklet was true enough to her situation for her to try it out, as it stood. In addition she would attempt to write and apply some social criteria, for she insisted that she could tell if a pupil was trying hard "I'd be a funny kind of teacher if I couldn't", she explained, "surely that's what teaching is all about ... what about the pupils who'll never be any good ... maybe they aren't built for dance, they'll soon give up if they don't get credit for trying". And Catherine went ahead with this task, using Carol's criteria and recording format.

Implementation

Catherine reported that "the trial had been mainly successful" but she had noted some snags. Her main problem was "how long to stay on the one task with /

with the pupils who are not able to satisfy the criteria". Attempting to stay with pupils who could not meet the different criteria had meant that "there were far too many stages, everyone was doing different things ... and these kids can't go off and practise on their own, every two seconds they want to know if what they are doing is better! They certainly didn't grudge keeping practising at the same bit of work, but they just didn't realise that 'practise' meant more than one or two turns".

Catherine was also concerned about the standard of performance necessary to satisfy the set criteria. Did she apply her own standard or was this written down, 'somewhere'? While she had a clear mental picture of the standard she was aiming for, "dance is a fairly isolated activity ... in games if you get constantly beaten in a match you know your standard's not high enough, but it's not often possible to see ordinary kids dancing - I mean those that haven't had ballet lessons ...". She explained her procedure in the past. "I didn't really worry about standards before I had to write the assessment down", Catherine explained, "I just tried to get the dance done as best's I could ... I honestly didn't realise till I tried criterion-referencing that some of them were so poor ... if they were happy and busy, then maybe I didn't look at their performance too much."

While she saw this, i.e. identifying each pupil accurately, as a benefit, she also wondered "if in the long run the kids wouldn't improve just as much by having lots of different experiences rather than practising just a few". She questioned whether dance was ordered in a hierarchy.

The only other snag was that the assessment according to Carol's explicit criteria "took far too long". "Maybe I'll get quicker, maybe I shouldn't spend /

spend so long being concerned with the standard, but I had to spend too much time assessing if I was to honestly record in all the boxes".

By this time, Catherine hadn't "got round to the social criteria" and this was her task for the last phase. Again she took the idea of identifying the dimension and then writing the specification.

Catherine explained that she had chosen her criteria "as things pupils might reasonably be expected to do". However, when she came to assess them i.e. to record having seen that behaviour in action, then the task was much less straightforward than it seemed. This was because her pupils rarely evidenced stable behaviour - "one day everything would be plain sailing and a pupil would interact happily, and the next he would be upset and be really rude ... either to me or usually to his pals ... I could take a general picture over several weeks, but it was difficult to pinpoint these things happening on one day".

A benefit Catherine did find was that the exercise had provided her with a list of positive comments which "helped when it came to making up the pupil's profile", when "she selected phrases to fit her general impression of the child".

Catherine's List of Criteria

Criterion Dimension : Criterion Specification

1. Interaction The pupils should interact in a friendly manner with at least some of their class mates and not be objectionable to the others.

The pupil should be willing to try new activities as part of a group.
2. Communication The pupils should be prepared to listen and discuss, to put forward suggestions and ideas, or to express disappointment in a reasonable manner so that the source of the problem can be discussed.
3. Co-operation The pupils should be prepared to take part in a group activity and share the responsibility of the group's work.
4. Competition The pupils should be prepared to applaud the work of other pupils and other groups if they deserve praise.
5. Conformity The pupils should not interfere with other pupil's work. They should be prepared to change into appropriate kit (provided by the school) for the lesson, and have a shower after the lesson.
6. Leadership The pupils should, on occasions, be prepared to take the responsibility for instigating and carrying on a task.

Testing the Hypotheses for CatherineHypothesis 1

Catherine identified immediately and strongly with the view that Education through dance was "the way for schoolchildren", and she found the criteria chosen by Carol suitable for her Course to the extent that she was able at once to implement criterion-referenced assessment.

Hypothesis 2

Despite the fact that Carol had found this selection manageable with larger classes, Catherine found that the assessment according to these specific criteria still took too long. She blamed her own lack of experience in observing the criteria-in-action to a certain degree but also considered that the pupils constantly distracting her attention by requests to look at their own work was a real problem. She "didn't know how to get the children working independently", she "didn't know if they and she would lose more - (i.e. constant interaction) than they would gain".

Hypothesis 3

Carol's idea of having the pupils self-assess was, in Catherine's view "a totally unsuitable intervention" for her pupils. Additionally in the discussion task "it was difficult to keep the conversation to aspects of the dance". The pupils had "been used to having a chat with me about anything - a whole range of topics - pop, what they are doing after school - and they still do that when I'm trying to ask them about the dance ...". To overcome this Catherine suggested a small number of written questions "not to get them to write answers, but to show them we've got work to do".

Hypothesis 4 /

Hypothesis 4

Catherine evaluated the booklet as 'very helpful'. She felt that its strength lay in suggesting alternatives so that teachers, offered a choice could select what was appropriate for their children. "Even the ideas which couldn't be used directly", Catherine claimed "could spark off others". The main disadvantage had been that the assessment itself "took too long".

Answering the Research Questions1. What other positions vis-a-vis educational dance do teachers adopt?

The effects of the subject 'Dance in School' having no externally-imposed syllabus and no external assessment were immediately reflected in the variety of approaches and emphases which these teachers displayed in their programmes. All were free to design and develop their own courses, given that no syllabus existed and textbooks were few they "were thrown in at the deep end and had to get on with it" ... the alternative, accepted in some schools, being to abandon dance altogether.

All teachers in the 'second layer' or follow-up study, recognised the 'traditional' divisions in Table 2 in the booklet and found these helpful in understanding the derivation of Carol and Ellen's criteria. All, however, used a different balance of emphases in their own school and in three out of the five cases, these changed as the pupils became more amenable to the teachers' choice of content. The change appeared related to the class discipline. If this was poor, then all (except Catherine who did not envisage, nor appear to have discipline problems), and Barbara who had a third year experienced class, were willing to abandon their preferred dance and substitute a 'popular image' session, which on the table would come under the heading, 'Recreation'. No teacher, however, was prepared to stay within this column, in discussion it was revealed that all saw either of the columns 'Education through dance' or 'Dance as a Performance Art' as more acceptable standpoints. The only teacher to suggest any other main heading was Barbara who considered that 'Dance appreciation' could be a separate category; the others were happy to retain those given but valued the freedom to select their criteria from more than one depending on the class to be taught.

2. What other kinds of criteria do they consider important?

The 'other' categories of criteria considered important by these teachers were social criteria (particularly by Joan, Margaret and Catherine), motivational criteria (by Catherine), criteria concerning communication and appreciation (by Barbara) and ability criteria (by Helen).

The teachers emphasising social criteria were the three in the socially deprived schools where school policy highlighted 'social education'. The teachers found it difficult to make these criteria explicit and appeared to assume that the researcher would have a shared and implicit understanding of what was involved. In discussion, Joan and Margaret considered that dance criteria 'took over' once social order was established and anticipated that it might be possible with older classes "to report using only dance criteria". In contrast, Catherine wished to retain social criteria for each pupil in every class.

Similarly Catherine was the only teacher who wished to write about the pupils' motivation and was sure that she could accurately judge whether or not pupils were 'giving of their best'. All, however, were concerned that "the kids get encouragement and praise for the effort they make".

Barbara's stress on communication and dance appreciation was particularly her own in this group of teachers and her criteria were resultantly different from the others and concerned the pupils' factual knowledge as well as their practical demonstration of understanding in the dance. And Helen, again individually, had developed a programme where ability criteria were used as diagnostic assessments. Carol and Ellen's lists had been considerably changed.

3. What additional problems do other teachers most commonly raise?

The problems were very much in line with Carol and Ellen's ... i.e. making the criteria explicit and accurate, justifying the standard at which the set criteria were satisfied, identifying the criteria-in-action (given the distractions in a practical movement situation) and finding time both to carry out the assessment for all pupils and to compile the Profiles for reporting. Additional problems mainly involved organisation, the block system preventing plans from being completed to the teachers' satisfaction.

4. How readily do teachers accept the non-divisive philosophy of criterion-referenced assessment?

Apart from Barbara who preferred the 'high-flyers' to get 'publicly acknowledged credit' for their attainment, the others were all delighted to endorse the philosophy of criterion-referencing. Joan, Margaret and Catherine were only prepared to consider this type because of its positive means of recording, while Helen admitted "though I might go along with awarding grades, because I would want the pupils to be motivated by seeing their improvement, I wouldn't be prepared to give any low grades if the kids had tried". On reflection realising that this was not a valid form of assessment, she decided that criterion-referencing was the only way.

A consideration which also influenced Helen was that in norm-referencing she would have to 'value' one ability against another e.g. the ability to hold a balance against the ability to orientate the body in space. As these skills were not hierarchically organised, it made no sense to rank order their achievement.

And so criterion-referencing was welcomed and endorsed.

5. /

5. Can teachers (without the unusual amount of support given to Carol and Ellen) devise ways of implementing a criterion-referenced assessment strategy which is particularly appropriate for their situation?

The accounts of the developments in the different schools show that four of the five teachers fulfilled such a task. Only Catherine retained a given example to the letter. This was because it appeared to suit her pupils, not because she could not devise another scheme. From the research point of view, having one teacher replicate one of the examples given in the booklet was welcomed as it allowed a 'new' teacher to pinpoint any shortcomings and to find how readily the given plan could be used with other participants.

The other four used criterion-referencing in diverse ways. They all conceptualised criteria for their own programmes, and attempted to assess all pupils according to these explicit criteria. And although they had all accomplished a great deal in so doing, and although they were pleased by their achievement, none of them would claim that, as yet, they were, 'competent' in implementing criterion-referenced assessment.

They were surprised at the practical difficulties which prevented them completing what seemed in discussion to be a straightforward task. Helen was dismayed at the length of time which she required to see the pupils demonstrate whether they had the necessary abilities to dance the assessment task. This prevented her completing her recording in the allocated time. Margaret and Joan found that distractions involved in keeping discipline, and the pupils' short span of attention prevented them staying with their original plans and that criteria, set early could not be retained. Barbara's assessment, based on a hierarchical ordering of content, required her to /

to reconsider whether this was fair to all her pupils, while Catherine had organisational problems (e.g. how long to spend helping pupils reach a satisfactory standard), to contend with before she could be pleased with her implementation.

A real difficulty lay in the compilation of pupil profiles. Perhaps it was unrealistic to expect these to be written in such a short time. Certainly the teachers avoided getting it done. As this became apparent, the researcher realised that providing examples of Profiles in the booklet could have been helpful, although none of the teachers identified this lack. These had not been included because it was feared that they might be limiting by suggesting to the teachers that these were the only kinds of comments that were acceptable, because they were very personal descriptions which would not necessarily 'fit' another pupil and because a breach of confidentiality might be suspected. In retrospect, however, these were acknowledged to be fears which could have been overcome by giving several very different examples and by changing names to prevent individuals from being recognised.

The teachers had all gone some of the way towards implementing a successful criterion-referenced policy and they all had ideas for developments which would take them further along the path. They all welcomed the booklet as a reference document and as a source of exemplars. Four out of five preferred the challenge of "making up something for themselves". They would have "hated just to repeat" the described work. They had derived "a good deal of satisfaction" from trying out the new ways and they "were pleased that they were now in the forefront of all the new developments".

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6. How do other pupils react to the new scheme?

Joan and Margaret's pupils were initially enthusiastic about this new form of assessment. The teachers conceded that "it was difficult to get a true picture of the pupils' evaluation" because of the newness of the enterprise and because the teachers' inexperience meant that the implementation had some teething troubles.

Some of the other older pupils, used to the traditional norm-referenced method of assessment in other subjects, were understandably confused by the idea of "assessment and no marks" but "generally", according to Helen "most appeared pleased or relieved by the absence of marks".

All the teachers commented it was too soon to give a valid pupil evaluation. They had been "so concerned with getting the assessment off the ground that they had little time to ask more than a cursory question about how the pupils liked the new scheme". They intended to remedy this in their next attempt. The researcher could have taken the opportunity to do this, but at this early stage refrained in case the questioning was mis-construed as criticism of the teachers' work.

The Limitations of the Follow-up Study

Criterion-referencing had therefore been very slowly developed and evaluated in two situations with Carol and Ellen and had been much more quickly implemented with five other teachers, Joan, Margaret, Barbara, Helen and Catherine. Despite the time-consuming nature of the entire innovation (3+ years) the very small sample of teachers meant that the results could not be claimed as representative of a much wider population. This was a considered decision (i.e. that the researcher spent more time with fewer people) because in this way qualitative data gleaned from both observation and discussion could be checked and reported. The limitation due to small numbers is nonetheless acknowledged.

