Improving Student Skills Through Video-Guided Assessments in the Dance Classroom

Kate Elizabeth Secor

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

IMPROVING STUDENT SKILLS THROUGH VIDEO-GUIDED ASSESSMENTS IN THE DANCE CLASSROOM

A Thesis Submitted in Partial Fulfillment
Of the Requirements for the Degree
Of Master of Arts

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College of Performing and Visual Arts
School of Theatre Arts and Dance
Dance Education

December, 2018
This Thesis by: Kate Elizabeth Secor

Entitled: Improving Student Skills through Video-Guided Assessments in the Dance Classroom

has been approved as meeting the requirements for the Degree of Master of Arts in the College of Performing and Visual Arts, School of Theatre Arts and Dance, Program of Dance Education

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ABSTRACT


The purpose of this study was to improve novice dance students’ technique and skill level through the use of video-guided summative assessments in the public high school classroom. The assessments and associated classroom activities examine how the use of video cameras can enhance movement instruction and promote the advancement of student skills if implemented in a meaningful way. The research was conducted in one semester with an introductory level dance class where nineteen student participants filmed themselves performing ballet exercises at the beginning and end of the semester. Participants and researcher assessed these videos using specific movement-based rubrics that measured skills such as movement quality, body placement and alignment, and feet and arm articulation. The scores from these rubrics serve as a numeric measure of growth in students’ technical skill level. Student participants also engaged in inquiry-guided reflective journal writing that serve as the feedback and point of view of the participants involved and help determine if the video filming contributed to any growth and enhancement of skills. Quantitative in its use of numeric scores from the assessment rubrics and qualitative in its examination of student reflective writing, this research helps provide dance teachers with effective assessment and evaluation strategies that motivate student learning and support the improvement of movement skills in the classroom.
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CHAPTER I
INTRODUCTION

Goal of Thesis

The improvement of dancers’ physical skills stands as one of the primary goals of a dance educator. These physical skills, or a dancer’s technique, include the specific dynamics and fundamentals of movement forms and are constantly being refined, rehearsed, conditioned, and fine-tuned in the studio to enhance performance and improve the strength, stability and overall health and wellness of growing and developing dancers.

In order to support the improvement of movement technique in the dance classroom, dance teachers must facilitate learning that encourages and engages students in their own physical development and helps them identify and explore modes of self-improvement. In her research on practice, repetition, and critical evaluations in the dance classroom, educator and Limon technique specialist Erica Stanton states, “A dance technique class provides a useful forum for dancers to explore their potential, confront their limitations and start to recognize their own learning through trial and error” (86). Students recognize this learning through self-correction in the mirror, instructor verbal prompts and physical modeling, and continual practice and rehearsal, but these strategies may not reach all students in terms of improving movement skills. “The process of learning is constantly in flux, since a dancer is continually adapting to her movement
environment and examining her relationship between interior sensation and outer manifestations of her dancing” (Stanton 91).

Students must learn how to process feedback and critiques effectively in order to improve. Responses from student interviews conducted by Adesola Akinleye and Rose Payne in the dance classroom “indicated a kind of dependency on the teacher to provide correction and lack of interest in constructively self-motivating, independent of the teachers’ responses to their work” (146). Dance teachers can reach beyond this limiting and often repetitive approach of correction. They can foster student learning through multi-sensory practices such as visual, auditory, and kinesthetic forms of feedback as “practitioners advocate tactile help and, indeed, many somatic practices rely on the sense of touch as a beneficial learning tool” (Stanton 90). A multi-sensory approach incorporating varied techniques will help maximize student learning and improvement. These varied techniques that help students to see, hear, and feel fundamentals of movement “use a greater number of human intelligences, promote better retention, and inspire an inner desire to learn” (Kanter 4).

Introducing video cameras into the dance classroom can promote this multi-sensory approach to learning and help support, engage, and motivate students in their development as dancers. Jace Hargis and Sebastian Marotta in their examination of cameras and student learning found that they “engage their senses and holds their attention in a unique and enduring way” (35). Additionally, the filming and analysis of movement captured on camera can simultaneously support a rapidly progressing digital classroom, increase a student’s somatic awareness, and promote kinesthetic learning in dance education. In his article on the use of electronic devices in the dance classroom,
Nathaniel Ostashewski and fellow researchers in Canada found that “existing dance teaching strategies can be supported using educational technology” and “digital media is disruptive to past education practices and has the potential to transform how people create, share, and consume artistic media” (127).

The goal of this research was to examine the ways that filming students performing dance-specific tasks can improve assessment methods in the dance classroom, address multi-sensory forms of learning, and better assist students in improving their own movement technique. This study provided students an opportunity to see their own movement, hear verbal critique and feedback through video playback, and read and reflect on written evaluations. Sally Doughty and Jayne Stevens discovered through video and reflective learning that dance students “learn more effectively from their practice by engaging with it in a reflective way” (Doughty and Stevens 4). As a result, students practice methods by which to observe and feel what adjustments they need to make in their own bodies in order to improve over time and gain ownership of their development as dancers.

**Purpose of Study**

Novice dancers must be able to process critical feedback in order to gain skills in movement technique, but often this verbal and written feedback proves ineffective in developing proprioception. Mary Harding found in her work with assessing high school dance students in Minnesota that “as a technique class progresses, the teacher gives corrections, yet students appear to have difficulty retaining and applying the correction” (Harding 93).
Feedback is often communicated in the form of verbal commands and corrections by a dance teacher, and can confuse a student who is still mastering dance skills on a conceptual and kinesthetic level. The purpose of this project is to bridge the gap between a student’s own physical movement and their somatic understanding of themselves as dancers. It also examines students’ relationship to the feedback they receive in the classroom and how it can help them become agents of change in their own movement.

This research sought to answer the following questions:

Q1 In what ways can video cameras facilitate students’ self-learning in the dance classroom?

Q2 How can the use of video cameras support critical feedback and assessment practices of specific dance skills?

Q3 What effect does the use of cameras in the classroom have on students’ ability to process, execute, and analyze movement?

Verbally correcting students as they dance may not always provide them with the opportunity to see and feel the adjustment in their own bodies; they may be primarily focused on completing the movement itself. Providing verbal or written feedback after a particular class or performance may lose meaning; the student does not observe or experience the correction as it is happening, and she may forget or misinterpret the meaning of the given adjustment out of context. Viewing their dancing on video provides students an opportunity to observe their own bodies in motion while the movement occurs. Playback features, such as pause and slow motion, support students and teachers in an open-dialogue regarding the specificity of the captured movement.

In their work investigating the influence of the mirror in the dance classroom, Sally Radell, Margaret Kenemen, Daniel Adame, and Steven Cole found that “beginning dancers typically have a less-developed ability to perceive, retain, and self-correct dance
information than students with more experience in the dance studio” (163). The mirror “can encourage a dancer to be overly focused on positions rather than the actual sensation of moving” (173). This thesis addresses these concerns of the mirror as an often-ineffective tool for improvement and examines the use of the video camera as an effective alternative.

Researchers in the Netherlands found that with students’ viewing their own choreographic work on film, “what dance students think or feel about a movement often differs from the actual physical image of the movement” (Leijen et al 170). Skills such as posture, turnout, extension, balance, flexibility, and strength may improve more effectively and safely using video assessment. This may create more kinesthetically aware dancers in the classroom and on stage.

In the public school setting, the growth and improvement of student knowledge and skills is closely monitored and measured through student grades and teacher evaluations. In addition to these growth measurements, public schools are working to keep up with a rapidly progressing digital world and the pressure to implement twenty-first century technology into the classroom continues to grow. Tablets, laptops, digital applications, smartphones, and online platforms enhance and support current standards-based learning. These devices make up the technological literacy that students and teachers alike must practice and master in order to find success in our modern world. This project addresses these specific needs, as the work aligns with academic standards, assessment methods, and growth measurement in its experimental design.

Some movement educators fear that this type of instruction “will discourage students from actively engaging and bodily practicing and experiencing the motor skills
they are taught” (Dania et al. 3358-59). Additionally, these educators feel “the media that technology can provide teachers and students with should be treated as tools for the facilitation and improvement of their work and not as substitutes of motor/dance performance” (Dania et al. 3358-59). Through its use of video cameras to help guide students’ advancement in dance skills, this research examines technology and its support, not substitution, of movement instruction.

Significance of Study

Authors Lu-Ho Hsia, Iwen Huang, and Gwo-Jen Hwang found “students with more self-efficacy and higher motivation could perform better” and “those who have higher self-efficacy could increase their intrinsic motivation, and improve their learning performance” (Hsia et al 58). This study supports the development of students’ self-confidence and motivation by providing teachers with better classroom practices. These practices equip students with the ability to control and improve their own movement and take ownership over their own learning. These include the filming and viewing of ballet barre exercises and the subsequent self and teacher feedback provided through movement rubrics.

Students also engaged in reflective journal writing throughout the semester in order to support their learning process and further document their growth and development in the classroom. In similar research conducted with high school students filming and reflecting on their work performing a series of turns, Amber Adams found that “watching themselves might seem like a frightening concept, but in the end, they learn their mistakes and their strengths, identify them, and make changes to improve” (40).
This work is significant in its focus on the communication between dance teacher and student. It examines how using video can bridge the gap between teacher feedback and students’ bodily response. Using video, students can examine their own physical interpretation of a teacher’s specific movement instruction. Students can comprehend movement terms such as turnout, pull-up, extension, lengthening, and alignment more effectively when viewing their own bodies on film. In this way, they begin to better process the feedback they receive throughout classroom instruction and learn to make adjustments and corrections in their own bodies.