Even /

Even with the small number involved in the follow-up study, there was not the scale of contact enjoyed with Carol and Ellen, nor was there sufficient time to establish the trust and shared understanding and easy interaction which had happened in the first two schools.

And while some observation of teaching was possible and invaluable in seeing the implementation of the different strategies, both teachers and pupils were aware of and influenced by this stranger in the room. Not all developments could be observed, and this meant a dependence on interview which could only give a 'second-hand' account of events. This meant that the researcher was inadequately reflecting the teachers' perceptions and accounts despite the knowledge that these might be limited or biased.

But the method did allow the researcher to understand the different contexts - i.e. the different starting-off positions of the teachers and their pupils, the developments which were possible and the way the teachers and the pupils reacted to these possibilities. This was essential if such diverse innovations were to be recorded. The question "In what other ways will teachers implement criterion-referenced assessment" remains.

Chapter 13CONCLUSIONS

This chapter has five sections.

Section 1 reconsiders the central questions posed in the introduction to the investigation, and gives a resume of the findings which provided answers.

Section 2 explains the major themes which arose as the study was underway. These were 1) The question of time - what teachers have time to do, and 2) Self-assessment.

Section 3 re-examines the research method chosen for the study. Firstly it considers my practice as researcher and asks to what extent the rules which people have formulated for conducting action-research were met. In the light of the claims made, it then asks whether this was an appropriate choice of strategy. Finally, in considering the adequacy of the procedures and rules for doing action-research, it asks whether this can be designated a rigorous, 'scientific' model.

Section 4 recounts the understanding of criterion-referencing in dance education which has been generated as a result of the study and suggest areas for further research.

Section 5 concerns policy issues. It finally asks 'What is the way forward for assessment in modern dance?'

Chapter 13SECTION 1THE CENTRAL QUESTIONS RECONSIDERED

In the introduction to the thesis, the central question of the investigation was set (P7). It asked,

'Can a method of assessment be found which will include a diagnostic possibility (i.e. to give pupils timely guidance and to provide a sense of direction and progress), which will alleviate the fears of the critics (i.e. that assessment in the aesthetic domain will mean that the pupils' dances are assessed as works of art) and yet be rigorous enough to provide an accurate picture of assessment for each pupil?

Criterion-referenced assessment was then postulated as a means of assessment which would satisfy these criteria and the investigation set out to find if this was so. In addition, the questions of whether the assessment strategy could meet the requirements of two teachers who had very different conceptions of dance and whether it could be competently implemented by them amidst the pressures of everyday teaching were posed. These were asked to test the appropriateness and the realism of the assessment for modern dance in education. And given that some progress in implementing the strategy could be made, the last question concerned generalisation. It asked, 'Could other teachers without the extensive and unusual amount of support given to Carol and Ellen, nonetheless use their findings (in the form of a booklet) to facilitate their own introduction of criterion-referenced assessment in their own contexts and for their own pupils?'

Before the research began, the task of implementing criterion-referenced assessment seemed relatively straightforward. After all, the pressures for both teachers and pupils implicit in rank-ordering had been removed. Now the teachers 'simply' had to define criteria, judge whether their pupils had been able to satisfy them then write their findings in Profile form.

The /

The teachers' first attempts at defining criteria showed how false this estimation had been, and our continued expectation that 'the next bit would be easier' was similarly misplaced. Despite the difficulties, however, our belief (from reading the literature on criterion-referencing) was that this strategy would be appropriate for both the pupils and the dance and this proved true. For, by the end of the investigation, it was possible to claim with conviction that criterion-referenced assessment was a beneficial and highly acceptable method of identifying, 'measuring', and communicating the pupils' skills and competencies gained from their modern dance experience in school. This was the evaluation of all the participants, i.e. teachers pupils and researcher. Had, then, all the criteria set out in the central question been met?

The first, the diagnostic element, was not only a possibility but a very central feature of each course. Diagnosis stemmed from the teachers identifying their chosen criteria-in-action. The selection of criteria, therefore, was very important as it determined what was to be seen. But what, the teachers asked, were criteria? What sorts of things should they reflect? Had they only to concern technical competence? If so, what about the pupils who couldn't 'do'? And surely in school, a dance course was not just about dancing the dance? Such questions show the difficulties which faced Carol and Ellen. Defining criteria was complex. This was even more so for those teachers of dance for they had never been involved in any formal assessment strategy which required them to make their criteria explicit. And so 'criteria' came to be defined as 'the important things I want my pupils to be able to do as a result of their taking part in the dance course'. Carol and Ellen had very different conceptions of what these things might be, but similarly claimed to be 'overwhelmed' by the task of creating order out of "all the important things that I can see in my head".

Carol /

Carol had a particularly difficult remit because she wished her assessment to involve competencies from the cognitive, psychomotor, social and affective domains. Ellen, in comparison, limiting her choice to the psychomotor had an easier task. Both found the task of identifying criteria and structuring them into units facilitated by firstly writing a fairly random selection of criteria and then extending and compartmentalising them under the headings 'Cognitive, Psychomotor, Social and Affective'.

If these compartments were equally full, then the teacher could select from these from each class, considering as she did so whether the balance of priorities which she wished to have was maintained. If a compartment was empty, then the teacher could reconsider whether, indeed, this was a conscious choice or whether the omission was unintentional. If this was the case then it could speedily be rectified in the early stages of planning.

The criteria were listed under the heading 'Criterion Dimension' and then (really because I, an outsider, required to be sure what each of the teachers meant by the terminology they used), they were elaborated under the heading 'Criterion Specification'. This was a challenging and time-consuming exercise but it proved to be the foundation stone of the development. For the lists were referred to as the particular choice of criteria for each class was made. The teachers reported that in visualising criteria which might be suitable they "slotted them in to the right box". What they meant was that they thought hard about the essence of each criterion (e.g. was the pupils' demonstration of choreography really a cognitive or a psychomotor exercise?), and as a result they could be clear about the kind of teaching which would best help it's achievement and the kind of measurement (i.e. discussion or recording or practical demonstration or a combination of these) which would best fit it's assessment.

Gradually /

Gradually, the teachers began to have confidence in writing criteria and in observing them-in-action i.e. making diagnostic assessments. In the early stages, both Carol and Ellen's criteria tended to reflect one aspect of a skill (e.g. 'The pupil shall be able to show poise at the start of the dance and then regain poise through the movement and at the end'). This was a fundamental requisite of being able to dance. In attempting to find whether each pupil could satisfy such basic criteria, the teachers were carrying out a great deal of diagnosis and attempting remediation as soon as the lack of skill became apparent. This was very helpful for the less able pupils.

However, the practice of so doing became an unrealistic burden. The teachers came to realise that identifying and recording these very small criteria for each pupil was unrealistic both in time terms and because of the very limited descriptions which could be reported. And so the decision was that each criterion had to reflect a bigger 'chunk' of activity i.e. a larger domain. If that criterion was not achieved, then the teacher would, in diagnosis, go back to using much 'smaller' criteria until the 'fault' was found.

At this point the teachers, with some surprise and much relief, claimed that 'assessment, then is just the same as teaching'. They did, however, realise that only a selection of what was taught could be recorded and reported and they recognised that this selection should encompass a range of competencies so that all pupils with their different skills could savour success. This was very difficult, but we came to realise that this (i.e. providing a range of dance competencies), helped the validity of the exercise. For it replaced the teachers' previous practice of using compensatory criteria based on their judgements about 'the pupils' motivation' or 'social interaction in the class' for those pupils who could not dance at a satisfactory standard. In their concern to have something positive /

positive to say, the teachers had previously gone outside the bounds of what could be justified.

The recording requirement, although time-consuming, did ensure that diagnosis happened for each pupil. If evidence of seeing that explicit criteria-in-action had to be recorded, then the danger of the quiet, unobtrusive pupil being 'missed' until a mark was required was eliminated. And as this danger was possibly greater in a subject where the pupils were constantly moving around in a large space than in one where they were more obviously tied-to-a-desk, this was a considerable bonus. A similar problem was also resolved, namely that of helping the 'borderline' pupils. The teachers volunteered the information that they realised that, in the past, they could have been accused of concentrating on the "potential As and those that are having real difficulties", leaving out those who fell into the 'grey area of Cs' or the average category.

In using criterion-referenced assessment, however, the pupils who 'just or just about' satisfied the set criteria were at least equally in focus. "Getting them over the border" was an important task.

What then, of the other pupils? What of the high achievers and the 'poor ones'. If the set criteria were inappropriate for them either because they could already cope or because they could never cope, what then? Was criterion-referencing to reflect only mediocre performance and give no true description, or were there to be separate sets of criteria for each pupil ... or what? How long was one to spend on the poor achiever to get them to satisfy the standard, and meantime what were the others to be doing? These were the kinds of questions which cropped up during the implementation. They were not all resolved. It was difficult for the teachers (conditioned to norm-referencing), to remember that the purpose of the assessment was not to provide a range of scores. Nevertheless /

Nevertheless they wished to produce an accurate description of achievement for each pupil. This became less of a problem when the teachers 'got better at' formulating criteria which reflected a chunk of activity which depended on a range of basic competencies being achieved. Their first task was to assess whether or not each pupil had or had not satisfactorily performed this task. This done, then the diagnosis of 'why not?' or alternatively 'what else can they do?' could be made, providing descriptors for the pupil profile. A set of basic criteria was therefore essential. Thereafter extended criteria were a bonus for individual pupils.

The idea of criterion-referencing did not dictate either continuous or summative assessment. Both are compatible with the concept. Both can be used with the same group of pupils. However the nature of the assessment, i.e. setting the standard and assessing whether it had been satisfied meant that there was no question of the teacher having to wait to record the pupils' 'best-only' performance, which conceivably would come towards the end of teaching. This meant that continuous assessment with its inherent potential for timely diagnosis and remediation was always possible. As such it did not require to involve a separate anxiety-promoting assessment situation where extraneous factors such as order-of-performance could affect the judgements made. The first criterion i.e. 'that the method of assessment should have a diagnostic possibility', was satisfied.

The second criterion concerned the type of criteria chosen. Would this assessment (i.e. in the aesthetic domain), require pupils' dances to be assessed as works of art? Would aesthetic criteria e.g. form, unity, design, expressiveness, beauty, be chosen to assess dance in school? The fears of the critics (i.e. that inappropriate adult criteria would be used) proved totally unfounded as the criterion lists were drawn up by /

by experienced teachers as they watched their pupils dance. There was no question of any outside artist setting criteria which were totally inappropriate for the youngsters in school. The criteria concerned the learning aspect rather than the polished performance. The criteria for the pupils' performance were 'freshness' and 'vitality' rather than 'expressiveness'. And where choreographic criteria were used they concerned only the structure of the composition of the dance. In early planning (i.e. in the criterion specifications list), Ellen had anticipated using aesthetic criteria (e.g. aesthetic coherence) but in practice, even for the senior pupils who had had six years of dance, this was too ambitious and was not used. We all agreed that it was important that the criteria were conceptualised in the school setting so that appropriate tasks and realistic standards were set. The teachers found that in schools, they constantly visualised their pupils and their lessons and were less influenced by any outside agency (e.g. those who would assess all dance as art) deciding what 'ought to be'.

The third criterion, that of the 'rigour' of the method of assessment was very important. The concern and difficulties in designing valid criteria have already been described. The difficulties of identifying them in the transient picture which is dance were also acute. But once the process was complete the teachers could tell each pupil, with confidence, "You have achieved ... " and then give an accurate description of that pupil's work.

This concern with validity, accuracy and rigour possibly attributed to the teachers' reluctance to write profiles. In discussions about the formulation of criteria, the teachers and I had come to realise that communication was fraught with dangers of misinterpretation. And additionally, the teachers could not be sure that the recipients of the pupil profiles would understand what /

what they wrote (i.e. the dance terminology). The teachers were concerned that they would not be able "to put across the things parents wanted to know". What they did find, however, was that both pupils and parents were glad to receive this information about the pupils' achievement in the dance class. They sometimes asked for explanations about what descriptions involved but they did not query the accuracy of the assessments made. They were interested rather than aggressive which the teachers had feared." Reconsidering this, however, they remembered that all the descriptions were phrased in positive terms and for everyone's sake, they were glad, that, in criterion-referenced assessment, this had to be so.