This research also addresses the relationship between a dancer and her own image in the mirror. Most dance studios include mirrors for students to observe, practice, and master their own technical skills. Kathy Diehl stresses in her examination of the impact of mirrors on dancers that “dance educators have a responsibility to consider the impact of mirrors and employ strategies to effectively use them” (69). The function of video assessments seeks to improve a student’s ability to use the mirror as a means to adjust, improve, and enhance movement.

Radell, Kenemen, Adame, and Cole found in their case study on dance students and their use of the mirror that “ultimately, students develop individual relationships with the mirror and these relationships directly influence how they feel about themselves in the classroom and how they perform” (164). The video assessments in this research support the use of the mirror, but also extend beyond its limitations, as it can “compel dancers to primarily focus on shape rather than motion through space” (Radell et al 174). The mirror forces a dancer to both execute and evaluate movement simultaneously. While experienced dancers may not find this challenging, “lower-performing students,
who have a less-developed ability to evaluate themselves technically,” (Radell et al 163), need support in mastering these dual tasks.

Video documentation of movement can reveal more to a dancer than the mirror alone as it provides an opportunity to observe movement separate from the performing of it. Viewing these videos throughout the semester helps students practice and refine their own ability to self-evaluate. Mary Harding found in similar research using cameras in the dance classroom that “students start to become conscious dancers as they integrate and embody corrections rather than hoping that repetition will lead to improvement” (Harding 96). In a study using video in reflective practices with college-level dance students in the Netherlands, researchers found that “when you are dancing in the studio, you have the mirror…but there is not enough time for the mind to translate what you see…when they sit to look at the video, the mind has more capacity to absorb information” (Leijen et al 174).

This thesis provides a framework for effective assessment methods and descriptions of the use of video cameras in the dance classroom. These methods and descriptions help dance educators support the advancement of student skills while seeking to “support a student’s lifelong development of lifelong engagement with their dance technique” (Akinleye and Payne 147). Limitations of this study, discussed further in the conclusion chapter, included the researcher serving a dual role as the participating classroom teacher, a condensed research time-frame of eighteen weeks, a lack of peer evaluation methods and analysis, and limited access to advanced technology for the duration of the research.
CHAPTER II
LITERATURE REVIEW

In order for a dance student to grow and develop as an artist and athlete, a teacher must foster and support healthy relationships in the classroom. These relationships include the one between teacher and student, as well as the one between a student and her own image in the mirror. This chapter will examine these relationships as they relate to the technical advancement of dance students, as well as the tools and methods that allow for better communication, self-discovery, and empowered learning. These methods and tools include corrections and feedback, assessment strategies, and the use of video. When implemented effectively, they enhance technological skills and somatic understanding in high school dance students, particularly in teaching the fundamentals of ballet.

Feedback in Dance Instruction

Feedback is an essential component of all movement training, especially in the art of dance. In her research on video feedback and dance skills, Jennifer Aguirre states, “feedback has been previously shown to improve physical movement or a combination of gross motor skills” (5). In order to achieve aesthetic and athletic expectations and guard against possible injury, a dancer’s training must include frequent communication of the specificity and dynamics of movement fundamentals. This communication comes in the form of feedback to the student from the instructor. Dance practitioner and researcher Elizabeth Gibbons found “students who know what they are doing incorrectly and how to
correct it will be more likely to change how they perform…and learn to self-correct” (38). A dancer must know what a movement is, how it should be executed and performed, and what it should feel like in their own bodies in order to correct and enhance skills over time. A dancer needs to be reminded, typically as they are moving, when a movement or aesthetic quality is done correctly or incorrectly. This helps prevent the acquisition of improper movement habits and helps empower a developing dancer.

The importance of communication between students and teachers cannot be overlooked; it opens windows for students to ‘hear’ feedback appropriately while simultaneously being a springboard for students and teachers to consider movement from varying viewpoints. (Barr 36).

It is also important for a teacher to foster a supportive learning environment and prevent dance education from becoming demoralizing lessons on what not to do. This reduces the form to repetitive movement mimicry.

Teaching that is guided by ongoing and supportive feedback, specifically tailored to the movement qualities and capabilities of individual students, allows student-dancers to learn of all that is embedded within a movement (Barr 42).

**Feedback and Correction**

The movement vocabulary and codified systems of ballet dance train dancers in posture, alignment, flexibility, turnout, and balance. These skills help cultivate and condition the minds and bodies of developing dancers. Barr states, “the rules, traditions, and protocol that were developed, and continue to be taught for the codified system of ballet were clearly designed to support proper execution, that is, good technique” (Barr 35). This centuries-old form focuses on the aesthetics and precise execution of very specific movement vocabulary. In his text on classical ballet technique, Asaf Messerer, renowned teacher at the Bolshoi Ballet in Moscow, reflects on this form of classical training.
The rules of the art of ballet, the harmony of a plastic form and its beauty, and the picturesque realization of ballet productions become apparent with experience and attain their peak only after a great and systematic output of effort. Such effort chisels an image of the true professional technique of the ballet dancer, and enriches and brings perfection the dancers’ artistic skill. (Messerer et al 13)

In order to master these technical skills, a dance teacher must provide feedback for a dancer to improve. Gibbons writes, “Feedback is essential to improvement, and dance teachers can learn to use the power of feedback to motivate, reinforce, correct, teach analytical skills, and engage students on a meaningful level” (38).

Often in the dance classroom, feedback comes in the form of verbal prompts and corrections that guide students on what to do with their bodies as they execute movements in class. “Feedback in technique classes has operated under the unfortunate term ‘correction,’ which resonates with negativity” (Stanton 91). In her dissertation on perfectionism in ballet, former dancer and psychologist Lisa Akira Kveton-Bohnert writes, “classically trained ballet dancers spend much of their youth engaged in immersive and competitive training in front of mirrors being corrected by instructors” (1). This type of training often fosters a “self-evaluative process that leaves some dancers vulnerable to the development of a negative self-image and maladaptive behaviors” (ii).

Euichang Choi and Na-ye Kim found in their research on exploring direct and indirect teaching methods with ballet dancers in Korea that “traditional teaching methods in ballet largely focuses on the extrinsic values that concerns the appearance of the dancer” (142). These “‘old school’ teaching methods that are authoritarian tends to maintain teaching and learning as ‘prescriptive’ and educate dancers to conform to acquiring steps” (142). This autocratic approach can “create a focus on the physical motor skills acquired to execute a step” and “could result in students being very capable
in a particular class but them not being able to transfer their learning to other movement styles” (Akinleye and Payne 145).

In order to foster a positive learning environment, students must engage in their own learning and strengthen their ability to reflect and improve as movement artists. Feedback should be provided in “a range of modes” (Akinleye and Payne 147) by the teacher, and also be a skill the students learn, practice, and refine themselves.

The role of a teacher of dance technique has become much more complex as she attempts to find a meaningful dance curriculum that meets the needs of different groups of dancers, facilitates a conducive learning environment and experiments with ways that the specifics of a particular dance technique can be acquired, assimilated and proliferated. (Stanton 88)

Self and teacher feedback should be based on a clear established set of criteria and focus on empowering and supporting personal growth. Vernacular that emphasizes fixing mistakes or correcting “bad” or incorrect movements should be avoided. Fostering a positive environment and remembering, “The dance setting also provides a space for corporeal pleasures” (O’Flynn et al 137) is crucial in addressing the delicate concerns of negative body image and self-esteem in the dance classroom.

The Role of the Mirror

Mirrors constantly issue feedback in the dance classroom as they “provide a very immediate reflection in real time” (Leijen et al 174). Found in almost every studio, they function as a tool in which to observe, adjust, and enhance movement in class. A dancer must develop a healthy relationship with this tool as it provides a helpful opportunity to reflect, advance and develop as an artist. Sally Radell and her colleagues at Emory University conducted a case study that found “students develop individual relationships with the mirror and these relationships directly influence how they feel about themselves
in the classroom and how they perform” (Radell et al 164). Students and teachers, however, must treat this relationship with caution as a negative sense of self can develop from the constant observation of one’s own body and skills in the mirror. The same research found “The dancer’s perceived presence in the mirror results in physical self-evaluation, behavior regulation, body objectification, and competition” (165).

In addition to these self-image concerns, the mirror and its ability to foster student improvement has been researched and evaluated by many dance practitioners in the field. Julia Buckroyd notes in her work that teenage students often lack the ability to observe one’s image in a constructive way and that they must develop these skills “for their sense of themselves from the inside to get stronger” (58). Gretchen Ward Warren and Susan Cook in their text *Classical Ballet Technique* go as far as to say that mirrors should not be used in a beginning level class. Students learn better by feeling and doing than through the visual imitation that the use of mirrors encourages in novice dancers.

While introductory level students may be challenged in the use of the mirror as a tool for self-evaluation, dance students with more experience and training can use it more effectively as a vehicle for improvement.

More experienced dancers have developed more fully their abilities to observe, evaluate, and constructively use the kinesthetic feedback provided by their bodies, thus fine-tuning their performance over time. When they gaze into the mirror, higher-performing students may become more critical of their performance than the lower-performing students. (Radell et al 163)

To address this disparity in cognition, teachers should closely monitor students and their use of the mirror in the classroom and consider implementing alternative tools and methods for students to closely observe and constructively evaluate their own movement.
Assessing Technique in Dance

In the public school setting, the growth and progress of student knowledge and skills is closely monitored and measured through assessments. These measurements of content knowledge and skill mastery must reflect student learning and guide teachers in how to address achievement gaps in the classroom. Assessments are based off of national, state, and/or local standards that address specific learning objectives of a particular subject area and are tailored to each grade or developmental level. “The inclusion of quality assessment tools to inform, motivate, and evaluate learning is a means to accomplish high expectations. Embedding assessments into instruction engenders a commitment to excellence and a positive spirit in students” (Hammond White 109). Effective assessments help support the communication between teacher and student through providing “clear criteria, constructive feedback, and informed revision” (Andrade et al 48).

In the dance classroom, teachers must accurately assess the mastery of technical skills in order to prepare students for performance on stage. “Technique classes fuel performance work and performances feed technique classes. Students work on strength, flexibility, coordination, timing, and a multitude of physical skills in technique class that are showcased in performance” (Harding 96). These ever-evolving phases of learning, reflecting, and performing requires the use of effective forms of assessments in order to foster an ongoing process of personal improvement.

Roles and Types of Assessments

The objective of assessments in the dance classroom is to guide and support the learning and improvement of developing dancers. Teachers should use various types of
formative and summative assessments in order to address the needs of a diverse classroom. Lynnette Young Overby and fellow researchers at the University of Delaware in their study on assessments in interdisciplinary arts projects define a formative assessment as “a cyclical process of gathering information from students, which is used to help teachers change or modify their instruction” (24). Formative assessments can be graded or non-graded checkpoints that help identify students’ struggles, achievements, and misconceptions of a specific skill or learning target. Summative assessments, such as a final exam or culminating performance, measure a students’ comprehensive knowledge and skill level at the end of a course or other instructional period and “uses a standardized measure of assessing the specific learning goals and objectives of a unit” (Overby et al 24).

The frequent use of formative assessments that provide timely and specific feedback to students help teachers to differentiate instruction and support the ongoing learning of students in the classroom. “The use of formative assessment is sensible in the context of dance classrooms where an emphasis is placed on rehearsal and refinement” (Andrade et al 47). The feedback provided from these assessments should focus on “specific skills and movements” and “result in actionable next steps that dancers can use to improve their performances” (Andrade et al 48). Specific technique-based performance rubrics can be an effective method of formative assessment in the dance classroom as long as they provide a clear set of expectations and criteria. “When embedded in classroom instruction, rubrics deeply engage students who become proactive, responsible, and inspired in their learning and can (and do) claim their accomplishments with great pride” (Hammond White 109). In summative assessments, such as a final staged
performance of choreographic work, students’ movements should demonstrate a
“connection between the movement and ideas being communicated” and “exhibit an
increased sense of cohesion” (Milling and Green 147). Final written summative
assessments, such as a reflection paper or a formal written evaluation at the end of a final
performance “allow students to rate themselves” (Harding 97). This holds them
accountable for their own mastery of the established criteria and demonstration of
technical precision. These types of assessments are also “more student-centered and not
top-down, coming from the teacher or outside evaluator” (Andrade et al 54). Through
these summative assessments, students can gain a sense of confidence and ownership
over their own learning. They become empowered as they reflect on their achievement in
skills and progression over time.

In the process of implementing any type of assessment, dance teachers and
students should collaboratively design a set of criteria and outcome expectations.

Teachers and students should engage in meaningful discussion and
communication to select explicit criteria about how student performance and
student work will be assessed. Thus, students will pay more attention to the
processes of undertaking learning activities rather than focus solely on final
products or grades. (Chen 229)

When these measures are in place, students can take ownership of their own
learning and work towards the acquisition of technical skills and performance
achievement in the dance classroom.

*Technique and Skill Building*

When students acquire new technical skills, “it is better if they are good at
interpreting and understanding the intent of the movement as artists” (Akinleye and
Payne 145). Learning new skills in the art of movement can be an intimidating and
challenging experience for a novice dancer. A teacher’s often-authoritarian approach to correcting and fixing physical movement in the classroom can create a culture of corporal negativity, repetitious mimicry, and a powerlessness among student participants. “Technique classes are often viewed as a purely physical part of dance training, one in which the student voice is silenced” (Harding 93). In addition to this silence and stifling of a student’s ownership of their own learning, this corrective form of technical education can prove ineffective in the acquisition and development of new skills. In introductory level ballet training, “alignment, accuracy, and qualities of movement are the focus” (Hammond White 110). Skills such as turnout, balance, precision, alignment, control, and flexibility are practiced and rehearsed in order to condition and train the body for performance. The aesthetic and athletic demands of this art form are steeped in rigid form, tradition, and structure.

Ballet can initially be an intimidating dance form to learn and is considered by many young dancers to be the “vegetable” of dance—the less initially accessible dance technique that, just like eating a carrot over a slice of cake, is a necessary but preferred choice in their dance training. (Hammond White 109)

With this strict discipline, level of difficulty, and specific physical demands, ballet training can lose its appeal as feelings of inadequacy surpass the motivation to improve.

In order to address these concerns, students need to take ownership over their own learning as it can “correct, inform, and motivate” and “create personal bonds that enable students to see that their performance is important” (Gibbons 43). This learning should come not only from feedback from the teacher, but also from using reflective tactics that put students in the role of movement facilitator and evaluator.
Reflective Practices

The discipline of dance requires effective reflective practices. “Reflection can constitute a critical practice because it involves the learner in questioning themselves and their situation, making judgments about their performance and prompting action” (Doughty and Stevens 1). A student studying dance is constantly asking herself, am I doing this right? Am I doing this wrong? How well am I doing this? How am I doing this compared to others? “Reflection stimulates students’ awareness of their body and movement experiences which is necessary for developing high-quality dance skills” (Leijen et al 169).

The mirror, teacher feedback, and the comparison of oneself to others in the studio can hinder a student’s growth and self-confidence as a dancer. In order to guide students towards a more positive self-image, dance teachers need to implement reflective practices that motivate and empower students to improve and advance their own skills in the classroom.

The more frequently students are charged with comparing their own progress to the goals they have set for themselves, the more natural the self-assessment process becomes, and the more teachers can develop independent dancers, who rely not only on the teacher’s eye for improvement, but their own. (Giguere 100)

Teachers need to lead students in establishing their own goals as dancers and support their own growth and improvement. This helps make reflection and evaluation in the classroom a transformative, rather than a negative experience.

A complex process, “reflection encompasses a variety of cognitive and meta-cognitive activities that involve the processing and re-processing of experience and information” (Doughty and Stevens 2). Students must be taught how to reflect in a meaningful, positive way. This encourages the twenty-first century skill of critical
thinking and encourages them to develop solutions and address challenges based on established criteria, not a perfect outcome.

If a final product or performance result is primarily valued, then exit testing or performance evaluations are appropriate measures of a student’s success. If, however, a dance educator’s teaching philosophy values the process of learning dance as much as the product of dance education, then effective assessment should reflect the students’ learning process as well as their learning outcomes. (Giguere 99)

Students can self-reflect in the dance classroom in various ways. They can chart scores using performance and technique-based rubrics that evaluate their own work, as well as complete writing exercises. “Journal entries allow students to reconstruct their thoughts from class, which helps to reveal their understandings about technique” (Giguere 100). If done throughout the duration of a particular course, this writing can chart students’ own progress over time and keep them on track to achieving personal and teacher-led goals. These reflective practices, “when utilized regularly, with guidance, goal-setting, and nonjudgmental responses from the instructor” provide “a valuable teaching strategy, as well as an accurate tool for assessing progress in technique class” (Giguere 103).

**Video as Evaluation Tool in the Dance Classroom**

Dating back to modern dance innovator Loie Fuller and her use of manipulating color in her flowing draperies on camera, film has been used to capture, enhance, and archive the art of dance for over a century. As the quality, accessibility, and clarity of camera technology advanced, as did its use in helping dancers to improve and enhance quality of movement. Choreographer and filmmaker Johannes Berringer reflects on the relationship between dance and media:
The new convergences between dance and technology reflect back on the nature of dance, its physical sensory relationship to space and the world, its immediate, phenomenological embodiment, its lived experience in one place. (85)

Filming dance and the subsequent analysis of the video playback with features such as pause, slow motion, and rewind has helped dancers and choreographers observe and evaluate movement with better specificity and precision. Group dance performances can be captured and analyzed on film so dancers can see the “big picture” and how their movement looks as an ensemble. Individual movements such as a turn or a leap can be captured and viewed for technical accuracy and areas of improvement. Choreographers can use video documentation of their work to aid and support their artistic process in movement compositions. They can also use it as a production enhancement tool in the form of video projection. As Sandra Minton points out in her text on choreography, “Twenty-first century technologies in its various forms can be used to extend the creativity of choreographers” (61).

Video cameras have also served as an effective tool in supporting and cultivating healthy relationships between dancer and evaluator and dancer and oneself. Due to the disparity in communication between a developing dancer and their own image in the mirror, the video camera has become a helpful alternative in bridging the gap between a dancer’s own body and her somatic understanding. Filming in dance instruction should be used in tandem with teacher feedback as “students need more guidance such as verbal instruction to improve their dance skills together with video watching” (Hsia et al 57). Implementing this interactive medium can increase student participation, as “more students seem to be enthusiastic and motivated by these new teaching methods” (Dania et
al 3358), but they should be “used with a focus on the improvement of instruction and the promotion of human movement and not its replacement” (3356).

Ostachewski and fellow researchers found “mobile iDevices (Apple iPods and iPads) and other mobile electronic technology could be tools that support a change in dance pedagogy to better support student learning through personalization and increased student control of learning” (123). Rachel Holdt, in her study on integrating technology into post-secondary dance education believes “by providing powerful enrichment to students’ training through practical opportunities to enhance learning and development, integrating technology into dance curriculum is a vital part of being responsive to the needs of current and future students” (2). In order to meet these needs and maintain the integrity of movement instruction, dance teachers must find a balance between enhancing technical skills and encouraging young dancers to look beyond the screen.

*Technology and Educational Theory*

The use of technology in the classroom has become a debate in recent years as educational philosophies conflict with the demands and expectations of an advanced technological world. In her research on the use of iPads in a San Francisco public high school, Katherine Lynn DeWeese found that “46% of students said that technology helps them learn sometimes, but not always best, 39% said frequently, but they do not always like using it, and 15% said that they always learn best with technology” (34).