These conceptual issues apart, contextual problems too, arose to hamper what could be done and increased the complexity of the undertaking. These were so important that a specific question in the introduction concerning them would have highlighted their significance. The major organisational problems arose from the Block System (i.e. the allocation of a short session of concentrated time to a large number of physical education activities). This arrangement favoured a width of experience rather than a depth study. In this development it also prevented the teachers from having enough time continuously to conceptualise, to implement and to evaluate their strategy, and the pupils from having enough time to improve their dance skills, which by nature are slowly acquired. Where this Block System was in use (it did not affect Carol's SIII and SIV classes), the teachers found that their only solution was to select a very small number of criteria for each group. While they could still make a valid statement about each pupil's achievement, the small number of criteria did not permit much differentiation and the resultant profile was unacceptably curtailed. The teachers were frustrated by this situation, but seemed unable to gain approval for any organisational change.

A similar limitation arose if facilities were suddenly disrupted.

On occasion, examinations were sited in the dance hall, or another class came to share the space on wet-weather days or power cuts prevented the large space being adequately heated for safety or the key to the video cupboard was lost! Large or small, these happenings all caused frustration and disrupted the research. The teachers attempted to foresee these contingencies and find alternative spaces or ask the pupils to bring extra clothing or even to hide a duplicate key. These were admittedly not major issues but they did mean extra planning and extra irritation and added to the teachers' load.

The last question asked if these findings could facilitate the introduction of self-assessment for another group of teachers. Those 'other' teachers, i.e. the teachers in the second layer of the study, were given the booklet and a minimum amount of researcher support. But was this enough? What other help did teachers require? Was the information resulting from prolonged and intensive interaction in just two situations really effective in helping others to implement assessment despite their different facilities, groups of pupils and their different conceptions of what dance in school should be?

And given that these different conceptions of dance did exist, could teachers develop criterion-referenced assessment strategies to reflect them or would these teachers be prepared to change their commitment to embrace an already established scheme? Such questions were particularly pertinent if there was any likelihood of one common mode of assessment across schools.

The findings were that teachers did, to some extent, manage to transfer the happenings in Carol and Ellen's situations and apply them in their own. They /

They recognised the stances which Carol and Ellen represented (i.e. seeing dance as part of a personal, general education or as a Performance Art) and the criteria which were derived from each. They imitated some of the procedures (e.g. listing their criteria under Criterion Dimension and Criterion Specification) which they had gone through in implementing their strategies and took cognisance of the problems (e.g. the choice of criteria representing small items leading to too much recording) which arose. This was helpful.

But these 'other' teachers had other constraints (e.g. the school policy requiring three teachers to give priority to social criteria) and other concerns (e.g. discipline problems). They were also ambitious.

Four of the five wished to devise assessment procedures of their own which would suit their own commitment to dance and/or their own specific situation. This was not only possible but challenging and satisfying for them. They explained that they would not wish to repeat a given set of specific instructions. They wished guidance but not a rigid set of rules.

The teachers identified inadequacies in the booklet (e.g. comparisons with other modes of assessment such as grade-related criteria, no examples of pupil profiles and not enough direct help with assessing attitudes or motivation). They were not all content to accept it as it was. But the booklet had provided enough help to allow these teachers to make their own sets of criteria explicit. It had given them the confidence to try. For although only one teacher replicated Carol's experiences, they had all, with some measure of success, implemented criterion-referenced assessment. And all could visualise improvements for their next attempt.

They were also sure that this kind of help (i.e. a fairly simple text with descriptions of what other people in similar situations had done), was /

was essential, for it had been a source of reference at different stages in the implementation, even although they could not always totally agree that the steps taken were appropriate for their pupils and their programmes. The teachers considered that verbal explanations alone would not suffice as they tended to "forget what had been said". They had to have help which was immediately accessible and which dealt with "ordinary kids in ordinary schools". By this, they meant that the criteria had to be appropriate and the strategy realistic so that, for both teachers and pupils, the enterprise was within the bounds of what could be achieved.

SECTION 2THE MAJOR THEMES ARISING AS THE STUDY WAS UNDERWAY1) What teachers have time to do

Throughout the study, the teachers were pressurised by lack of time, and so it is relevant now to consider what the nature of the problem is.

Traditionally teachers of dance have involved an activity-only programme.

The expectations of colleagues and pupils is that they should be constantly on the floor participating in the dance. They have not been involved in assessment which required more than the award of a mark arrived at by retrospectively contemplating the pupils' achievement according to an implicit, even changing set of criteria. Recording this mark was generally done in non-teaching time. The teachers explained that they did not find it arduous.

But now, the implementation of criterion-referenced assessment demanded both a proportion of non-teaching time (to formulate and write criteria and to compile the pupil profiles), and teaching time (to identify the criteria-in-action and to record the judgements made). Moreover, it affected both what was taught (for the criteria had to be derived from the lesson content), and how it was taught (for the learning environment had to be conducive to the valued skills being acquired). If assessment was not high on the teachers' list of priorities, then they could resent the time it took. And if assessment took this amount of time, then obviously (as teaching time was not elastic), something else had to be omitted from the teaching programme. In the study, the pupils had less activity, or at least less activity where the teacher was 'in charge'. If the teacher was not obviously-in-charge, then there had to be a planned intervention to allow this to happen.

These /

These were critical changes. Criterion-referenced assessment imposed strident demands. These were recognised as the study unfolded and suggestions to ease the time problem were made. One 'solution' was to provide teachers with lists of criteria both to save them the time in conceptualising their own and to reassure them that they had a creditable list. Another was to provide teachers with banks of descriptors to help them compile the pupil profiles. Both 'solutions' suffered from a 'de-personalising' effect. And while these lists could ease the implementation, teachers under stress might select criteria without looking at their individual pupils to see how appropriate they were for their stage of development. They might similarly be tempted to select a descriptor without really reflecting on how it matched the performance of the pupil in question. More positively, teachers might reject such a scheme, preferring to conceptualise and implement their own. Certainly the teachers in the second level study (i.e. those who received the booklet), were ambitious enough and enterprising enough to attempt this task.

The formulation of criteria and the compilation of profiles was a 'one-off' task for each class but the recording was constant. The first two components of criterion-referencing, could, if teachers were willing, be completed in non-teaching time without the pupils' presence distracting the teachers' concentration. But the recording had to be done in class. Very often the teacher would put the recording format aside to demonstrate a movement and when it was required it was at the other end of the hall. Or, engrossed in teaching, the most fortuitous moment for observing and recording the pupil's best attempts might have passed before the teacher remembered it had to be done. Trials of 'leaving recording to immediately after the lesson was finished' were voted "not much use" because memories were short or some disruption prevented the job being done.

Again/

Again, various 'solutions' were tried. To avoid the plethora of ticks on the assessment formats, recording for only the pupils who did not satisfy the set criteria was tried. But, using this method, the record of who had been seen was lost. The idea of delaying formal recorded assessment until the taught skills were seen in the context of the dance helped this problem, but for those teachers who were still at the stage of assessing small discrete skills the recording problem was acute. No successful solution was found. The teachers in the study recorded conscientiously. They completed the 'full job' because only then could they accurately evaluate the realism of the strategy. But they were only using criterion-referenced assessment for a small number of classes. They could not be sure that they could complete the task if all their classes were involved.

2) Self-assessment

For Carol, the idea of developing self-assessment initially came as a 'solution' to the problem caused by the time-consuming nature of criterion-referenced assessment. For, in order for her to rigorously complete her assessment format in her preferred manner (i.e. by identifying her explicit criteria-in-action for all of the pupils as they worked at composing their own dances), she found that she had to plan an intervention where the pupils could be, to some extent, in charge of their own learning. Self-assessment was selected as this was already a competence which Carol wished her pupils to develop and, as video was now available, it seemed as if it could be a novel, stimulating and challenging activity. It was also hoped that self-assessment would provide answers to the kinds of questions Carol wished to ask.

How did pupils assess their own performance? What kinds of criteria did they use? How extensive was this repertoire? Could they articulate those they /

they chose to use? Did all of the pupils make the same kinds of judgements? If these depended on kinaesthetic feedback (the only kind available), how would video extend or confuse the assessments already made? And given that these questions were complex, what problems would arise from attempting to provide answers? Could self-assessment really alleviate the original time-stress or would it exacerbate the problem further? What kind of organisation would be required to incorporate it without totally distorting the dance programme on hand? And what could the 'results' be used for? If the pupils' self-assessments disagreed with the teacher's own, what then? How would the pupils react (i.e. to the knowledge that these were different)? Would this result in clarity or confusion?

By the time that this intervention was planned, Carol and I had no longer any illusions that it could be 'simple' and a great deal of preparation and planning had to be done. There were no texts available on self-assessment in dance and so we had to try to visualise ways of stimulating the pupils to make these judgements (without being too prescriptive and thereby limiting the pupils' choice). We had to attempt to anticipate both conceptual and organisational problems and try to avert them.

Above all we had to ground this development in theory-based hypotheses and plan ways of testing and analysing the developments which occurred.

Ellen's venture into self-assessment was quite different. Her prime catalyst was the discovery, (made after issuing Pupil Profiles), that the pupils' self-assessments did not match her own. The pupils had been 'surprised' at the content of their Profile, the first assessment they had had which provided any detailed information about their achievement. What, then was the root and the cause of these surprises? Why did these discrepancies exist? How could they be understood and resolved? How could the pupils develop the observational skills necessary to make astute judgements and would these, in turn, help their technical performance?

Or /

Or, if such a component was introduced, would the time taken to implement it detract from the pupils' ability to dance? Was self-assessment a 'cognitive exercise' at all (i.e. dependent on understanding concepts, articulating judgements and making valid statements)? Would the skill not eventually and naturally emerge from total participation in the dance? And given our elementary stage in implementing criterion-referenced assessment, what hypotheses could be realistically set and rigorously tested?

These questions were very different from Carol's. Carol's basically asked, 'What do these pupils see?' While Ellen's asked 'How can these pupils be helped to see and accurately assess the technical issues in the dance?' Given that the range and scope of these questions was different, the developments were different too. For Carol had a generous allocation of time with classes which she already knew and with pupils who had experienced criterion-referenced assessment even in a fairly limited form. Ellen, in contrast, had 'new' pupils and a very limited time schedule. This greatly influenced what each could do.

Both teachers, however, made enough "exciting discoveries" which resulted in their claiming that self-assessment should be retained in future courses. Carol found that, over the weeks, the pupils were able to assimilate a range of self-assessments from a variety of experiences and build a fairly comprehensive movement profile. And Ellen's pupils, even in the short time, came, at the very least, to appreciate that self-assessments and other people's assessments of the same performance, could be very different, even in the limited realm of technique.

One 'exciting discovery' which was made by both teachers was that the pupils' self-assessments were extended, even changed when video was introduced. The pupils' perception of their performance made by kinaesthetic /

kinaesthetic feedback did not match that made by visual feedback. The pupils almost invariably saw different things. The pupils were able to have an audience-perspective on their own work, the teachers were able to compare and contrast the feedback from the two sources. And after some practice, the pupils were able to take decisions on the basis of the film. Decisions about what was successful and what required practise, decisions to change or retain the patterns, decisions as to how best to progress. Both teachers could claim that the pupils (as a result of being helped to self-assess) were, to a greater extent in charge of their own learning.

One 'anticipated outcome' did arise, that of disagreement between the pupils' self-assessments and the teachers' own. In the planning stages we were not sure how this could be resolved. In Ellen's case, the set hypothesis, 'That (by the end of the course), the pupils' self-assessments will agree with the teachers' assessments', was confirmed. The assessments were made on technical competence and as the pupils' powers of observation grew, they came to see what Ellen saw. In Carol's case, however, the differences in assessment which became apparent when the pupils assessed their final dance and compiled their own profiles were allowed to stand. These differences in assessment were much less important to Carol than the fact that the pupils had been prepared to make them. This was especially so when teacher/pupil discussions revealed that the pupils' reasoning behind their decisions was both careful and comprehensive. Carol also found that the pupils' recordings provided her with a whole range of diagnostic assessments which helped her pace her teaching. As a result, she was sure that "everyone had benefited from the new plan".

And so, the question of whether self-assessment could be included in a criterion-referenced assessment strategy was answered in the affirmative. The realism of so doing, however, could not be evaluated. For the time saved in this first trial by e.g. having the pupils make decisions for action /

action based on their self-assessments was much less than the time taken for the teachers to design instruments for assessment or for them to visualise and explain the new scheme. However, there was enough positive feedback for the teachers to decide that pupil self-assessment could be developed usefully and appropriately. Once more they were sure "it will be easier when we get better at it!"