In terms of dance education, “interactive multimedia are one of the most important and multidimensional applications of technology on the teaching of dance skills and styles” (Dania et al 3356), yet some experts argue the downsides of implementing these practices. Educators fear an overuse of technology and additional
screen time will cause students to be “less connected to their peers and teachers” (DeWeese 8), and these viewpoints can hinder the growing use of technology in the dance classroom. The use of video can also promote outcome and product-based learning as the immediate visual feedback can encourage students to focus on the physical aesthetics of dance and detach from the kinesthetic feeling and emotional connection to the act of dancing.

On the other hand, using technology such as filming and assessing technique classes on video address an educator’s need for meaningful assessment and feedback in the classroom. Implementing this type of technology “can support the assessment process to promote dialogic feedback” and “enhance students’ abilities of conceptualizing performance standards and being self-regulated learners” (Chen 230). With video, students receive immediate visual feedback and use technology to enhance and inform classroom practices, not replace them. Yen-Nan Lin, Lu-Ho Hsia, Meng-Yuan Sung and Gwo-Haur Hwang developed a study utilizing the flipped-classroom approach with dance students. “The idea of the flipped classroom is to provide online learning resources and engage students in self-learning videos before the class so as to free up more class time” (Lin et al 5). Using this approach, they implemented videos in peer assessments and in previewing movement before class. They found, “learning dance through flipped learning was conducive to increasing students’ self-confidence in the dance class” and “compared to the traditional instruction approach, the flipped learning was more popular with the students” (14). Although the debate over technology in dance educational practices may continue and evolve, its impact on student engagement and their motivation to learn in today’s classroom cannot go overlooked.
Somatic and Embodied Understanding

A connection between the mind and body, or somatic understanding, is an important concept for dancers to practice and utilize. It helps cultivate internal physical perception and experience as a movement artist. A comprehensive dance education that includes practices and training in movement somatics such as the Alexander Technique, the Feldenkrais Method, Ideokinesis, and Bartenieff Fundamentals emphasizes this mind-body connection and helps create a well-rounded dancer. These techniques emphasize process over product, self-awareness and control, and incorporate periods of rest. A field of study focused on the internal physical perception and experience of movement, “somatics unites the body/mind split to achieve optimal function” (Minton and Faber 6).

In incorporating this idea into technique classes in dance, teachers should “get students to use their developing sense of somatics and aesthetics soon after they gain their sense of center, alignment, muscular strength, and skeletal-joint functionality” (McCutchen 143).

Using video cameras can help inform these somatic practices and help students gain a deeper understanding of their own mind-body connection. Once students have had time to process the visual information provided by videos, they can begin to understand their own moving bodies and tune into corporeal sensations. This “proprioception” or “intrinsic awareness of exactly where one’s body is and what it is doing is a critical ingredient to being a technically skilled, aware, and expressive dancer” (Radell et al. 170). In addition, “bodily aesthetic relates to the possibilities for speaking about one’s dance experience,” (O’Flynn et al 132). Viewing videos collaboratively with speaking, writing, and reflecting can help further facilitate and support a student’s somatic and embodied understanding of their own technical work.
Students who gain proficiency in these skills can reach beyond their technical abilities and cultivate a bodily awareness and sense of physical control. In their study on the use of imagery and conditioning practice with dancers, Donna Krasnow and fellow researchers found:

They can improve dance skills and refine the quality of dance performance by increasing technical skills, improving alignment, maintaining freedom from injury, and enhancing artistic capabilities, such as expanded dynamic and expressive range (57).

Dancers that train in somatic principles and embodiment gain a better understanding of how their bodies move as opposed to what their bodies look like. As a result, they often learn to appreciate the process of moving over the final aesthetic product. The non-judgmental approach used in somatic techniques boosts student self-confidence, creates greater critical understanding and bodily freedom, and allows for students to transfer movement skills from one style to the other. The physical and mental awareness in movement somatics helps transform dance training from a specified form to a lifelong practice in personal health and wellness.
CHAPTER III

METHODOLOGY

This chapter will examine the methods and procedures the researcher used to study video-guided assessments in the dance classroom. It will describe the participants involved and the research site, examine the classroom activities, provide details on the research instruments implemented, and recount the strategies used in the data analysis.

The objective of this research was to improve novice dance students’ technique and skill level through the use of video-guided assessments in the public high school classroom. The intended participant benefits include an increased knowledge of dance vocabulary and skills in movement technique, better bodily awareness and self-efficacy as dancers, as well as detailed and specific individualized feedback provided in the classroom. The tested assessment tools and associated classroom activities help dance educators foster growth and technical development and use video technology in a relevant and constructive way.

This research study progressed over the course of one semester in an introductory level dance class. Student participants filmed themselves performing specific ballet exercises at the beginning and end of the semester. A follow-up assessment of these videos used specific movement-based rubrics and the scores from these rubrics provided a numeric measure of growth in students’ skills. After filming, students also engaged in inquiry-guided reflective journal writing. These prompts function as the feedback and
point of view of the participants involved and help determine if the video filming was a contributor to any growth and enhancement of skills. As Donna Krasnow and Steven Chatfield discovered in their research on assessing videotaped sessions of contemporary dancers, testing periods should “extend over longer periods of time” (Krasnow and Chatfield 106).

The participants in this research filmed themselves in class two times over the course of a semester. The researcher designed this time frame in order for students to learn and practice movement, review movement criteria, adopt, learn and use the video technology, view videos, and self-reflect on movement technique. Doughty and Stevens found in similar research “that as students grew more accustomed to and practiced at viewing the video recordings of their performances they were able to describe, analyze and evaluate their own practice” (6).

**The Research Site And Participants**

The research took place at Berkmar High School in Lilburn, Georgia. Part of Gwinnett County, Georgia’s largest school district and among the top twenty largest in the nation, Berkmar High School educates a minority population of 96% with approximately 80% of the student body qualifying for free or reduced lunch. As a Title I school, Berkmar receives government financial assistance to address the challenges students of low-income families face in order to reach academic success. The research occurred in a studio classroom located on the school’s campus and students participated in the study as part of their assigned classroom requirements.

The participants in the study were students enrolled in the Introductory to Dance course, an elective class open to all interested students at the school. The class fulfills an
elective course requirement for graduation and operates under the school’s fine arts department. The student participants ranged in age from fourteen to eighteen, were in ninth through twelfth grade, and had each completed a semester in dance technique classes from the researcher/teacher prior to the beginning of the experiment. The previous semester’s training included learning and practicing the basic fundamental skills of ballet, modern, and jazz dance and included an end of semester performance that showcased the students’ developing skills. The participants’ skill-level varied as far as flexibility, posture, balance, and overall bodily control, as well as their ability to learn, retain, and execute phrases of movement. At the beginning of the spring semester, all registered students were informed about the study and invited to participate. The researcher notified all potential participants that every student in the class had to complete the same activities and assessments whether they chose to participate in the study or not. Only those students who submitted parental consent forms had their data used as part of this research. Participants could opt out of the research at any time and involvement in the study had no effect on students’ grades. There were a total of nineteen introductory-level dance students involved in the entire duration of the study that began in February and concluded in April.

**Procedures Used**

In an effort to help facilitate their own technical progress in class, participants filmed one another performing specific ballet exercises at the beginning of the semester in February and then again towards the end of the semester in April. Filmed individually, students observed their own work and completed a skills-based rubric (detailed later in the chapter) to assess specific movement in their own bodies. After each video
observation, students also engaged in reflective journal writing. This writing focused on
the filming process and its impact on student improvement. The researcher also
completed the assessment rubric for each student and the subsequent scores served as a
formative assessment in the course. These scores served as a quantitative measure of the
students’ technical progress over time, and the researcher’s written feedback on each
rubric helped support and guide the students’ on-going development in the class.

*Ballet Barre Exercises*

A comprehensive education in dance includes learning and training in the
fundamentals of ballet. The balance, alignment, flexibility, control, coordination, and
overall body strengthening that ballet training provides helps support and condition a
dancer in other styles of dance. Styles such as modern, jazz, and contemporary use many
of the same terminology and require similar execution of movement. Ballet training
typically includes the acquisition of skills performed at the barre, where dancers execute
a series of combinations and exercises that progressively build in complexity and skill-
level. The barre, usually a wooden or metal horizontal pole that is attached to a studio
wall or suspended from a portable freestanding device in an open floor space, provides
balance and stability and supports a dancer in their ballet training. Barre exercises help
strengthen and condition the bodies of dancers and assist in developing the skills
necessary in their technical progression in the studio as well as their ability to execute
choreography on stage.

The participants in this research filmed one another performing the ballet barre
exercises of plié, tendu, fondu, développé, and grand battement. These exercises follow a
typical progression in ballet class of movement vocabulary that builds upon the previous
exercise and increase in complexity and technical difficulty. Each exercise included a specific movement pattern performed to music that had to be executed on both sides-first with the left hand on the barre working the right side of the body, and then with the right hand on the barre performing the same exercise with the left side of the body. The researcher first introduced these movement patterns to the participants in the previous semester and they had spent class time practicing the skills involved in performing the exercises properly. The performance-based rubrics assessed students in body placement and alignment, correct order of movement, movement quality, feet articulation, and port de bras (movements of the arms). Students saw the rubrics before the filming process began and engaged in a discussion with the researcher about the expected outcomes of each exercise. These outcomes included what each exercise should aesthetically look like and what each should kinesthetically feel like in their own bodies. The definitions of the movement terminology (such as that plié means a bending of the legs and développé means to unfold the leg to a full extension in the air) was also stressed throughout the process and evaluated on both formative and summative assessments in the semester prior to the research.

Video Filming

Participants in this research filmed each other using 4K Ultra HD cameras purchased from Amazon, which included many similar accessories and features of a GoPro active-use camera. Each camera, with its accompanying accessories, was numbered and labeled in order to provide organization. The researcher assigned each participant a filming partner and ten cameras accommodated for all of these pairs. Students practiced using these cameras prior to the initial filming day in order to better
facilitate the filming process. On each of the filming days in February and April, every student performed each ballet exercise as their partner filmed. The researcher stressed that the filming student use appropriate angles that provided full-body shots and multiple viewpoints of their partner. After the completion of each exercise, the partners switched roles. Once the filming concluded, students submitted their cameras to the researcher who uploaded all of the videos to a digital Google Drive account for the subsequent observation and analysis.

*Video Observations*

At the culmination of each filming day, the participants’ videos were uploaded to the researcher’s school-appointed Google Drive account and then immediately removed from the camera device. The researcher created digital folders within the Google Drive account for each participating student that included only their own filmed work from class. Each student at the school was provided their own school-appointed Google account, therefore the researcher digitally shared the folder with each student, making their videos visible only to them once they were logged into these accounts.

*Post-Video Recording Activities*

In the class period immediately following the filming days, students were provided school-appointed Google Chromebook laptops and a copy of the performance-based rubric. They used these materials to observe and analyze their own work, provide specific self-feedback, and calculate self-appointed scores. Although encouraged to view their videos individually, participants were permitted to consult with student peers if confusion over specific skills or language/translation issues developed. The researcher also encouraged students to seek clarification on movement criteria or details in their own
observed movement such as, “is this what you mean by a sickled foot?” This type of student questioning occurred frequently on the days of film observations in class and responses from the researcher clarified specifics in movement. These responses were often physically demonstrated with accompanying instructions by the researcher or encouraged to be demonstrated by the students themselves. An example of such response: “Yes, your foot was a bit sickled there. Now that you know what it looks like, can you show now how you would correct that?”

Once students completed the performance rubrics, they engaged in reflective journal writing, guided by specific prompts. These prompts addressed the challenges and benefits of the filming process and if the participants thought the viewing of themselves on video was helping them to improve. The researcher collected these journal reflections along with the performance rubrics at the culmination of the observation days in February and in April. The researcher then provided scores and feedback on the student-reflective rubrics and returned these documents in a timely manner in order to inform and support the students’ progression in the class.

**Research Instruments**

Prior to the collection of data for this study, the researcher obtained approval from the University of Northern Colorado, the Institutional Review Board, and Gwinnett County Public Schools. Instruments used in the study included a performance-based assessment rubric that evaluated students’ specific movement skills in executing ballet exercises and student-reflective journal writing that focused on the classroom filming process and how students felt it was impacting their work. The scores gleaned from the performance rubrics served as the quantitative measure of students’ progress over time.
These rubrics also allowed the teacher/researcher to provide specific feedback to individual students and the students to self-assess and reflect on their own progress. The journal writing provided a qualitative measure from which to draw conclusions about the students’ perspectives on the study and determine if the videos were helping them to improve their own movement skills.

*Performance-Based Assessment Rubric*

Rubrics are used to evaluate students based on a set of content-specific criteria. In dance, the criteria are often movement-based and determined by the desired outcome of skills executed by the students. For the purposes of this study, the researcher designed a skills-based rubric to specifically address the mastery of skills performed by students at the barre in a ballet class. These skills included body placement and alignment, correct order of movement, quality of movement, feet articulation, and movement of the arms. Each of these five skills were assessed while performing the following ballet exercises: plié, tendu, fondu, développé, and grand battement and the skills were specific to the performed exercise. For instance, body placement and alignment addressed posture, the outward rotation of the feet and legs originating from the hips, tucking the tailbone, and keeping the chest lifted. Correct order of movement focused on the memorization of each of the exercise combinations as they were performed with musical accompaniment. Movement quality measured the ability to perform each exercise with the desired specificity. For instance, pliés, a bending of the knees, was to be performed slowly with control and grace. Grand battements, a high kicking of the legs, was to be performed quickly and with great strength as the leg lifted and with a more slowed, controlled quality as the leg descended. Feet articulation examined the pointing, flexing and proper
control and alignment of the toes, heel, foot bones, and ankle. Port de bras measured the students’ ability to execute the proper arm movements in each exercise to determine how close they were to the desired aesthetic. For instance, whenever an exercise of the leg was performed to the side of the body at the barre, typically the corresponding arm was to be held in the à la seconde position, which is held out to the side, slightly bent and rounded at the elbow. Each skill was measured out of four points—one at the beginning level, two at the developing level, three at the proficient level, and four at the exemplary level. The five exercises measured each of the five skills, making each exercise worth a total of twenty points and the entire assessment worth one hundred points. There was a notes section placed at the end of each exercise for researcher and student to provide specific, descriptive feedback. An example of this researcher-developed rubric can be found in Appendix C.

The movement combinations and specific desired skills of each exercise were introduced, practiced, and verbally reinforced through repeated instruction prior to the days of filming and evaluation. Students had an opportunity to view the rubrics beforehand and the researcher conducted a class discussion about the aesthetics of each exercise and how it should corporally feel in the body. Students could then inquire further about any misconceptions regarding the movement-based criteria.

Immediately following the first filmed ballet class in February, the student participants used the rubrics to self-assess their movement. They provided their own scores and specific feedback on each of the performed exercises. The researcher then collected these self-assessed rubrics and evaluated each student on the same filmed work. Provided on the very same rubric in a different color, these scores and feedback showed
students how their own interpretation of the movement compared to that of the researcher/instructor. The researcher calculated these scores, made copies of each rubric as documentation of the research, and distributed rubrics back to the individual students to read, process and prepare for the end of semester recording. The researcher conducted the entire process of assessment and feedback using the same research instruments again at the end of the semester in April.

*Student-Reflective Journal Writing*

**Table 3.1: Self-Reflective Journal Prompts**

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Initial Inquiry</th>
<th>Questions for Further Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>What did you find difficult about the viewing of your work?</td>
<td>What did you find beneficial?</td>
</tr>
<tr>
<td>2</td>
<td>How did you feel in class as you were being filmed?</td>
<td>Do you think this influenced your performance in class? Why or why not?</td>
</tr>
<tr>
<td>3</td>
<td>Did viewing your video pose any challenges for you as you assessed yourself?</td>
<td>Could you see yourself well? Can you hear the music being played? Was it filmed at a good distance and/or angle?</td>
</tr>
<tr>
<td>4</td>
<td>Do you at this point think being filmed and viewing your work afterwards is helping you to improve?</td>
<td>Why or why not?</td>
</tr>
<tr>
<td>5</td>
<td>What specific improvements do you see in your own movement technique?</td>
<td>What do you think still needs the most work?</td>
</tr>
</tbody>
</table>
Along with viewing and assessing their filmed work in class, participants also engaged in reflective journal-writing, guided by inquiry-based prompts. These prompts are listed in the table above.

These reflective writing prompts provided not only qualitative data to measure the effectiveness of the research, but also an opportunity for the students to summarize their learning process and the skills they acquired over time. The writing helped inform the filming process as the prompts addressed specifics such as camera angles and potential audio issues and was used to refine the process before the day of filming at the end of the semester. Students were encouraged to answer the prompts openly and honestly and with as much detail as possible. Their responses had no impact whatsoever on their grade in the course and served as helpful feedback to the efficacy of the research and the associated classroom practices.

**Data Analysis**

Data provided by the research instruments was collected, analyzed, and processed throughout the duration of the research, as well as at the culmination of the experimental process. All student-filmed work was stored securely on the researcher’s password-protected laptop throughout the duration of the research and made unavailable to students at the end of the semester. All copies of the assessed performance-based rubrics were stored in a locked, secured cabinet and all names of the student participants were changed in the subsequent analysis and discussion of the data in order to protect confidentiality.
Quantitative Analysis

The scores calculated from the assessment rubrics served as the quantitative data for this research. In the following chapter, the rubric scores will be compared from the beginning of the semester to the end of the semester and help quantify the level of impact the video-assessments had on the acquisition of student skills over time. This analysis will also compare the researcher’s scores with the student-appointed scores, measuring the disparity in perceived student improvement throughout the research.

Qualitative Analysis

The students’ reflective journal-writing, as well as the descriptive feedback provided by the researcher and participants on the assessment rubrics served as the qualitative data of this research. This descriptive data will be organized in the next chapter based on themes and ideas that emerged throughout the experimental and analytical process and address the original questions of this research through the aforementioned empirical evidence. The reflective writing proved an appropriate choice of methodology for this study. It encouraged open, honest responses and specific inquiry that revealed the successes and pitfalls of the process from the participants’ point of view. This helped avoid researcher bias and contributed to the credibility of the research. The specific self-feedback provided by the participants on the rubrics also revealed achievements and challenges of the research, successfully assessed student performance in the classroom and helped address obstacles, gaps, and misconceptions in student learning.
CHAPTER IV
DISCUSSION

The objective of this research was to examine the ways filming and assessing students in the dance classroom could help improve movement skills, address multi-sensory learning, and bridge the gap between a student’s movement and their own somatic understanding of themselves as dancers. The following chapter details the outcomes of the quantitative and qualitative data gathered throughout the course of the research and examines the strengths and challenges of the filming and assessment strategies implemented in the classroom. This analysis includes the quantitative data provided by the researcher and student-appointed scores from the skills-based performance rubrics, as well as the qualitative data obtained from the student reflective journal writing and the descriptive student self-feedback provided on the assessment rubrics.