SECTION 3THE RESEARCH METHOD RE-EXAMINED

This section is tackled at three levels. The first evaluates my practice as researcher to show how far the rules of conducting collaborative-action research (identified earlier in Chapter 2), were met and how far the criteria were satisfied. In the light of this claim, the second level considers whether collaborative action research was an appropriate choice of research strategy for my contexts and purposes. And lastly the third level evaluates the adequacy of the procedures and rules formulated for doing action-research, and asks whether this method can be designated a 'rigorous scientific method'.

Level 1. An evaluation of my research practice.

The rules which were set in Chapter 2 were,

1. That the actions to be taken were not on an ad hoc basis but were disciplined by theory-based hypotheses.
2. That the teachers were to be involved as co-researchers.
3. That the relative position of teacher and researcher i.e. as a partnership, was to be clarified and reinforced by adopting the teachers' ideas and strategies whenever possible.
4. That action to provide new knowledge was to be taken.
5. That accounts of what happened in lessons (i.e. accounts based on the researcher's observations and transcriptions of tape-recordings), were to be shared with the teachers each week so that discrepancies between the researcher's and the teacher's perception of events might be identified and resolved. This to reduce bias in the reporting of data.

6. /

6. To avoid the researcher seeing only 'what she wanted to see', another member of the department was, at intervals, to act as impartial observer or confidential interviewer.
7. The possibility of generalisation was to be explored.

Rule 1:

1. That the actions to be taken were not on an ad hoc basis but were disciplined by theory-based hypotheses.

The main hypothesis, i.e. 'That criterion-referenced assessment is an appropriate and realistic method of assessment for Dance in Education', was formulated as a result of the information contained in the Literature e.g. (Pilliner (1979), Brown (1980), Glaser (1963), Drever (1983), Ebel (1961), McIntyre (1970), Popham (1973), Satterly (1981)). Given knowledge about the composition of a dance and the very different competencies required to choreograph or perform it, and information about the inherent philosophy and possibilities within criterion-referencing, the hypothesis set out to test if the two were compatible. And beyond the appropriateness of the assessment strategy, the hypothesis queried whether it was a realistic method for schools, i.e. whether teachers with their everyday workload, could implement it in a reasonable amount of time and with an acceptable amount of work.

Other sub-hypotheses derived from the implementation of the strategy e.g. "That the selected criteria would allow assessment in Carol's preferred manner i.e. continuous diagnostic assessment, and in her desired domains i.e. the Cognitive, Psychomotor Social and Affective. This hypothesis was set to test both the flexibility of the assessment strategy (i.e. whether formative as well as summative assessment could be used), and its scope (i.e. whether it could encompass competencies beyond the psychomotor, the most obvious choice for dance).

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The benefits of criterion-referenced assessment claimed in the Literature (e.g. that it can identify specific achievement and give to each pupil "a more honest picture of the adequacy of his own learning") (Drever, 1978) were also tested by formulating hypotheses specifically for this purpose. Both Ellen and Carol investigated whether they could compile this 'honest picture' in a Pupil Profile, and additionally monitored the reactions of the recipients to the new scheme.

The Literature also warned of the unfairnesses for the pupils which could be a hidden part of assessment (e.g. the anxiety produced by a formal assessment situation affecting the pupils' usual level of competence so that an unfair assessment was recorded or the tensions relating to order-of-performance, which again affected performance and assessment), and specific steps were taken to overcome these. To give one example, Ellen purposely re-organised her programme so that 'assessments' and 'performances' were held on separate occasions. She hypothesised 'that a more valid assessment would result because the assessment would more accurately reflect dance factors and be less influenced by interfering variables'.

Additionally, issues in the Literature were monitored although they were not rigorously tested as hypotheses. One example of this was Carol's claim that the pupils were motivated by this new kind of assessment which said 'You have achieved' We had been alerted to this possibility by Rowntree's (1977) claim, that "if comparisons are between the pupils' performance and a criterion rather than between pupils, assessment can be meaningful and motivating for each", but we did not include this as a hypothesis.

And /

And similarly the Literature alerted us to the different selections of criteria which would be appropriate for dance as part of a general personal education and dance as a performance art and so helped structure the lists which were useful to all the teachers in the study. The Literature also made the advantages and disadvantages of pre-setting criteria explicit and justified our use of a re-active model in Carol's school when criteria from a given range were selected after the dance was seen.

And so, the Literature was extensively used. In retrospect, there were other issues which could have been usefully developed e.g. conceptualising criteria, 'to assess the stages a pupil will encounter in the creative process', stages defined by the Joint Working Party for Creative and Aesthetic Studies (1983) as 'investigation, consideration of possibilities, forms of expression and evaluation'. Such a development (i.e. assessing the process of creating a dance) could have provided an answer to Redfern's (1979) query (raised in the Review of Literature, P16) "How are we to know anything about the pupil's experience if not through some product or performance in which features of his experience are manifest?"

Given, however, that criterion-referenced assessment was a new strategy, investigations of that kind were considered to be over-ambitious. They show, however, that important issues for further research remain.

On the one hand, then, the grounds for believing that the actions taken would be successful were explicit general understandings of criterion-referenced assessment and educational dance. And, on the other hand, the successes achieved were not only valuable in their own right, but also contributed to one's confidence in these /

these explicit general understandings. Furthermore, the limitations experienced (i.e. to these successes) were not simply failures but factors which contributed to the development of a more sophisticated body of explicit general understanding.

Rule 2:

2. That the teachers were to be involved as co-researchers.

At a theoretical level, and in discussions to plan the innovation, this partnership model (i.e. researcher and teachers as co-researchers), sounded reasonably straightforward. Certainly the teachers were anxious that they should play a major role in conceptualising and implementing their new strategy. In practice, it was difficult to sustain, mainly because the everyday pressures of teaching threatened to take over from the teachers' researcher-role.

Only because Carol and Ellen were experienced teachers could this co-researcher model survive. They already had successful programmes of dance and so they were not immediately concerned with curriculum development. This could wait. Their experience allowed them to visualise and evaluate the realism of discussed developments. Moreover research in dance was new. They were pleased to be chosen as researchers. They knew that their own career development could conceivably involve research and so, for at least part of the time, they were anxious to discern and sustain the differences between curriculum development and research.

In the early stages, the fact that criterion-referenced assessment was new to all of us and the knowledge that no-one had tried it for dance, helped dispel any artificial and hierarchical barriers.

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The fact that the teachers remained in sole charge of teaching also allowed them to stay in the lead role. And usefully the first important piece of writing, i.e. identifying and listing their criteria for assessment had to be done by the teachers and helped set the scene for future developments.

Despite this, I had to make a special effort not to take over and provide ready-made solutions and materials 'to save time'. This was a real temptation. This would have cast the research into another model i.e. having the researcher as catalyst and teacher as implementor. Theoretical knowledge of this model was a deterrent - along with a real doubt of having the skill to carry it through! A further deterrent was the realisation that despite my expectations to the contrary, I had not been able to accurately anticipate either Carol or Ellen's lists of criteria. This awareness cast doubts on my ability to provide them with totally relevant developments if they were not, at the very least, involved in discussions. When this did occur, when to get things moving, I did plan materials e.g. recording instruments for the pupils' self-assessment component, I tried to offer alternatives so that in selecting or refining or discarding, the final selection would depend on the teachers' choice. Given then that as researcher-only I had much more time to observe and think, how did I justify my role?

Firstly, I had the dominant role in formulating hypotheses and in deciding the actions which were to be taken. In so doing, I had to know what was necessary and sufficient to make criterion-referencing work, and in what sense it was working. In checking 'what criteria came across to the pupils', for example, I suggested the action, i.e. that the lessons should be tape-recorded and transcribed to allow absolute identification of the criteria.

I considered that it was 'legitimate' for me to undertake the transcription and the factual analysis, i.e. underlining, counting and compartmentalising the criteria under the appropriate heading 'cognitive or psychomotor, social or affective' before the transcription became the source of teacher/researcher discussion. The qualitative analyses, however, (e.g. whether the pupils' self-assessments came near to the teachers' own) were instigated and evaluated by the teachers themselves as they had a deeper understanding of their pupils. It then was the researcher's task, once more, to suggest subsequent action.

Another factor which helped retain the partnership was the fact that the research happened on only one day per week. So, although there were teaching pressures within each class, there was time during the intervening days, for all of us to reflect and to reconsider in the light of the pupils' reactions and our shared, if immediate evaluations. The teachers reassured me that they found this concentrated spell "O.K., because we can plan to get other jobs out of the way and leave that day free for the research".

Above all, and quite early in the development, the teachers supported the philosophy of criterion-referenced assessment. They were anxious to negotiate all the complexities and give it "a fair trial".

This was not just 'another' development in Dance, it was the only one. The teachers were not tired of 'new things', they were glad that, "at last Dance was getting attention".

Having said that, when time came for the teachers to do what they really didn't want to do, i.e. compile the Pupil Profiles, there were many reasons for delay. The co-researcher relationship then forced /

forced me into trying to understand the delay instead of trying to pressurise the teachers into completing the task - which, they themselves put forward as 'the natural outcome of criterion-referencing'. This i.e. understanding not pressurising, had to be the case if the relationship was to be sustained, although once or twice I had smilingly to set deadlines. It was easier to blame outside pressures e.g. the typist being ready for new material, than to show that I wanted to control their actions. At times this relationship could be frustrating as, on occasion, we were both waiting for the other to take the initiative. A sense of humour had to prevail. In the final evaluation, however, the teachers and I agreed that for a piece of research of this complexity and this length, the partnership relationship was the only kind likely to survive.

Rule 3:

3. That the teachers' ideas and strategies were to be adopted whenever possible.

Given that the aforementioned relationship was established, this 'rule' was followed to the letter, and sometimes, in my estimation, too slavishly. On most occasions the developments were discussed and shared, but not always. By the time the major component on the pupils self-assessment was introduced, Ellen, in particular, was 'researcher-in-charge'. She had developed the idea of having dance notebooks, formulated the questions to guide the pupils' self-assessments and had got the development off the ground ahead of schedule and with very little discussion. While this was gratifying on many counts, I considered that the questions could have been phrased differently to elicit more information, and that an opportunity had been missed.

Given /

Given that it was fait accompli then there was nothing to be done. This situation, however, did highlight one of the problems which I faced i.e. the question and the method of making constructive criticisms on the teachers' own work - especially when these were not requested!

In Carol's situation, it would also be true to say that her ideas and strategies were adopted whenever possible. This was not difficult because the early criterion-referenced assessment was based on her existing dance course, and the component on self-assessment was very much in line with what she wanted to do. In Carol's course there was a great deal of time and her teaching method of encouraging the pupils to be involved in creative work meant that any developments could be discussed, often when the pupils were working and sometimes involving the pupils themselves to find their reactions to a proposal. And although the developments remained a shared enterprise, Carol most often transcribed her ideas onto paper. She drew up both the Movement Profile and the Motif Writing Staves, although I set out the questions for the assessment of the final dance.

And so, although the idea of using the teachers' developments when possible was, in practice, more complex than it had seemed in theory, it did mean that these experienced teachers were motivated by their involvement, and that they could truthfully say that they were engaged in research.

Rule 4:

4. That action to provide new knowledge was to be taken.

As the implementation of criterion-referenced assessment was 'new', the teachers were from the outset, involved in providing new knowledge as to how it could be carried out. The importance of the /

the development, i.e. the implementation of a strategy which, if successful could be adopted nationally was appreciated, and encouraged all the participants to test the hypothesis most rigorously. The undoubted replication of the innovation in other situations and the anticipated scrutiny of the findings also stimulated the research team to view the development critically and with a keen awareness of the danger of reporting statements which were invalid.

Rule 5:

5. That accounts of what happened in lessons (based on the researcher's observations and transcriptions of tape-recordings), were to be shared with the teachers each week so that discrepancies between the researcher's and teacher's perception of events might be identified and resolved.
This to reduce bias in the reporting of data.

This rule was only followed for part of the time. It was too easy to break it. For crucial issues, e.g. the teachers' identification of criteria in their lessons, the pupils' self-assessments made when the teacher was teaching, identifying the differences in the pupils' self and peer-assessments, then this rule was followed to the letter, but on other occasions, the tape-recordings were made but rarely transcribed. This was a deficiency in the research because when the tapes were transcribed they sometimes revealed unexpected and interesting items. One real snag which did not help this rule to be fulfilled was that the recordings were often of poor quality. This was because of the size of the hall. If the teacher wore a microphone, her movement was inhibited, and her talk was strident and resonant and difficult to hear if the volume was sufficient to catch the pupils' responses. This meant that much of the interaction was lost.

The transcribing also became less when I realised that the teachers rarely /

rarely gave the transcriptions close scrutiny. This was obviously different when they formed the basis of discussions of the aforementioned crucial issues. But in general the results did not seem to merit the time which the transcriptions took. The teachers were enthusiastic about moving on but not so anxious to reflect on what had been done. And so, only the recordings were done and the tapes were left in school for listening. Again this was done some-of-the-time. Despite good intentions there was never enough time or quiet for this to be carried out. However, all the conversations and teacher comments used in the final documentation were taken from transcriptions or interviews when notes could be made.

And before the final account was drawn up, (and drafts were made at monthly intervals throughout the innovation), each teacher was asked to read and comment on the researchers account of events. The fact that the research was divided into sub-sections made this a logical part of the study. The teachers, however, tended to agree with what had been written and rarely queried the recordings. This was disappointing. Again my inexperience in this kind of situation made me fear that being critical or trying to 'push it' might destroy the relationship for the next part of the research. I also feared that the teachers had reciprocal reservations. I did not know how to cope. The transcriptions which were made were used extensively in the thesis.

Rule 6:

6. To avoid the researcher seeing 'only what she wanted to see' another member of the department was to act as impartial observer or confidential interviewer.

There was no shortage of other teachers willing to take part in this exercise as many were interested to know what was going on. Their contribution varied markedly. When the observer was given a concrete job /

job to do, e.g. a list with the instructions "Every time you hear that criterion mentioned, add a tick", then that task was completed and the teachers and I considered that this was helpful because we were able to compare that recording with our own.

When the tasks were less tangible, however, the results were less helpful. Some members of the Physical Education department simply watched the dance and gave little feedback as to 'whether certain pupils had satisfied certain criteria' (i.e. their set task). This task was set to test whether 'other teachers' would find assessing according to these criteria straightforward, but as there were no other teachers of dance available in the departments, this was not totally successful. The teachers in the Study were impatient of these others' judgements.

On other occasions, guidance teachers came to help us monitor the pupils' self-assessments as they were particularly interested in this kind of development. It was the turn of the pupils to become impatient as these people did not understand dance terminology, or prompted them instead of listening to what they had to say.

Eventually we asked the same person to be observer in the dance class on several occasions. He was then reasonably familiar with what we were trying to do and, understanding his remit, he was willing to do exactly and only what he was asked. This was much more successful. Other observers had stayed too long, disrupting the flow of what we were trying to do. We decided that ideally the observer should be clear as to his role just as the other participants in the research had to be. This done, we anticipated that this strategy could very usefully be employed.

Rule 7:7. That the possibility of generalisation was to be explored.

This was done through the distribution of a summary of Carol and Ellen's experiences in the form of the booklet 'criterion-referenced assessment for Modern Dance in Schools' to seven other Comprehensive Schools in Scotland. The 'action-knowledge' i.e. the new information as to how criterion-referencing might be implemented was circulated to other situations considered likely to be similar to where the research was carried out.

The favourable reception given to the booklet by all the teachers justified the claim that this method of describing an innovation, i.e. sharing problems and concerns as well as successes was both acceptable and helpful. For the teachers were not made to feel threatened or inadequate by this text which outlined the process of implementing criterion-referenced assessment in two very different situations because it was implicitly an invitation for them to try and to respond. They could also further request help if this was necessary. Some guidance as to problems which had arisen in the two original situations was provided, but the text was not a prescriptive set of rules to be slavishly followed to ensure success. Teachers were left with the challenge of joining the innovators and in sharing their findings, adding to a new body of knowledge. They were assured that their findings in terms of successes and problems would be valued as contributing to a piece of research which would, in turn, help other teachers to implement the new scheme.

And moreover they had some support and encouragement as they carried out their task. They were able to engage in some continuous evaluation with the researcher who was able to encourage or discuss alternatives. The fact that alternatives were not just possible but actively being sought was also a catalyst. The teachers then had the 'go-ahead' to design/

design an assessment strategy which was appropriate and realistic for their pupils and their amount of experience in the dance, and one which suited their facilities and organisational constraints.

What was particularly exciting was the range and diversity of these developments. These teachers were both prepared and able to conceptualise assessment criteria and to devise ways of carrying out and recording their assessments. They were glad that assessments could be individually prepared for the classes at hand. They were relieved that no external body was predetermining a standard which had to be met. This knowledge allowed them to set assessment tasks which were within the grasp of all of the pupils. Assessment could then be positive and rewarding for each.

But what are the implications of teachers being allowed to set their own assessments and standards? Should teachers be able to design their own programmes? Will the pupils' experience be limited if teachers present a programme based solely on their own particular expertise? In the study all the teachers had distinctive and strongly-held views on what dance in school was about and what form their teaching should take. Their enthusiasm and commitment in preparing the new assessment was based on this philosophy and this expertise. There is no saying that the former would be sustained if the latter was threatened.

Such a finding must be viewed as having significant implications for any move to standardise programmes and assessment procedures across schools. The implications of losing such richness and diversity for the sake of having the same experience for all pupils in all schools, even if this was possible, must surely be considered. For those teachers, given the chance to create something of their own, were not prepared to accept conformity.

A/

A wider distribution of the booklet to other teachers in less similar situations could find if the first group were particularly responsive and innovative, or if they were representative of others, who, having chosen a 'creative' subject, could possibly be creative themselves.

The development in self-assessment was not featured in the booklet which covered the introduction of criterion-referenced assessment because it was considered too much for teachers to take on board at one time. However, given that teachers found the first booklet helpful, information about the feasibility and the implications of involving self-assessment as part of a dance programme could similarly be circulated.

The involvement would certainly mean some transfer of responsibility from teachers to pupils. It could necessitate a partnership rather than a hierarchical model of relationship. It would probably require more and continuous teacher/pupil interaction to discuss and debate the assessments made. If these differed, it would mean that both parties had to come to understand the decisions made by the other and either resolve them or after consultation, leave them as they were. Not all teachers might be willing to make such concessions, seeing the move as relinquishing their authority rather than adapting to a new and possibly more demanding role.

The innovation would also mean a change in organisation. For as the teachers required time to help the pupils to assess their own work, the time spent on dancing would necessarily be less. But if the pupils could learn to appreciate their dance profile, they could very possibly be encouraged to realise their potential, and so through this rather different experience, improve their performance in the dance.

LEVEL 2

A consideration of whether, in the light of these claims, collaborative-action research was an appropriate choice of strategy.

Despite the fact that the assertion 'all the rules were rigorously adhered to, all of the time' could not be put forward, the claim that this method was an appropriate form of investigation for my contexts and purposes is still made.

Firstly it was research in the real situation with real pupils and facilities, and the implementation took place midst the real pressures of teaching. As a result the claim that the pace and scope of what could be attempted reflected a realistic enterprise is made. This makes generalisation a more serious possibility. The fact that these teachers were experienced and enthusiastic and that they had an unusual amount of support is recognised, but this imbalance is somewhat offset by the fact that at the time of the start of the research, criterion-referenced assessment was completely new. Now, 'other' teachers are in the happier situation of having reading material available and, given the responses of those in the second layer of the research, there is no reason to suppose that they will be any less enthusiastic, or less able.

Secondly, there was time in this research strategy for hypotheses to be formulated and discussed so that the co-researchers had a shared and agreed goal. This helped sustain the planned course of action despite disruptions which occurred and despite the almost continuous finding that implementation of criterion-referenced assessment was a much more complex undertaking than had been anticipated. This (i.e. the complexity), was at once a burden and a challenge - the knowledge that the development was also being tried in another 'rival' school (where a different kind of dance was taught) and that there was no question of giving up there, was also stimulating for Ellen and Carol. The happy accident that research was on one day per week has already been mentioned, in evaluating the research strategy, this timing made a major contribution to the innovation. For although there was /

was unbroken contact with the 'research' classes (who came to dance once per week), the interval between research sessions gave the researchers time to plan their actions rigorously and in response to the inherent dynamics of teaching. The long school holidays also allowed reflection, recourse to the literature and forward planning.

On one or two occasions the amount of time available was a problem. If there was any tension between time taken to teach the dance and time to intervene and carry out the research, then because there was 'plenty of time' the teachers tended to assume that the research could be delayed. And when it came to the teachers writing Profiles, tomorrow was soon enough. On balance, however, having enough time to contemplate and plan was an important bonus.

In the second layer of the research, i.e. the distribution of the booklet, a different model of action-research was used. The researcher had only four visits to observe these other teachers put their very different plans into action. The researcher had little control over what went on and the reporting had to reflect mainly the teachers' interpretation of events. Given that there was little time for any social or relaxed relationship between the teachers and the researcher, the possibility that the teachers were editing the information they made available (i.e. in the light of the researcher's perceived goals) cannot be overlooked. And so, the claim that the documentation of the 'second layer' of the study is authentic cannot be totally justified. But for the 'first layer', the plans and the checking and the tape-recording and the recordings on video all contributed towards the claim that this method of research which gives first hand interpretation of a multiplicity of events is no less valuable than other methods which can only deal with a few. The strategy had the distinct and arguably unique advantage of providing a direct contribution to "a contemporary history of education" (Stenhouse 1978).

LEVEL 3

How clear and adequate are the rules which have been formulated for doing action-research?

In the beginning, it was not easy to discern the rules for doing action-research. Alarminglly, Verma and Beard (1981, 157) emphasised 'the estrangement between theory, research and teachers', and claimed that 'teachers dislike theory because they operate under implicit theories which are threatened by explicit, reasoned and well-confirmed theories'. They considered that this dislike had stimulated research studies not based on any theoretical position.

Verma and Beard's statement did throw some light on why teachers in the study shied away from discussing the difficult areas of assessing motivation and attitudes. Especially with the assessment of motivation, my reading of the situation was that some teachers preferred not to know what was said in the Literature because they intended to continue doing it, and it would be most happily done in ignorance of what others said. The statement, however, did not offer any guidance as to how research should be done.

Jon Nixon, too, in his 'Teacher's Guide to Action Research' (1981) suggested that a model for research should be 'appropriate to the skills of the teacher, the constraints of the classroom and the nature of the problem to be explored', and claimed that 'too narrow a view of educational research', i.e. being directed by 'accepted' research methods could alienate teachers because they were outside the teachers' experience. And Nixon's view that the development of a research style could be through 'hints and guesses' (P7) did not offer guidance or inspire confidence to proceed.

These two texts were worrying especially as McIntyre (1982) in his text had claimed that 'research must be based on theory'. He explained that 'in doing research, one must do more than report an idiosyncratic perception of events', for if not, 'the claim to distinguish between theory and belief cannot be made'.

Nisbet and Entwistle (1970, 135) agreed with this stance. They explained, 'Ideas and hypotheses are the framework of research, which observation fills out: without the theoretical framework, the data recorded are without shape or meaning'. This, i.e. basing the development on hypotheses was a much more objective and structured way of progressing.

Tyler (1978) re-assuringly pointed out that 'Persons in research and development who want their work to be employed immediately by the practitioner can be helped greatly by working with them to understand their problems and perceive the context through their eyes'. This, along with texts by McIntyre (1982) and Brown (1980a) gave confidence that the choice of collaborative action-research was right, but there appeared to be no clear consensus on the rules to carry it through.

How then, can action-research claim to be a rigorous 'scientific' model? Firstly it is research in the real situation with real people who have real gifts and limitations. It takes a long time. It therefore can present a detailed and accurate picture of events with some claim to cause and effect. These events are carefully structured by theory-based hypotheses and on this discipline rests the claim, 'scientific'.

And the events are not reported without giving attention to the reduction of bias. The dangers of recording one person's perception are recognised and steps such as tape-recording and transcribing 'key' conversations, having 'outsiders' to give their perceptions of important happenings and replicating events to check that the findings are consistent and accurate are constant features of the strategy. On such standards rests the claim 'rigorous'. While it is very difficult to implement such research, the hypotheses set a common goal and outline the parameters of what is to be done. The checks give confidence in the authenticity of the report. And importantly, the realism of the setting makes generalisation a real possibility.

SECTION 4THE UNDERSTANDING OF CRITERION-REFERENCING
IN DANCE EDUCATION WHICH HAS BEEN GENERATED AS A RESULT OF THE STUDY

Teachers have very different aims and purposes in teaching modern dance in school. The fact that criteria can be formulated which accurately reflect them is good news. The danger, however, of teachers wishing to go beyond what can be validly encompassed within assessment and involve areas such as attitude or motivation is very real.