Examining Progression
Over Time

As previously detailed in the Methodology chapter, student participants in this study performed specific ballet exercises on film in class, received and calculated scores based on these filmed exercises, and engaged in reflective writing in response to this process. The data obtained from these activities, in addition to the researcher-provided scores and feedback on the performance rubrics, was collected in February and April.
This helped to measure the growth and progression of skills over time and examine the participants’ perception of themselves as developing dancers.

*Scores from Performance Rubrics*

The skills-based performance rubric used in this research was calculated out of twenty points for each of the five ballet exercises students executed in class. These exercises are detailed in the previous Methodology chapter and an example of the rubric can be found in Appendix C. Students provided their own scores on these rubrics while viewing their videos in class in February and April and were encouraged to write specific feedback in the “notes” section provided under each exercise’s score calculation. The researcher then provided calculations of the same information on the rubric. The average of the researcher-appointed scores for each of the filmed exercises from both February and April are detailed in the following graph.

*Figure 4.1.* Results of Researcher-Appointed Scores on Specific Ballet Exercises on Performance Rubric
As the data indicates, the average researcher-appointed scores of each exercise decreased from February to April, with the largest disparity of 1.32 points occurring in the fondu exercise. This reveals that according to the scores appointed by the researcher, the students’ skills, on average, did not improve over time and instead slightly decreased. Factors such as fatigue and filming anxiety on behalf of the student participants could have influenced this decrease in performance. The more critical scoring on behalf of the researcher by the second round of filming may also have influenced this decrease, as performance expectations tend to increase over time. Additionally, the negative associations with the cameras and the subsequent analysis of the filmed work, as detailed later in this chapter, could have negatively impacted student performance and the perceived skill-acquisition from the researcher.

*Self-Appointed versus Teacher-Appointed Scores*

A critical objective of this research was to implement video-cameras in the dance classroom in order to empower and motivate student learning. The self-scoring, feedback, and reflection were used as tools in which to support this development throughout the semester. Researcher-appointed scores were measured, as well as the students own self-appointed scores on the performance rubrics in order to draw comparisons between perceived mastery of student skills. The following graph shows the average in overall scores on the skills-based performance rubric (out of one hundred points) for both February and April. These are displayed according to the average of researcher-appointed scores and student-appointed scores.
Figure 4.2. Researcher vs. Student Self-Appointed Overall Scores on Performance Rubric

The data shows that the average number of researcher-appointed overall scores on the performance rubric dropped from February to April by 3.5 points and the average of the student self-appointed scores slightly increased by .33 points. In comparing the scores between the researcher and students, the overall average in February showed a difference of 6.56 points higher with the researcher’s scores. In April, the students’ scores averaged lower again, this time by 2.73 points. This indicates that according to the researcher, the students’ skills slightly decreased throughout the course of the semester, but were scored higher and more favorably than by the students themselves. The data also shows that in February and April, the participants’ scored themselves lower overall than the researcher, but on average perceived a slight increase in their own skill-level. With a low disparity between scores, the researcher and student participants differed minimally in their
analysis and perception of the demonstrated movement skills and interpreted the observed movement similarly using the specific lens of the skills-based rubric.

*Descriptive Self-Feedback: A Measurement of Understanding*

In addition to providing specific scores, the researcher-designed rubric included a notes section at the end of each exercise where students and researcher could write specific feedback on the filmed movement. This descriptive feedback was encouraged to be as positive, corrective, and specific as possible. In both February and April, students scored and provided descriptive feedback first. The researcher then collected, scored, and provided written feedback on the same rubrics. The following table provides examples of student self-feedback and researcher-provided feedback as it related to the specific exercises.

**Table 4.1. Examples of Student and Researcher Feedback**

<table>
<thead>
<tr>
<th>Exercise</th>
<th>Example of Student Self-Feedback</th>
<th>Example of Researcher-Provided Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pliés</td>
<td>“When I go down I’m going forward.”</td>
<td>“Keep heels on the floor in your grand plié in second position.”</td>
</tr>
<tr>
<td>Tendus</td>
<td>“My back was tilted forward in the back tendus.”</td>
<td>“Slightly bending knee when you bring leg back into first position.”</td>
</tr>
<tr>
<td>Fondu</td>
<td>“Forgot some of movement and need to turn out more. The arms were sloppy.”</td>
<td>“Good job checking yourself in the mirror.”</td>
</tr>
<tr>
<td>Développé</td>
<td>“My turn out was good, but I need to work on my balance. I was wobbling.”</td>
<td>“Don’t learn forward when you extend leg to the back in arabesque.”</td>
</tr>
<tr>
<td>Grand Battement</td>
<td>“My grip looked tight on the barre.”</td>
<td>“Slightly wiggling/moving the standing leg.”</td>
</tr>
</tbody>
</table>
As a result of the students providing feedback first, the researcher participated in a written dialogue and responded on the rubric with comments and suggestions based off the students’ perception of their own movement. An example of this occurred when a student wrote “my arm is way too bended” and the researcher wrote in response, “You can actually bend your arm a bit more to the side.”

This descriptive student self-feedback, with its attention to specificity on individual movement, provided the researcher with an affective formative assessment tool from which to check for student understanding as it related to each exercise. Through the students’ own scores and written feedback, the researcher could examine if a student understood what a particular exercise looked like aesthetically and if they could correctly identify movement qualities in their own bodies. For instance, a student wrote for a performance of the fondu exercise to “be careful of sickling feet.” In dance, a sickled foot is described as one with awkward alignment of the foot, heel and ankle and can often indicate a weakness in those areas. The researcher, upon viewing this same student-performed exercise on film, did not observe any incorrect alignment of the feet, which indicated that the student did not in fact have a clear understanding of what a sickled foot looked like, allowing for this misunderstanding to be addressed later in class.

The research proved effective in holding students accountable for their knowledge of ballet vocabulary. Students’ perceived understanding of the movement vocabulary was evident in their ability, or lack thereof, to articulate self-feedback on the performance rubric, and in the questions asked of the researcher in class on the days of filming. For instance, there were several students on the days of video-viewing in class that asked questions such as, “which exercise is fondu again?” and “what is développé?” which
indicated gaps in terminology comprehension. An example of a lack of understanding revealed through the descriptive self-feedback was a participants’ frequent use of repeating the rubric’s criteria in her descriptions instead of writing specifics regarding her own movement. In her feedback for several of the exercises, this participant wrote responses such as “need to work port de bras and movement quality,” and “need work on correct order of movement quality.” These descriptions indicated gaps in understanding about the specific movements and exercises, the criteria itself, and challenges in written expression that the researcher subsequently addressed and clarified in the classroom.

**Student-Reflective Journaling:**
**Revelations About the Filming Process**

The skills based performance rubric scores and descriptive feedback provided insight on the level of knowledge and skills mastered on behalf of the student participants, but did not examine their viewpoints on the filming process. When students viewed their videos in the classroom and provided scores and feedback on the rubrics, they also engaged in reflective journal writing guided by specific researcher-developed inquiry (see Table 3.1 and Appendix C). This data provides documentation of their viewpoints on the filming process. The data collected from these participant responses was organized by insecurities and discomforts described in both February and April, as well as by whether the students felt the video-viewing was helping them to improve their skills.

**Insecurities and Discomforts**

Analysis of the student-reflective journal writing indicates a high level of discomfort and insecurity in regards to being filmed throughout the course of this study.
After the initial filming in February, thirteen participants provided negative descriptions in their response to how they felt in class while being filmed and in April, eight total students provided similar negative feedback. Examples of these participant responses are provided in the table below. Themes of nervousness, self-consciousness, and a displeasure in having to view oneself emerged in the analysis of this student writing. This data also reveals that the filming process was affecting the participants’ classroom performance, as several students provided responses indicating anxiety and the pressure to perform well.
Table 4.2. Participant Descriptions of Insecurity or Discomfort While Being Filmed

<table>
<thead>
<tr>
<th>Prompt</th>
<th>Participant Initial Response in February</th>
<th>Same Participant’s Response in April</th>
</tr>
</thead>
<tbody>
<tr>
<td>What did you find difficult about viewing your work?</td>
<td>“The viewing in general. I hate looking at myself.” I looked stupid and awkward.”</td>
<td>“I didn’t really benefit from it really just got depressed watching it.”</td>
</tr>
<tr>
<td>What did you find beneficial?</td>
<td>“Mistakes made me feel like I wasn’t as good as I believed I was.”</td>
<td>“I don’t sickle my foot anymore! My flexibility has slightly increased.”</td>
</tr>
<tr>
<td></td>
<td>“It’s weird to see myself on camera.”</td>
<td>It’s difficult to see me mess up.</td>
</tr>
<tr>
<td>How did you feel in class as you were being filmed?</td>
<td>“I felt more nervous, like I need to perform to impress.”</td>
<td>“It definitely influenced me, but I don’t think in the best way.”</td>
</tr>
<tr>
<td>How did you feel in class as you were being filmed?</td>
<td>“I don’t like to be filmed. So very uncomfortable and yeah I think being filmed messed me up.”</td>
<td>“Yes, it made me scared to mess up so I hold back a little.”</td>
</tr>
<tr>
<td></td>
<td>“I felt uncomfortable and a little self-conscious and nervous because I didn’t want to mess up.”</td>
<td>“I felt insecure and uncomfortable. Yes a little because it made me uncomfortable and think a lot about my movements.”</td>
</tr>
</tbody>
</table>

*Observing Movement: A Pathway to Improvement*

Another theme that emerged in the analysis of the participants’ reflective journal writing was the high percentage of students that felt viewing themselves on video was helping them to improve. The participants’ responses to the inquiry of if they thought being filmed and viewing the work afterwards was helping them to improve is detailed in the following figure.
Figure 4.3. Participants’ Response to Filming Process and Its Impact on Self-Improvement

The data shows that in February, thirteen students answered that “yes,” the video filming and observation process involved in the research was helping them to improve, compared to the two that answered “no” and one that answered “kind-of.” The data from April reveals a similar trend as seven responded “yes,” one responded “no” and two responded with “somewhat” and “so-so.” This indicates that with the initial filming, 68% of the participants felt the videos were helping to them improve as compared to the 37% that felt they were not. The follow-up filming in April showed a decrease in the amount of students who responded yes, but with a similar discrepancy as February with 37% answering yes and 5% answering no.