They acknowledge that the pupils' attitudes may be a reflection of the quality of the teacher/pupil interaction (e.g. that a pupil may appear bored because the lesson is boring), yet they seem reluctant to refrain from making and reporting this kind of assessment. Why do teachers consider the pupils' attitudes so important? Is it that if the pupils are willing and responsive, and eager, the teachers are freed to get on with what they want to do? For if pupils are 'keen', then there are no sullen looks and mutterings to distract the teachers and possibly require them to reconsider the task at hand. Pupils who rebel, with or without cause, are less desirable 'customers'. Those who comply, even unthinkingly, are much easier to deal with and if they can enthuse, then the teachers have very satisfying and sustaining feedback. And so the pupils' attitudes may influence the teachers' impressions of their own performance and their own competence. And if the pupils can be coerced into demonstrating these 'valued' attitudes (by the teachers sending an account of them home) then perhaps the assessment of attitudes is understandable, if undesirable and invalid. Or perhaps teachers who can report positive attitudes still prefer to use these as compensatory criteria for those pupils who cannot 'do'. Yet again, the teachers' difficulty in formulating precise positive statements about the pupils' competencies in dance may cause them to fall back on commenting on attitudes. Whatever the causes (and they must /

must be investigated and understood so that they do not remain a series of notions which begin 'perhaps'), the teachers must be helped both to understand why such assessments are invalid and to formulate others, which are valid to put in their place.

Very similar problems surround the assessment of motivation. Catherine's comment "I'd be a funny kind of teacher if I couldn't tell if they were trying or not, that's what I'm here for", shows how deeply the belief that teachers can assess motivation is held. The fact that pupils' actions could be easily misconstrued (e.g. that pupils who did not immediately leap into action but instead stayed to think before responding, could be assessed as 'reluctant to try'), was only just entertained. The belief that "pupils have to get credit for trying, for some of them will never be able to 'do'" appeared to be sacrosanct. Perhaps as statements of that kind result from a very personal interaction between pupils and individual teachers, they appear to be valid and are less likely to be queried or denied. In any confrontation, there is only the pupils' word against the teachers'. Concrete evidence may be difficult to find. But these are all tentative statements which result from my understanding of what went on. They are not reported as factual research. They are given to show areas for further investigation.

The second complexity is housed in the domain scale or the size of the 'chunk' of activity which is to form a criterion. To make the assessment in terms of observing and recording realistic, criteria must reflect more than separate discrete skills. In the study, leaving formal recorded assessment until these skills could be seen in context (e.g. a step-pattern assessed as one component of a dance) alleviated this problem. But these two skills were from the same psychomotor domain. How realistic and feasible and valid is it to merge competencies from across the domains? Is it possible to discern accurately the pupils' understanding from their practical /

practical performance, thus assessing elements from the cognitive and psychomotor domains together and reducing the assessment task? If not, why not? And if so, what other combinations could usefully be made? And even if not, teachers still require help to formulate criteria which encompass this larger chunk of activity even if it concerns only a single domain.

Another important question must concern the effect on the pupils of the teachers' different conceptions of what dance in school should be about. In this study it was important to find how these discussed differences were demonstrated in practice. In teaching, different programmes had different emphases and naturally different criteria for assessment emerged. The teachers' allegiance to one type of dance was strong. That this limited the pupils' experience could not be denied. Was it, however, 'better' to have one type of dance carefully taught than to attempt to include aspects of the other forms? Was any particular way 'best' for pupils in school? Does such a judgement require to be made or should teachers continue to be free to do whatever they consider most appropriate? Should or even could one syllabus be a realistic or desirable expectation? And if the syllabus was the same and the assessment criteria were the same would the assessments made be similar too, or would they be biased by the teacher's involving other criteria which had not been made explicit?

Skill in assessing obviously depended on the teachers' ability to see. In the component on self-assessment the pupils' skills in observation and analysis had to be developed too. It quickly became clear that the pupils' assessments made from kinaesthetic and from visual feedback were different - with video they were not only extended but changed. Both teachers were concerned that if visual feedback (through the use of video) was always available, then the pupils' kinaesthetic ability would atrophy. But would this be so? Could the two kinds not complement each other so that the /

the highest level of perception was achieved? Did not kinaesthetic sensitivity have to increase if the visual image was to improve? When video was available, did the pupils really see more or were they simply more motivated to look? The whole question of these different modes of perception requires scrutiny if the process of self-assessment is to be fully understood.

And so a whole range of hypotheses wait to be tested.

Each stage of the process of conceptualising, implementing and evaluating criterion-referenced assessment raised issues to be investigated. These, in turn, stimulated further questions and other concerns. In this chapter some of these issues have been highlighted. They could similarly be tested through collaborative action-research. Then the actions would be determined by theory-based hypotheses, and the investigation, housed in a 'real' setting could provide action knowledge to clarify further for others how assessment could most validly be done.

SECTION 5POLICY ISSUESWHAT IS THE WAY FORWARD FOR ASSESSMENT IN DANCE?

If assessment in school is taken to its logical conclusion, then certification will be involved. The possibility of using criterion-referenced certification must be explored. Immediately the question of the necessity and feasibility of standardisation arises. If pupils are to receive the same award, must they necessarily demonstrate the same competencies? In a situation where teachers of dance are, and would very reluctantly refrain from, 'doing their own thing' is standardisation even remotely possible? If not, what other procedure would suffice? And even if teachers agreed that certain criteria should be satisfied, would their assessment decisions reflect the same standard of expertise?

In the study the question of the standard necessary for the teachers' criteria to be satisfied was of paramount concern. The question of standards across schools was always present but not a fundamental part of this research. In contemporary developments it was of great concern. And so the question of standards is now discussed at three levels.

The first concerns the standard of performance implicit in the teachers' criteria. For, in modern dance it is very difficult to write a criterion which is concise yet which makes the expected standard explicit. This is further complicated by the fact that, in most instances the assessor has no model for comparison, the skill must be assessed as it evolves. In this piece of research, the teachers claimed that, as they taught, their pupils absorbed the standards which they required and that they (i.e. the pupils), transferred these standards to different movements. But when the self-assessment component came into play, it became clear that this was not so. Pupils and teachers had different perceptions of satisfactory performance /

performance. This was identified and to some extent resolved (i.e. by Ellen's pupils coming to agree with her assessments, and by Carol recognising and respecting the differences).

When standards between teachers (and implicitly across schools) were discussed, the teachers similarly claimed that they had a shared understanding and awareness with other teachers about the standards of performance which were acceptable. But given the tendency for standards to be derived from the performance of the teachers' immediate or very recent groups of pupils then this is a claim likely to be suspect. This would have to be a priority for further research if any award depended on the compatibility of standards across schools was envisaged. Questions about how standards are formed, and whether they are relatively enduring characteristics or whether they are readily amenable to change and what factors cause them to change could usefully form the basis of further research.

At its beginning in 1981, this study was researching an area that had not been systematically developed or articulated. And as criterion-referenced assessment was conceptualised and implemented, other developments towards certification in dance were being pursued. The policy-makers, now fearing that the shift towards pure criterion-referencing would be 'too great for teachers to encompass', (Framework for Decision, 1983) suggested that a halfway stage between norm and criterion-referencing could be appropriate. The policy of grade-related criteria emerged. The idea was that descriptors of pupil performance at seven levels would allow teachers to award pupils a grade according to the match (i.e. between the descriptor and the performance). By this means the benefit of criterion-referencing (i.e. comparing the pupils' achievements to set criteria rather than to the performance of others in the group) was to be gained. But the descriptors, attempting to be applicable to a wide range of situations were vague and open to varied interpretations. In dance they described different /

different pupil competencies. This was good. But then these had to be added together to give one composite grade. The information, painstakingly gathered, was immediately to be lost. Why? For the convenience of significant others who would not trouble to read a comprehensive report. (Originally this report or profile was to be included with the grade as the outcome of the Grade-Related Assessment Policy, but this has become more and more curtailed). These developments are not in final form, they are being deliberated and tried in a small number of pilot schools.

The teachers in the study were not prepared to countenance such a scheme for it retained the invidious character of norm-referenced assessment by awarding a grade, which meant that both pupils and dances would be needlessly compared, one to the other.

The teachers wished to have a method of assessment wherein their pupils, released from the fear of failure could be free to dance.

And so, this investigation is concluded. But many questions remain. Given that criterion-referenced assessment has been found to be entirely appropriate, help must be available for 'other' teachers to make it realistic. Given further research in the areas identified throughout the study (i.e. assessing the creative process, finding how willing and able teachers are to change from an all-activity programme, clarifying the setting of standards and the factors which influence them, discovering other interventions apart from self-assessment which allow pupils to be in charge of their own learning and, so inter alia, 'free' the teacher to continue assessing), and the enthusiasm of teachers to 'get to grips with a way that works', criterion-referenced assessment can surely be claimed as 'the best way forward for modern dance in education'.

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APPENDIX 1

CRITERION-REFERENCED ASSESSMENT FOR MODERN DANCE IN SCHOOLS

This paper is the result of a two-year study which aimed to introduce, implement and evaluate criterion-referenced assessment for two very different programmes of Modern Dance in schools. The results are now shared in the belief that the experiences of the two teachers closely involved in the study will be similar to those of other teachers embarking on the same venture, and in the hope that the successes and the pitfalls recorded will help others to build on the former and avoid at least some of the latter!

Because the theory was put into practice in two Comprehensive Schools, purposely chosen because they were representative of many others, because criterion-referencing was a new move and therefore untried and untested in each, and because the change was made midst the ongoing pressures of a Physical Education Department, it is hoped that the authenticity of the research will shine through and that the enthusiasm which the teachers generated and sustained will encourage others to 'have a go'. For this method of assessment proved to be acceptable, even beneficial for all the participants, i.e. pupils, teachers and parents!

Such a fundamental change in policy could not be contemplated without a great number of questions being asked, and these questions form the basis of this paper. Just before they are aired, a brief explanation of why the study was begun and why these particular teachers were chosen may help to set the developments in context.

The first inescapable fact was that 'Assessment for All' had arrived. Teachers were now being required to produce evidence of assessment for each pupil. At the start of the study, the questions, 'Why?', 'What?', 'When?' and 'How often?' were everywhere being asked in relation to developing a model for assessment. The answers helped teachers of Modern Dance to realise that as they were continuously involved in assessing their pupils, the new demands would/

would require a formalisation of existing procedures rather than a massive input of new skills. This helped put the innovation into perspective.

At the same time, however, the issue was complicated by the fact that teachers of Dance had different purposes in their teaching which suggested that different outcomes were valued. This was evidenced by the different teaching methods used, by the different balance of priorities within the lessons and by the different ways and means of assessment. While it was recognised that teachers had these personal interpretations of their subject, it was not feasible to offer guidance in each particular situation. Was it then possible to form any kind of grouping and so reduce the task? Would teachers in each situation recognise their own stance from examples given? Could they extract pertinent information from one exemplar or from an amalgam of several or was the research situation too far removed from the rest to offer concrete help? These questions stimulated this paper and the request that teachers might consider if and in what ways the content could help them to implement this new form of assessment in their own school with their own contextual constraints.

This table is an attempt to show the above-mentioned groupings in diagramatic form.

Therapy through Dance	Recreation through Dance	Education through Dance	Dance as a Performance Art
Emphasising:- Catharsis	Emphasising:- Fitness, mobility. Adaptation to a set routine.	Emphasising:- Conceptual understanding.	Emphasising:- Teaching performance. Expressiveness.
Social competence.		Creativity, novel response. Appreciation of stimulus.	Musical Inter- pretation. Choreography
Social inter- action		Improved performance through increased self-awareness. Self under- standing.	Communication to an audience.

In the diagram, the headings, 'Therapy', 'Recreation', 'Education' and 'Performance' suggest a rigidity that does not exist in practice. To overcome this, the intervening lines are purposely left broken to indicate that one element may spill over or merge into another. The first two kinds of Dance, under 'Therapy' and 'Recreation' mainly occur in specialist or other non-school environments; the second two, under 'Education', and 'Performance' seem to be the most prevalent forms of Dance in Schools.

As a result, two teachers, one from each of these groups, were asked if they would be willing to participate in the research. They agreed, and data was gathered in each context. These were experienced teachers who already had a successful programme of Dance in operation for S1-S5. This was considered essential as the teachers had to sustain the research... and the researcher ... for a considerable period of time. They had to integrate the new assessment strategy into their existing programme and also evaluate its realism, its effectiveness and its validity. To do this, each teacher had to identify the benefits and the problems for her pupils, given her facilities and her other impinging demands. She also had to gauge the reactions of other teachers, pupils and parents so that the wider implications and repercussions could be considered in a final report.

Back now to the questions which were asked before the study began and as the changes took place.