Summary: Using Video to Facilitate Student Learning

The objective of this research was to use video in the dance classroom to help facilitate student self-learning, support students in their cognitive and physical
development as dancers, and use technology to activate forms of multi-sensory learning. This research also encourages dance teachers to examine the use of the mirror in the classroom; how its use and non-use can guide and support movement instruction. The evidence outlined in this chapter illustrates that the filming process can serve as an alternative and companion to the mirror to help activate and encourage student learning and self-discovery. This study also reveals that in order to transform negative self-criticism in students, the implementation of helpful assessment practices must be guided and examined closely by teachers in order to yield positive change.

Although the quantitative data of the researcher-appointed scores shows a decline in students’ skills over time, the qualitative data reveals a large majority of the student participants felt the filming process was helping them to improve their own movement skills. This perceived improvement was accompanied by many feelings of insecurity as a large number of participants detailed negative reactions throughout the filming process.

The participants’ self-provided feedback on the performance rubrics helped measure their amount of cognition and level of understanding of the movement terms and skills throughout the course of the research. Although the scores provided numbers and the films provided an accurate, individual view of each student, the self-feedback revealed specific strengths, weaknesses, and gaps in understanding among the students involved.

Filming students on video in the dance classroom may not directly lead to the improvement of dance skills, but it can strengthen and support student learning if used as a tool in both teacher assessment and student self-reflective analysis and writing. The average of researcher-appointed scores did not provide evidence of student growth and
learning, but the participants’ self-reflective writing and feedback, which was
successfully supported through the individual observation of the participants’ videos, did.
The use of specific skills-based rubrics used in conjunction with filmed documentation of
student movement can productively guide students through their reflective practices.
These practices can also help train novice dancers to work past their negative feelings on
self-viewing and help accurately focus the critical lens through which they view and
interpret their own movement.
CHAPTER V

CONCLUSION

As detailed throughout this research, the objective of this study was to shed light on the use of video cameras in the dance classroom and detail their impact on student improvement and achievement in the classroom. This impact was examined using skills-based performance rubrics, student-reflective journal writing, and ballet exercises filmed at the beginning and end of an eighteen-week course. Included in this research is an analysis of assessment methods and critical feedback as they relate to the use of video cameras and specific skills, as well as considerations for how these methods can support multi-sensory learning and assist students in improving their own movement technique.

Video Cameras: A Tool for Motivation, Improvement, and Performance Preparation

In this study, student participants filmed themselves performing specific ballet exercises at the beginning of the semester in February and then again towards the end of the semester in April. These films were viewed and evaluated by the student participants and the teacher/researcher using a skills-based performance rubric to rate the precision and quality of the performed exercises. The student participants provided written critical feedback that specified achievements in movement skills and areas of improvement. Participants also engaged in reflective journal-writing that addressed the successes and
challenges of the filming process and the emotional impact these classroom practices had on their learning and growth in the classroom.

An analysis of the data collected from the rubric scores indicates that, according to the interpretation of the researcher and her evaluation of the participants’ skills over time, overall the participants’ skills did not improve throughout the course of the research. An examination of their reflective writing, however, reveals that the vast majority of the student participants did believe that viewing their own dancing on film was, in fact, helping them to improve, despite their feelings of insecurity and doubt. This implies that the participants’ negative self-image expressed in the research may not indicate a distraction in development, but rather provides evidence of motivation to improve. In his study on learned industriousness, Robert Eisenberger found that “reinforcement for increased physical or cognitive performance or for the toleration of aversive stimulation, conditions rewards value to the sensation of high effort and thereby reduces effort's averseness” (248). This theory suggests that the aversive experience of filming and viewing one’s own dancing on video potentially motivates improvement rather than impedes it.

In her study on performance and motivation in dance education, Elizabeth Lazaroff found, “the role of performance in dance in education provides a more nuanced look at the interaction and interdependence between intrinsic and extrinsic motivation” and that “the physical and performative qualities of dance serve extrinsic functions that seem to work in tandem with intrinsic motivation” (26). In regards to this research, the extrinsic factor of feedback provided by the student-self and researcher-provided
feedback helped motivate students to perform as “continual explanation and direction…can, when present, externally support motivation” (Lazaroff 27).

The participants’ feelings of apprehension in regards to performing on film in this research provide further evidence of this theory on averseness and motivation. Susie Scott, in her examination of stage fright and its positive impact on performance writes:

The various occasions when self-consciousness may re-emerge are regarded as challenges to be tackled, but potentially overcome, in order to accomplish feelings of autonomy, integrity and authenticity. These otherwise rare and thus deeply rewarding self-attributions are reflectively interpreted as the results of theatrical flow, giving the experience a tantalizing allure. (728)

The research reveals that student dance skills did not improve based on the researcher’s perception of skill mastery. However, the use of video cameras in the classroom did serve as a motivating factor in student achievement, even with reported adverse reactions to these practices. The subjective views of the researcher therefore ran contrary to the participants’ own viewpoints and points to a positive influence that the video cameras and subsequent evaluation had on student learning and motivation in the classroom.

**Relationship to Previous Research**

This research supports previous studies conducted in the field of dance education that promote the use of video cameras and other digital media as a means to evaluate and improve movement skills. Filming movement in the dance classroom holds students accountable for their learning, as digitally-documented movement, when used in collaboration with specific self and teacher-generated feedback, serves as an effective measurement of content knowledge and mastery of skills. Conclusions drawn by Ali
Leijen and fellow researchers in their use of videos to facilitate students’ reflection activities in a ballet course closely mirrors the results of this research:

A video-based learning environment can support dance students if describing and evaluating their practical experiences and relating to multiple perspectives in a detailed and functional manner…and sufficient scaffolding in the form of questions and criteria is provided by the teacher. (175)

This research supported similar studies on reflective learning that “steered students away from responses as to how gratifying their performance seemed and towards an analytical approach in which they focused on the components of the performance and the processes whereby it was being achieved” (Doughty and Stevens 5). The student participants in this study practiced skills in critical evaluation along with their movement throughout the course of this research, which suggests the study effectively engaged and enhanced student cognition in addition to enhancing movement skills in ballet.

**Limitations of the Study And Suggestions for Future Research**

A limitation of this study was the dual-role of the teacher as researcher to the student participants involved. As indicated in the previous chapter, the researcher-appointed scores for the student-filmed ballet exercises mostly decreased from the beginning of the semester to the end of the semester and may have been a result of the teacher/researcher’s increased expectations in student performance over time. An analysis of a researcher’s outcomes with that of an outside evaluator in a similar study could provide further quantitative data of students’ progress over time.

This study was conducted over eighteen weeks which posed challenges in regards to time-management and student participation and attendance. This condensed time afforded minimal flexibility in the scheduled filming days and subsequent observation
and analysis in the classroom. It may also have contributed to a reduced amount of data, as some student participants were absent in class on the days of filming or the days of video-viewing and analysis in class.

Although the research closely examines the impact teacher and student self-evaluation practices have on learning in the dance classroom, this study lacks the implementation of peer-evaluation practices. This type of student-to-student feedback can engage dancers in the learning and mastery of skills of their classmates and function as another critical form of assessment and evaluation in the dance classroom. Further research and analysis of these peer-reflective practices as they relate to filmed movement could support the objectives of this study and promote the creation and discovery of more innovative practices in the dance classroom. Studies such as Lu-Ho Hsia, Iwen Huang, and Gwo-Jen Hwang’s study of online peer-feedback approaches and Mary Harding’s research on assessments and technique examine peer evaluation and its efficacy in the dance classroom.

This study examined the impact filmed movement and self-reflection had on novice dancers, but did not include an analysis of advanced-level dancers. Research using similar filming methods and assessment practices should narrow its lens on more experienced and trained dancers in order to further diversify this ongoing study of technology and student learning.

Another limitation in this research was the availability of state of the art tools for video capture and replay. The small hand-held cameras used in the filming process and the Chromebook laptops utilized in the video-replay proved effective in capturing, storing, and replaying the student videos. However, these tools lacked advanced features
such as high-definition quality, slow-motion playback, and zoom enhancement. Further research involving the use of sophisticated video-based technological tools in evaluation practices in dance can help further support creative practice and thoughtful planning. These tools, such as the smartphone application Coach’s Eye, include advanced features that allow for a closer analysis of movement in video replay and offer several drawing tools useful for teaching effective movement practices.

**Recommendations for Educators**

The classroom practices outlined in this research help dance educators implement video technology that measures growth in movement skills, supports the development of critical analysis, and promotes student engagement in the dance classroom. When used as a form of assessment and evaluation in the classroom, the skills-based performance rubrics and student self-reflective journal prompts detailed in this study help students process critical feedback. Additionally, they address the need of modern educators to effectively measure and document student growth. The use of cameras helps to reinforce, not replace, dance teachers’ current practices in movement education and should be considered a support, as well as a possible alternative, to the use of the mirror to correct and adjust student movement.
Works Cited


Kanter, Anne K. *Arts in our Schools: Arts-Based School Reform that Applies the Concepts of Interdisciplinary Study and Active Learning to Teach to the Multiple Intelligences*, University of Northern Colorado, Ann Arbor, 1993, Dissertations & Theses @ University of Northern Colorado; ProQuest Dissertations & Theses Global, <https://unco.idm.oclc.org/login?url=https://search-proquest-com.unco.idm.oclc.org/docview/230764655?accountid=12832>.


APPENDIX A

INSTITUTIONAL REVIEW BOARD DOCUMENTS
DATE: November 6, 2017

TO: Kate Secor, MA in Dance Education
FROM: University of Northern Colorado (UNC) IRB

PROJECT TITLE: [1130513-2] Improving Student Skills Through Video-Guided Assessments in the Dance Classroom
SUBMISSION TYPE: Amendment/Modification

ACTION: APPROVED
APPROVAL DATE: November 6, 2017
EXPIRATION DATE: November 6, 2018
REVIEW TYPE: Expedited Review

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNC) IRB has APPROVED your submission. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on applicable federal regulations.

Please remember that informed consent is a process beginning with a description of the project and insurance of participant understanding. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that any revision to previously approved materials must be approved by this committee prior to initiation. Please use the appropriate revision forms for this procedure.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office.

All NON-COMPLIANCE issues or COMPLAINTS regarding this project must be reported promptly to this office.

Based on the risks, this project requires continuing review by this committee on an annual basis. Please use the appropriate forms for this procedure. Your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date of November 6, 2018.

Please note that all research records must be retained for a minimum of three years after the completion of the project.

If you have any questions, please contact Sherry May at 970-351-1910 or Sherry.May@unco.edu. Please include your project title and reference number in all correspondence with this committee.
Kate -

Thank you for your patience with the UNC IRB process. Dr. Montemayor, the first reviewer, has provided approval of your protocols and materials based on the revised and amended materials you submitted based on his initial feedback. I've subsequently reviewed your original and revised materials and am also recommending approval.

Please be sure to use all of the amended, including those that Dr. Montemayor drafted and provided, materials in your participant recruitment and data collection.

Don't hesitate to let me know if you have any IRB-related questions or concerns.

Best wishes with your research.

Sincerely,

Dr. Megan Stellino, UNC IRB Co-Chair

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNC) IRB's records.
APPENDIX B

LOCAL SCHOOL APPROVAL DOCUMENT
LOCAL SCHOOL RESEARCH REQUEST FORM

Name of School: Berkmar High School
Name of Researcher: Kate Secor
Position or Grade: 9-12 Dance

A. Research Project
   a. Title: Improving Student Skills Through Video-Guided Assessments in the Dance Classroom
   b. Statement of Problem and research question:
      1. Do video-guided assessments help improve technique in dance students?
      2. Can observing video better assist students in making physical corrections and adjustments in their own bodies?
      3. In what ways can students and teachers effectively assess movement with the use of video in the dance classroom?
   c. Subjects or population for the study: One introductory level dance class at Berkmar High School
   d. Reason for doing this research:
      - [ ] Graduate Study
      - [ ] University of Northern Colorado
      - [ ] University/College Publication/Presentation
      - [ ] Other (please specify)
   e. Dates research will be conducted: 1/4/18 to 5/18/18

B. All research and researchers must
   a) Protect the rights and welfare of all human subjects, b) Inform students
      and/or parents that they have the right not to participate in the study, c) Adhere to board policies and applicable laws
      which govern the privacy and confidentiality of students records.

C. This request applies to research conducted within and by local school personnel. All other research
   requests must be submitted by completing a GCPS Research Application and submitting it electronically according to instructions. For complete details and instructions, please visit our Web Page at the following link: http://tinyurl.com/ce7pmnp or you can simply go to gwinnett.k12.ga.us. When you open our webpage, click on "I want to" section.....Apply for Research Approval." This will take you to our webpage.

D. Principals ONLY need to approve Local School Research Requests. The copy sent to the Research & Evaluation Office is for filing purposes only. No further approval is necessary.

E. After approval by the principal, please forward a copy of this completed form to:
   Via GCPS Courier: Jim Appleton GCPS - Research & Evaluation ISD
   Via Mail: Dr. Jim Appleton, Executive Director Research & Evaluation Department Gwinnett County Public Schools 437 Old Peachtree Road, NW Snellville, GA 30078
   Via Fax: Jim Appleton 678-301-7088

Principal's Signature __________________________ Date of Approval __________________________
APPENDIX C
RESEARCH INSTRUMENTS
Skills-Based Performance Rubric for Ballet Exercises

Student Name: _____________________ Name of Evaluator: ____________________

Date of Assessment: __________

1. **Pliés**
   a. Body Placement/Alignment ________/4 points
   b. Correct Order of Movement ________/4 points
   c. Movement Quality ________/4 points
   d. Feet Articulation ________/4 points
   e. Port de Bras ________/4 points

   NOTES:
   ___________________________________________________________________
   ___________________________________________________________________
   ___________________________________________________________________
   __________________________

2. **Tendu**
   a. Body Placement/Alignment ________/4 points
   b. Correct Order of Movement ________/4 points
   c. Movement Quality ________/4 points
   d. Feet Articulation ________/4 points
   e. Port de bras ________/4 points

   NOTES:
   ___________________________________________________________________
   ___________________________________________________________________
   ___________________________________________________________________
   __________________________

3. **Fondu**
   a. Body Placement/Alignment ________/4 points
   b. Correct Order of Movement ________/4 points
   c. Movement Quality ________/4 points
   d. Feet Articulation ________/4 points
   e. Port de Bras ________/4 points

   NOTES:
   ___________________________________________________________________
   ___________________________________________________________________
   ___________________________________________________________________
4. Développé
   a. Body Placement/Alignment  _______/4 points
   b. Correct Order of Movement  _______/4 points
   c. Movement Quality  _______/4 points
   d. Feet Articulation  _______/4 points
   e. Port de Bras  _______/4 points

   NOTES:
   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________

5. Grand Battement
   a. Body Placement/Alignment  _______/4 points
   b. Correct Order of Movement  _______/4 points
   c. Movement Quality  _______/4 points
   d. Feet Articulation  _______/4 points
   e. Port de Bras  _______/4 points

   NOTES:
   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________

TOTAL SCORE:

Movement Criteria Rating Scale
1=Beginning: Executing correct movement none of the time or very seldom
2=Developing: Executing correct movement some of the time
3=Proficient: Executing correct movement most of the time
4=Exemplary: Executing correct movement all of the time
Student Reflective Journal-Writing Prompts

1. What did you find difficult about viewing your work? What did you find beneficial?

2. How did you feel in class as you were being filmed? Do you think this influenced your performance in class; why or why not?

3. Did viewing your video pose any challenges for you as you assessed yourself? Could you see yourself well? Can you hear the music being played? Was it filmed at a good distance and/or angle?

4. Do you at this point think being filmed and viewing your work afterwards is helping you to improve? Why or why not?

5. What specific improvements do you see in your own movement technique? What do you think still needs the most work? Use the rubrics from your self-assessment to guide your response here.
APPENDIX D

Sample of Student and Researcher Responses on Skills-Based Performance Rubric
Sample of Student and Researcher Responses on Skills-Based Performance Rubric

Student Name: [Redacted]  Name of Evaluator: [Redacted]
Date of Assessment: 02/22/18

1. **Pliés**
   a. Body Placement/Alignment \( \frac{4}{4} \) points
   b. Correct Order of Movement \( \frac{4}{4} \) points
   c. Movement Quality \( \frac{3}{4} \) points
   d. Feet Articulation \( \frac{4}{4} \) points
   e. Port de Bras \( \frac{2}{4} \) points

   NOTES:
   - Keep heels on floor in demi pliés and in grand plié in 24° position
   - My heels come up at times
   - Arms were all over the place—They just need a slow down a bit
   - 19 pts.

2. **Tendu/ Dégagé**
   a. Body Placement/Alignment \( \frac{4}{4} \) points
   b. Correct Order of Movement \( \frac{4}{4} \) points
   c. Movement Quality \( \frac{3}{4} \) points
   d. Feet Articulation \( \frac{4}{4} \) points
   e. Port de Bras \( \frac{4}{4} \) points

   NOTES:
   - Need to brush feet more
   - Flex point a bit too fast
   - Don't lean forward when going back—great
   - 20 pts.

3. **Ronde de Jambe/Fondu**
   a. Body Placement/Alignment \( \frac{3}{4} \) points
   b. Correct Order of Movement \( \frac{3}{4} \) points
   c. Movement Quality \( \frac{3}{4} \) points
   d. Feet Articulation \( \frac{2}{4} \) points
   e. Port de Bras \( \frac{1}{4} \) points

   NOTES:
   - Messed up on left side
   - Don't look down too much
   - Don't lean forward
   - Don't sickle foot—glad you caught this!
   - 19 pts.
4. Développé
   a. Body Placement/Alignment 3/4 points
   b. Correct Order of Movement 4/4 points
   c. Movement Quality 4/4 points
   d. Feet Articulation 3/4 points
   e. Port de Bras 3/4 points

   NOTES:
   extend e. legs more, Be careful of bending
   don't lean toward standing leg.

   19 pts.

5. Grand Battement
   a. Body Placement/Alignment 4/4 points
   b. Correct Order of Movement 4/4 points
   c. Movement Quality 4/4 points
   d. Feet Articulation 3/4 points
   e. Port de Bras 3/4 points

   NOTES:
   don't lean on bar, keep foot turned
   very nice!

   19 pts.

TOTAL SCORE: 85

Movement Criteria Rating Scale
1=Beginning: Executing correct movement none of the time or very seldom
2=Developing: Executing correct movement some of the time
3=Proficient: Executing correct movement most of the time
4=Exemplary: Executing correct movement all of the time

you did great work, keep up the good work!
APPENDIX E

Photos of Students Filming Ballet Exercises in Class and Evaluating Videos
Photo of Students Filming Ballet Exercises in Class
Photo of Students Filming Ballet Exercises in Class
Photo of Student Observing and Evaluating Filmed Work