- (1) What is Criterion-Referenced Assessment? What are the benefits and limitations? Can these be overcome?
- (2) What criteria do teachers chose to assess their pupils?
- (3) When are these criteria applied?

QUESTION 1: WHAT IS CRITERION-REFERENCED ASSESSMENT?

It is a method of assessment which involves the teacher in,

- (1) Setting criteria or learning outcomes i.e. in deciding what the pupils should realistically be expected to do at specified times.
- (2) In judging whether or not the pupils have satisfied these criteria, and in
- (3) Recording a YES/NO decision, which contributes towards the compilation of a Pupil Profile. The Profile is a descriptive statement concerning the pupils' experiences and achievements in the Dance Course.

N.B.

The standard of acceptable performance is contained in the assessment task. The assessment decision does not concern 'how well' the standards have been met.

What are the benefits of this new strategy?

As the pupils are assessed according to explicit criteria, the assessment can produce a description of what each pupil knows or can do. It can give an accurate and detailed picture of achievement. The method does not require a spread of scores. It is therefore unnecessary to compare the performance of one pupil to another and award low grades. Each pupil can be given the same kind of encouraging report which states, 'You have achieved ...', with the rejoinder, 'Now work for' if this is appropriate. This is a non-divisive strategy. The important point is that the form of the report can be the same for all pupils while the content can be specific to the individual.

In addition, the teacher is not required to say that one Dance is 'better' than another. Quite apart from the relief of pressure which the teachers experienced when this became apparent, the question of the validity of rank-ordering dances arose. As different dances contained different material danced by different dancers in different ways, could they validly be compared? The/

The answer, 'No'! endorsed the selection of criterion-referenced assessment where such a step was unnecessary.

What are the limitations? Can they be overcome?

The main concern for both teachers was the length of time taken to identify the criteria-in-action for each pupil. In the beginning, the likelihood of 'success', i.e. the completion of assessment for each pupil according to the set criteria, was directly related to the number of pupils in the class and the number of disruptions which occurred during the Block. This partly depended on whether the assessment was continuous or summative, but in each case it took 'too long'.

The teachers found three solutions to this problem. The first and quickest was that they simply reduced the number of criteria which they attempted to assess. This was one way of overcoming the time problem, but it was not altogether satisfactory as a very limited picture of each pupil evolved. The second solution was to retain the criteria as they were, but to organise some kind of intervention which would keep the pupils meaningfully occupied until the teacher could complete her assessment. In one school, having the pupils use video as a tool for self-assessment was introduced and groups not immediately involved with the teacher tried that. In the other, pupils who had completed their assessment were allowed to go to the library to research material for their next Dance Project. Another suggestion made but not tried was that team teaching could allow one teacher to do all the assessing while the other continued teaching. While these schemes did alleviate the time-for-assessment problem, all required extra organisation and extra personnel. The pupils' experience was undoubtedly enriched, but the teachers' workload was increased!

The third solution concerned the size of the item which was to be assessed. In the early stages, the criteria chosen by the teachers were specific skills, mainly because these were easily identified but also because the teachers were/

were anxious to know who had mastered these basic requirements. As a result the assessment formats became checklists and the teachers were constantly ticking boxes. Even more frustrating was the realisation that the information gathered was not particularly helpful. As a result the decision was made that such small items, although important for teaching, should not feature in formal recorded assessment. They should wait until they became part of a larger 'chunk' of activity. Assessment should concern not a skill per se. but a skill in context (i.e. not a step pattern in isolation but a step pattern as a transition in a larger composition). This meant that assessment tasks had to be reconsidered, but when this was done, the assessment became manageable, recording became realistic and the teacher was not swamped by a plethora of detail.

Another 'limitation' which came to light after the Profiles had been issued was that although pupils had a much fuller report than ever before, there was no statement which actually said that they were 'good at' Dance. It was difficult for some pupils and parents to abandon the traditional notion of assessment which awarded grades, and to realise and accept that differentiating between pupils in terms of aptitude was not the function of criterion-referenced assessment. In this method, the number of criteria satisfied showed the range of activities competently performed. The stress was on 'what' had been done rather on 'how well'. The subtle shift in emphasis had to be reinforced by the teachers giving careful and sometimes repeated explanations. In the study, the teachers anticipated that the pupils who would have had 'A's in a norm-referenced system would be disappointed by the new method of reporting. This was only evident in a few cases. The parents who had shown interest in the change appeared delighted with the profile and said how helpful it was that they "now knew something of what went on" in the dance class. The pupils too, appreciated the time spent and the care taken and all were happy to discuss the format. The teachers claimed that this/

this was a positive step, and one which could be developed so that maximum use was made of the Profile.

The last issue again involved the compilation of the Profile. For the teachers found that unless they constantly referred to the completed assessment formats and carefully confined their remarks to the observations made, it was easy to make judgements which were not derived from the task in hand. After a number of Profiles had been written, the teachers were re-examining them to check that too much dance terminology had not been used when this problem came to light. A hierarchical ordering of content was evident, even although the teachers had been quite unconscious of this when the Profiles were being compiled. If a pupil was 'good at' dance, then there was no problem, the recording was straightforward in terms of the criteria set. If, however, the pupil was 'less good at' dance, and particularly if the pupil was 'nice', then hidden and possibly compensatory criteria came into play. Comments on motivation and attitude replaced those which had been specifically set to identify skill. Only where the pupil was disruptive did comments concern lack of achievement in precise terms. While this was understandable, it defeated the purpose of setting explicit criteria and compiling a profile ostensibly based on these criteria. It certainly confused the assessment issue and prevented pupils and parents from gaining an accurate picture of the pupils' achievement in Dance.

Although these points have been noted as 'limitations', it is perhaps fairer to call them problems which arose due to inexperience in implementing the new strategy. Once they had been identified, the teachers saw no reason why they should not be resolved.

QUESTION 2:/

QUESTION 2: WHAT SHOULD BE ASSESSED?

In deciding what to assess, the teachers in the study found it necessary to do three things. They had to

- (1) examine the purpose of their teaching and define the range and scope of what they were trying to achieve,
- (2) consider which of these aspects it was appropriate to assess, and
- (3) define suitable criteria.

Before the study began, the two teachers had clear ideas about what they wished their pupils to experience and achieve in their dance course. The development of a formal assessment policy, however, required them to reconsider the parameters of what they were attempting to do. They had to identify the discrete elements within their programme and divide them into two groups - those which were to be assessed and those which were to remain part of teaching but not feature in a formal recorded assessment strategy. The fact that there could be this distinction cheered the teachers who had been concerned that their teaching might have to be limited to what could be readily assessed.

The process of identifying and categorising these elements was complex.

It is now explained. It is difficult to give an accurate account of events as these included off-the-cuff discussions and last minute changes, but it is hoped that the questions asked and answered will enable readers to follow the sequence and offer more than comfort in a shared confusion!

The teachers firstly identified the range and scope of their objectives. The first teacher who saw Dance as part of a personal, general education had a wide remit. She wished her pupils to gain self-knowledge and self-awareness through the medium of Dance, and this was fostered in a programme which stressed creative ability. In this way, the pupils, composing their own dances had the opportunity to select movements which were within their own ability range. These/

These were the bases of teacher/pupil discussion, which were purposely geared to developing the pupils self-knowledge. For this teacher, the pupils' conceptual understanding of Dance was as important as their practical dance ability, for this was seen as the basis of critical appraisal. Important too was the pupils' social competence, gauged by observing and encouraging their participation and interaction in group activities. The Dance stimulus was carefully and variously selected, and the pupils' appreciation of the link between dance and stimulus was a taught and valued part of the Course. This was an ambitious and complex programme, encompassing four domains. Firstly the Cognitive to cover knowledge and understanding, the Psychomotor for movement and dance skills, the Social to deal with group interaction and the Affective to embrace skills of appreciation and appraisal.

In contrast, the second teacher had chosen to pursue a depth study in a narrower field. She concentrated mainly on performance and choreographic skills. Her teaching was based on Technique, and her aim was that the pupils develop greater strength, mobility, technical precision and through that, expressiveness. This so that the pupils could perform their dances skilfully and confidently before an audience. The importance of choreography through selection and development of a motif was also reflected in the time given to developing this skill. The Dance stimulus was relatively unimportant as it was used only as a background accompaniment to the dance.

This teacher was also interested in developing the pupils' creative ability, but her approach was quite different. While the first teacher assumed that the pupils had inherent movement ideas as part of their make up, and saw her role as catalyst aiming to draw out these ideas and help the pupils 'make them work', the second teacher assumed that before the pupils could be creative, she had to give them ideas and skills, "something to be creative with". There is no suggestion here that one way is 'better' than the other or that one way is 'right'. The detail is given to show the width of observation/

observation and the depth of scrutiny which occurred before the fundamental differences in the two approaches were deciphered.

To clarify the picture further, the teachers recorded their chosen lists of criteria under the heading 'Criterion Dimension' and gave some elaboration under the heading 'Criterion Specification'. (See p.14).

The next stage involved the teachers in deciding which of the taught aspects would be included in assessment and then in carefully considering two important questions. These were,

- (1) Were the assessment tasks valid?
- (2) Could they realistically be achieved as a result of the learning environment which had been provided?

The question of validity initially arose because the teachers were anxious to give their pupils credit for motivation, effort and attitude. The dialogue between the researcher and the teachers took this form.

Q. Why is it important to assess the pupils' effort?

A. Because there are pupils who try hard yet who do not succeed.

Q: Succeed in what?

A: Getting a decent grade even a 'C'.

Q: But in criterion-referencing there are no grades. Will the pupil not be able to satisfy any of the criteria? Is there no way you can truthfully say, "You have achieved?"

A: I need time to work that out!

(2)

Q: How do you know if a pupil is motivated?

A: They keep persevering.

Q: Do they improve? How is this different from the previous issue?

These transcriptions from tape-recorded conversations are given to show the difficulties which arose when these areas were discussed. The literature also/

also advised that assessment in these realms was questionable on moral grounds. As a result the teachers decided to monitor these aspects privately but not to include them in any formal recorded assessment.

The second question concerning the learning environment appeared rhetorical, but in the light of the disruptions which the innovation had caused, the teachers wished to ascertain whether the new plan had provided enough opportunities for each pupil to practise the skills which were required to satisfy the set criteria. If, for example, a creative response was required, had the teachers provided the environment where divergent responses were welcomed not once, but on several occasions for each pupil? Had the teachers achieved a 'match' between what was taught and what was to be assessed? If not, was the assessment task valid?

Questions such as these were constantly raised as the formats for assessment were compiled. These are shown for each programme immediately after the lists of criteria which helped structure and define their content.

QUESTION 3: WHEN ARE THE CRITERIA APPLIED?

The teachers found that the timing of assessment depended on the nature of the task. The teacher who wished to assess the pupils' conceptual understanding of Dance found that this could take place through individual discussion during the lessons, i.e. as formative, diagnostic assessment. This required that the topics listed on the assessment format were covered, rather than a random selection of topics which had sufficed when assessment was informal and before assessment criteria had been made explicit. When this procedure was new, the intervention caused the pace of the lesson to drop. This had repercussions as a few of the pupils who needed constant input became bored and 'switched off'. This was a temporary hiatus, however, and the problem became less when the teacher 'got better at it'. The 'getting better' generally involved fewer questions with each pupil, each question covering more than one topic.

Assessment of a finished Dance did seem to demand a summative assessment situation. Although one teacher, attempting to avoid summative assessment, because, "There's far too much pressure involved in marking just one Dance at the end of it all ... and anyway, that's not what the Dance Course is all about", encouraged her pupils "to come and show your Dance whenever it is ready", the pupils hung back, and the teacher conceded that, in all fairness, they all had to have the same preparation time if this was important to them. And so this teacher recorded assessment decisions during the lessons, and used the final 'showing of Dances' to check decisions already made. The traditional method of having the Dances performed one after the other was no longer necessary as there was no need to rank order performance.

In contrast, the other teacher who had emphasised performance skills throughout her Course, claimed that the pressures inherent in a summative assessment situation were "part of what being a Dancer was all about", and all assessments were made "on the day".

THE 'PROS AND CONS' OF SETTING ASSESSMENT CRITERIA BEFORE THE EVENT

A last thorny issue. Should criteria for assessment be pre-set or should they be retrospectively applied in an aesthetic mode?

The teachers found that pre-setting criteria, i.e. stipulating exactly what the pupils were to achieve, was beneficial in that all had a clear picture of what they were aiming for. This picture could also be a source of valuable teacher/pupil discussion. The danger was that the criteria could limit what the pupils could offer. For in creative activity, the teacher particularly wanted the pupils to engage in 'new' experiences and to 'push back the barriers' of what was already known. As the teacher could not then foresee the outcome, she could not identify appropriate and relevant criteria in advance. She had to wait until the Dance was produced and then select from her wide repertoire of criteria.

To attempt to get the best of both worlds, one teacher decided to pre-set criteria for the pupils' choreography so that during the preparation for assessment they would have a checklist for guidance. As she was aware of the problems with pre-set criteria, her list only involved the structure of the choreography, not its content. In retrospect, she claimed that this was 'an ambitious-enough task' at this stage when the pupils were just learning to choreograph and when she was still finding the assessment of discrete criteria challenging. This was because she saw the Dance holistically with the performance and choreographic elements intertwined, and found "observing the different bits" quite a discipline!

The other teacher pre-set the assessment task but separately provided a list of criteria, explaining to the pupils that an appropriate choice would be identified for them as she, and they, came to understand more of what the Dance was about. This teacher was anxious to reach the stage when pupils would be able to identify their own criteria, and she would help them to judge whether they had been satisfactorily fulfilled.

These arrangements are all shown in the exemplars.

EVALUATION:

Despite 'all the hassle of getting it organised', the teachers claimed that this method of assessment 'was what they wanted to do'. They explained that they were now much more confident in discussing their Course with colleagues and with parents. They also claimed that the recording had provided 'evidence' of careful planning, as well as pupil-achievement.

The most exciting finding was, that at last, assessment had become a genuine part of the teaching/learning process. The Profile held no threat for the pupils. They knew it would say, 'You have achieved' and then go on to provide feedback to guide the next stage. They were secure. The teachers were also secure in the knowledge that 'after a few tries', they had achieved the skill to implement an assessment strategy which was logical, manageable, meaningful and more valid than any other in the spectrum.

Assessment Criteria
for Dance as part of a personal, general education

<u>Criterion Dimension</u>	<u>Criterion Specification</u>
<u>Cognitive Criteria</u>	
<u>Conceptual understanding of</u>	
(a) Effort	The ability to <u>discuss how</u> the body moves, making reference to Time, Weight and Space →(e.g. <u>Sudden/Sustained</u> Firm/Fine Touch, Flexible/Direct).
(b) Rhythm	The ability to discuss metric rhythm, non-metric rhythm.
(c) Space	The ability to discuss <u>where</u> the body moves in space e.g. Directions, levels, personal and general space, design.
(d) Selection/Interpretation of Stimulus	The ability to select a suitable stimulus (music, poetry, dramatic idea, sounds, silence) and discuss its composition and interpretation.
<u>Psychomotor Criteria</u>	
(a) Improvisation	The ability to give a variety of movement responses; to produce novel movements which answer a set task; to be imaginative in spontaneous expression.
(b) Creativity	The ability to select and to refine movements into a Dance.
(c) Technique	The ability to demonstrate movements with poise, dynamic change, freshness and vitality.

Affective Criteria

(a) Self-Assessment

The ability to criticise own performance

(i) Kinaesthetically

(ii) Visually

The ability to diagnose problems and suggest changes.

(b) Self-awareness

The ability to recognise own movement Profile.

(c) Appreciation

The ability to observe and analyse Dances.

Social Criteria

(a) Confidence

The ability to make suggestions in a group situation.

(b) Participation

The ability to take different parts e.g. leader/follower as appropriate.

Year I

<u>Dance Task</u>	<u>Criteria</u>
<p>The pupil should be able to dance a short dance sequence which includes travelling with a change of direction and spinning with a change of level. The starting position, the floor pattern and the finishing position should be clearly shown. There should be unusual movements which have clear dynamic changes.</p>	<ul style="list-style-type: none"> (a) novel movements. (b) show dynamic change. (c) show direction/level change. (d) start/finish positions, floor pattern clear. (e) freshness vitality. (f) awareness/sensitivity.
<p><u>Discussion Task</u></p> <p>The pupil should be able to <u>discuss</u> the sequence showing understanding of dynamic change, the transitions and the relationships involved in the sequence.</p>	<p>Identification of:</p> <ul style="list-style-type: none"> (a) a change in speed. (b) a change in weight. (c) a change in space. (d) transitions. (e) relationships.
<p><u>Self-Assessment Task</u></p> <p>The pupil should be able to identify one kind of movement which is successful/and one kind which is more difficult and say why this is.</p>	<ul style="list-style-type: none"> (a) accurate response to Profile. (b) accurate reasoning.
<p><u>Social</u></p> <p>The pupil should be able to join in a disco or group confidently.</p>	<ul style="list-style-type: none"> (a) participation.

Year IIIDance Task

The pupil should contribute to the composition of a Dance (duo, trio or small group). The stimulus for the Dance should be sensitively interpreted.

Relationships within the Dance should be clear and sustained.

Criteria

- (a) movements chosen to suit theme.
- (b) dynamic contrast.
- (c) clear patterns, design.
- (d) technical ability.
- (e) sensitive interpretation.
- (f) relationships.

Discussion Task

(may link with Self-Assessment Task).

The pupil should be able to discuss the effort analysis of the dance and/or the story enacted or the theme displayed. They should show an understanding of the link between the stimulus and the Dance e.g. Dance/music composition word meaning/dynamic emphasis.

- (a) effort analysis.
- (b) understanding of links.
- (c) understanding of composition, of stimulus.

Self Assessment Task (Kinaesthetic/ Visual).

The pupils should be able to self-assess:

- (a) their own contribution in terms of ideas and movements.
- (b) their own performance in terms of the criteria set.

- (a) accuracy of contribution of ideas and movements.
- (b) self assessment of own performance.

DANCE ASSESSMENT (Noticeboard)YEAR V/VI

During this block you will choreograph and perform a Group Dance for the School Performance.

Choose the theme of the Dance and decide how you will communicate that theme to an audience. Identify the movements (motifs) and the dynamics which will be most suited.

Consider the group shapes and the meaning inherent in them. Decide whether all the dancers will be on stage all the time, if not, prepare their exits. Arrange props to help the intention of the Dance. Discuss each stage of the development with me.

ASSESSMENT CRITERIA FOR DANCE AS A PERFORMANCE ART

<u>Criterion Dimension</u>	<u>Criterion Specification</u>
<u>Psychomotor Criteria</u>	
1. Technique	An ability to perform Modern Dance/ Ballet Technique (e.g. Plié, Relevé, etc.). An ability to copy a Dance sequence accurately; to perform chosen movements well i.e. showing kinaesthetic and spatial awareness, skill in balance, resilience, co-ordination and mobility.
2. Communication	
(i) Expression	An ability to be expressive, to show dynamic change, to adopt a demonstrated style, to be accurate rhythmically.
(ii) Projection to an audience	An ability to convey the meaning in the Dance to an audience; to build and sustain relationships through confident performance, use of gesture and eye contact.
<u>Choreographic Criteria</u>	
1. Composition	An ability to select and develop movement themes, to fulfil compositional requirements (i.e. selection of a starting and finishing position, selection of a Motif, Motif Development, Repetition, Climax, Unity, Resolution).

2. Stagecraft

An ability to 'place' a Dance on stage. (Knowledge of Diagonals, 'front' etc.).

The ability to choose group designs, to arrange 'props' to organise costumes.

3. Musical Interpretation

An ability to select a suitable piece of Music, to secure a qualitative match between the Dance and the stimulus in compositional form and in Dynamics.

Presentation

The ability to perform the Dance with Confidence and Technical ability (expressive technique), so that there is :

- (a) Aesthetic Coherence.
- (b) Audience Impact.

DANCE HANDOUTYEAR 1

During this block you will learn three short Dances. For your assessment you will show one of those Dances, the Puppet Dance, and you will add a small part which you have made up yourself. The music is 'Mechanical Doll' which is taped for you. You may dance on your own or build the dance into a 'duo', that is working with a partner. You may use props - screens or boxes only.

The Puppet Dance	Checklist	Assessment
Bars 1 - 8 Rising with eight jerky movements (out of box)	Timing of movements Quality - sharp, jerky movements, (use of elbows).	
Stepping out of box.	Balance, positions of feet, hands, alignment.	
	large stepping action balance, poise.	
Bars 9 -16 Jerky Dance on puppet strings.	Use of head, back, hands, control.	
Bars 17 -20 Gathering strings from back, feet, elbows, knees.	Large gestures, balance, poise, fitting movements to music.	
Bars 21 -24 Tossing strings away	Control in spin.	
Spinning.	Moving through the music	
Bars 25 -32 "I'm Free" Dance. (Your own part - see notes over page).	using space well. Directions - forward, backwards, sideways, diagonally.	
Bars 33 -40 Sinking back into Puppet Box with 8 jerky movements - collapse.	Timing, sharp movements. Final fall on last beat.	

Choreography

Write your own Dance here.

Checklist

Is there a step -
pattern? Does it come
more than once? _____

What is the motif? _____

Is the pathway clear? _____

Does the Dance fit the
music? _____

Does the climax 'fit'
i.e. music and dance
together?).

Remember

If you find a part difficult, go back to the separate movements and think about the technique - ask for help. Listen to the music and think of the dance patterns - when you have done this several times, up and try.

DANCE HANDOUTYEAR II

During this block you will learn basic Technique, Dance and Choreography.

Technique is practice of special exercises to build strength and mobility, and it will show you how dance movements can be balanced and poised. It is a preparation for Dance.

Dance is when these movements are put together with careful joining movements called transitions so that the dance sequences flow together.

Choreography is the arrangement of these sequences into a special form and placing them so that an audience can enjoy them. The dance motifs must form the basis of the dance and they should be repeated and developed until the climax.

In your assessment you will dance a short Dance sequence which you have learned in class and you will choreograph a small part of your own. Three people will do their own dance at one time.

Dance	Checklist	Assessment
Bars 1 - 8 Step pattern forward diagonally right, diagonally left, small step hold to the right, pause. Repeat begin L Foot.	Rhythm of the pattern. Size of steps. Direction of travel-pathway. Neat, accurate pattern.	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Bars 9 -16 Travelling turn, wide arms back to starting position, sink low.	Balanced turn, not too fast head up, arms wide, shoulders	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Bars 17 -24 Repeat step pattern as before.	down, palms down, sink slowly- position of feet, hips in, repeat.	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

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Dance	Checklist	Assessment
Bars 25-32 Running through the music leap into the air and finish stretched up high.	Strong jump, control neat landing. Tall stretch, head back, poise.	<hr/> <hr/> <hr/> <hr/> <hr/>
Bars 1-30 Repeat music, choreograph your own dance.	Identification of main motifs. Development, climas.	<hr/> <hr/> <hr/> <hr/> <hr/>

DANCE HANDOUTYEAR III

This block you will learn three character dances based on different dance forms. As well as knowing the steps and patterns of the Dances you will learn the STYLE of each.

For assessment you will dance 'The Charleston Sequence' and choreograph the remainder of the Dance in that style. The music is taped for you and is available for practising. Remember that the audience will expect to enjoy this - they should be able to identify with the steps and gestures.

Dance	Checklist	Assessment
Step sequence 1	Rhythm, direction	
Hand gestures (motif 1)	clarity of step pattern.	
	Poise, position of hands	
	ability to isolate movements.	
Step sequence 2	Poise.	
Hand gestures, head gestures		
(Motif 1 developed)	Character, Style	
<u>Communcation to the</u>	Gesture, by contact	
<u>Audience</u>	Confident performance.	
<u>Choreography:</u> Write the	Main Motif	
order of dance movements	Developments 1 and 2	
here.	Step Patterns	
	Trainsitions	
	Climax	
	Starting Position	
	Finishing Position	

DANCE HANDOUTYEAR IV

This block you will choreograph and perform a Dance in two's or in small groups. You may choose from four pieces of music and interpretation of the music will be important in assessment. This year you will learn Dance Notation. Try to notate your own Dance so that you get to know the patterns and the movement/music fit - this is not assessed. Within the choreography you must include a step-pattern (which could be developed by changing the size of steps, altering the rhythm or direction) and a main motif which must also be developed (alter size, speed, direction or use mirroring, canon etc.).

You may costume your Dance and use props. Lighting will be used for the final assessment so consider this in placing your Dance on stage.

After you have decided on your theme, give the Dance a title.

Criteria for AssessmentPerformance

An ability to perform the Dance Movements accurately showing poise, control and dynamic change.

Communication to the Audience : Presentation

Confident presentation:

Clear patterns, placement 'on stage'.

Choreography

Dance Composition: Motif Development: Repetition:

Climax: Resolution: Musical Interpretation:

Stagecraft

Positioning: Costuming: Use of Props: Lighting: