

EVALUATION DOCUMENTS THE PERFORMANCE LAB

October 2003

Given the litany of challenges to overcome in exploring this highly experimental new form of teaching and learning, it is nothing short of amazing that every single person interviewed was excited and optimistic about the long-term applications of interactive technology to teaching and learning in the arts. ...

TPL has accomplished a great deal in a short period. It has a talented, committed staff and visionary leaders. There is potential for growth in the quality of the technology, the effectiveness of training and the communication among the players. Systemizing and prioritizing its actions and clearly defining its mission can help TPL achieve its marvelous potential.

**From Sharon Varosh's Evaluation
THE PERFORMANCE LAB**

The Performance Lab Event Timeline

1996-2000

Event Title	Key Artist/Teacher	Locations	Date	# People	SubtractNotes
Pilot Dance Exchange	Stephanié van Kierlin	Plymouth, MN	10/5/96	20	
for Ballet and Modern Dance	Robin Stiehm	LaCrescent, MN			1st time
Technology Upgrade	Marcia Chapman	St. Paul, MN	12/1/99	12	
Exchange	Dorris Ressler	Hibbing, MN			1st time
Interactive Meeting	Marcia Chapman	St. Paul., MN	2/1/00	20	
with Key Partner	Bonnie Kriha	Brainerd, MN		-1	MC
Organizations	Cheryl Paschke	Minneapolis, MN			
Dance class for students	Madeleine Scott	Athens, OH			
with disabilities	Chris Aiken	Brainerd, MN	3/7/00	10	1st time
Camera Training for	Nancy Mason Hauser	Minneapolis, MN	3/21/00	8	
North High School			4/11,18,19/00	-1	NMH
Dance teacher training	Marcia Chapman	Minneapolis, MN	4/20/00	12	
exchange	Madeleine Scott	Athens, OH		-2	MC, MS
Dance & Video training	Marcia Chapman	Minneapolis, MN	4/26/00	6	
at New Harrison school				-1	MC
Children's Exchange	Micheal Engel	Minneapolis, MN	5/23/00	15	
	Christine Awe	Winona, MN			1st time
Labanotation Exchange	Marcia Chapman	Minneapolis, MN	5/25/00	12	
	Madeleine Scott	Athens, OH		-2	MC, MS
Urban Retreat for the	Marcia Chapman	Minneapolis, MN	6/15/00	8	
Arts presentation				-2	MC, NMH
Nation debut presentation	Marcia Chapman	Minneapolis, MN	7/20/00	150	
at Dancing in the	Carla Perlo	Washington DC		-5	MN people
Millennium Conference					
Movement choir exchange	Marcia Chapman	Minneapolis, MN	10/3/00	10	
part 1	Madeleine Scott	Athens, OH		-2	MC, MS
Movement choir exchange	Heather Brady	Minneapolis, MN	10/10/00	12	
part 2 (non-interactive)	April Sellers	Minneapolis, MN		-12	repeat

Event Title	Key Artist/Teacher	Locations	Date	# People	
Presentation to Grantmakers in the Arts national conference	Kim Konikow	Minneapolis, MN	10/15/00	25	1st time
Movement choir exchange part 3	Paula Mann	Minneapolis, MN	10/17/00	10	
Movement choir exchange part 4	Madeleine Scott	Athens, OH		-5	1/2 repeat
	Marica Chapman	Minneapolis, MN	10/24/00	17	
	April Sellers	Minneapolis, MN		-17	all repeat
	Madeleine Scott	Athens, OH			
Choreography clarification of Jose Limon's <i>There is a Time</i>	Toni Pierce	Minneapolis, MN	11/30/00	8	
Interactive exchange 2001	Risa Steinberg	New York, NY			1st time
Dance Improvisation exchange part 1	Chris Aiken	Minneapolis, MN	1/16/01	10	
	Madeleine Scott	Athens, OH		-2	CA, MS
Dance Improvisation exchange part 2	Chris Aiken	Minneapolis, MN	1/18/01	10	
	Madeleine Scott	Athens, OH		-10	repeat
Dance Improvisation exchange part 3	Chris Aiken	Minneapolis, MN	1/20/01	10	
	Madeleine Scott	Athens, OH		-10	repeat
Dance Improvisation exchange part 4	Chris Aiken	Minneapolis, MN	1/23/01	10	
	Madeleine Scott	Athens, OH		-10	repeat
Dance Improvisation exchange part 5	Chris Aiken	Minneapolis, MN	1/25/01	10	
	Madeleine Scott	Athens, OH		-10	repeat
Dance Improvisation exchange part 6	Chris Aiken	Minneapolis, MN	1/27/01	10	
	Madeleine Scott	Athens, OH		-10	repeat
Dance Improvisation exchange part 7	Chris Aiken	Minneapolis, MN	1/30/01	10	
	Madeleine Scott	Athens, OH		-10	repeat
Dance Improvisation exchange part 8	Chris Aiken	Minneapolis, MN	2/1/01	10	
	Madeleine Scott	Athens, OH		-10	repeat
Dance Improvisation exchange part 9	Chris Aiken	Minneapolis, MN	2/3/01	10	
	Madeleine Scott	Athens, OH		-10	repeat
Presentation at ShapeShifters second annual conference	Marcia Chapman	Minneapolis, MN	2/5/01	8	
				-1	MC
Evaluation of Improvisation series -interactive meeting	Chris Aiken	Minneapolis, MN	2/26/01	12	
	Madeleine Scott	Athens, OH		-12	all repeat

2002					
Event Title	Key Artist/Teacher	Locations	Date	# People	
NJ Elementary Exchange	Rick Hauser	Minneapolis, MN	1/9/02	8	
planning meeting		New Jersey		-1	RAH
NJ Dance Mentoring Exchange	Diane Aldis	Minneapolis, MN	1/16/02	20	
part 1	Dale Schmid	Sewell, NJ			
PCAE Training Workshop	Diane Aldis	Minneapolis, MN	1/17/02	15	
interactive, part 1	April Sellers	St. Cloud, MN		-2	DA, AS
NJ Elementary Exchange	Marcia Chapman	Minneapolis, MN	1/25/02	5	
planning meeting	Frehda Rhodes	New Brunswick, NJ		-3	MC, RAH, MB
NJ Dance Mentoring Exchange	Diane Aldis	Minneapolis, MN	2/1/02	20	
part 2	Dale Schmid	Sewell, NJ		-20	repeat
NJ Elementary Exchange	Marcia Chapman	Minneapolis, MN	2/8/02	0	
interactive test session	Frehda Rhodes	New Brunswick, NJ			
NJ Dance Mentoring Exchange	Diane Aldis	Minneapolis, MN	2/12/02	20	
part 3	Dale Schmid	Sewell, NJ		-20	repeat
NJ Elementary Exchange	Marcia Chapman	Minneapolis, MN	2/12/02	25	
part 1	Frehda Rhodes	New Brunswick, NJ		-3	MC, FR, J?
PCAE Training Workshop	Diane Aldis	Minneapolis, MN	2/18/02	15	
non-interactive, part 2				-15	repeat
NJ Elementary Exchange	Marcia Chapman	Minneapolis, MN	2/19/02	25	
part 2	Frehda Rhodes	New Brunswick, NJ		-25	repeat
Disability Exchange	Heather Brady	Minneapolis, MN	2/19/02	5	
planning meeting at Webster	Michael Engel	Minneapolis, MN		-4	
Disability Exchange	Heather Brady	Minneapolis, MN	2/22/02	9	
student prep at Webster part 1	Michael Engel	Minneapolis, MN		-2	HB, ME
Jessica Lang & BAM	Bonnie Mathis	Minneapolis, MN	2/25/02	0	
interactive test	Jessica Lang	New York, NY			
NJ Dance Mentoring Exchange	Diane Aldis	Minneapolis, MN	2/26/02	20	
part 4	Dale Schmid	Sewell, NJ		-20	repeat
NJ Elementary Exchange	Marcia Chapman	Minneapolis, MN	2/26/02	25	
part 3	Frehda Rhodes	New Brunswick, NJ		-25	repeat

Event Title	Key Artist/Teacher	Locations	Date	# People	
Jessica Lang & BAM exchange	Bonnie Mathis Jessica Lang	Minneapolis, MN New York, NY	2/26/02	10 -6	<u>some repeats</u>
Shubert Outreach: Fergus Falls interactive meeting	James Sewell Rebecca Peterson	Minneapolis, MN Fergus Falls, MN	2/27/02	4	<u>1st time</u>
Shubert Outreach: Rochester interactive meeting	Roberta Puzon Bobbi Wilson	Minneapolis, MN Rochester, MN	3/1/02	5 -3	<u>TPL staff</u>
Disability Exchange student prep at Webster part 2	Heather Brady Michael Engel	Minneapolis, MN Minneapolis, MN	3/1/02	9 -9	<u>repeat</u>
Will Swanson & BAM exchange	Bonnie Mathis Will Swanson	Minneapolis, MN New York, NY	3/4/02	10 -6	<u>some repeats</u>
PCAE Lindy Class exchange part 1	Christopher Yeager Marilyn Delaney	Minneapolis, MN Kelliher, MN	3/11/02	35 -3	<u>ACE people</u>
Disability Exchange interactive meeting part 3	Heather Brady Sarah Height	Minneapolis, MN Brainerd, MN	3/18/02	5 -5	<u>all repeats</u>
NJ Dance Mentoring Exchange part 5	Diane Aldis Dale Schmid	Minneapolis, MN Sewell, NJ	3/26/02	20 -20	<u>repeat</u>
NJ Elementary Exchange part 4	Marcia Chapman Frehda Rhodes	Minneapolis, MN New Brunswick, NJ	3/26/02	25 -25	<u>repeat</u>
Shubert Outreach: Bemidji exchange part 1	Kathy Grammer Jennifer Swanson	Minneapolis, MN St. Cloud, MN	4/5/02	11	<u>1st time</u>
Shubert Outreach: Fergus Falls connection test	Margo Berg	Minneapolis, MN Fergus Falls, MN	4/17/02	0	
NJ Theater Exchange part 1	Virginia McFerron Kristen Walsh	Minneapolis, MN Sewell, NJ	4/23/02	12	<u>1st time</u>
PCAE Lindy Class exchange part 2	Marilyn Delaney Diane Aldis	Kelliher, MN Little Falls, MN	4/24/02	15 -3	<u>ACE people</u>
NJ Theater Exchange part 2	Virginia McFerron Kristen Walsh	Minneapolis, MN Sewell, NJ	4/26/02	12 -12	<u>repeat</u>
Shubert Outreach: Bemidji exchange part 2	Kathy Grammer Jennifer Swanson	Minneapolis, MN Bemidji, MN	4/26/02	11 -11	<u>repeat</u>
Shubert Outreach: Bemidji exchange part 3	Kathy Grammer Jennifer Swanson	Minneapolis, MN Bemidji, MN	5/3/02	11 -11	<u>repeat</u>

Event Title	Key Artist/Teacher	Locations	Date	# People	
Disability Exchange	Heather Brady	Brainerd, MN	5/7/02	8	
student training part 4	Sarah Height	Brainerd, MN		-8	all repeats
Disability Exchange	Michael Engel	Minneapolis, MN	5/7/02	17	
exchange part 5	Sarah Height	Brainerd, MN		-17	all repeats
Shubert Outreach: Fergus Falls	Mathew O'keefe	Minneapolis, MN	5/15/02	5	
exchange	Rebecca Peterson	Fergus Falls, MN		-1	RP
PCAIE Puppetry	Diane Aldis	Minneapolis, MN	5/20/02	22	
exchange		Little Falls, MN		-2	ACE people
Disability Exchange	Michael Engel	Minneapolis, MN	5/21/02	17	
exchange part 6	Sarah Height	Brainerd, MN		-17	all repeats
NJ Theater Exchange	Virginia McFerron	Minneapolis, MN	5/28/02	12	
part 3	Kristen Walsh	Sewell, NJ		-12	repeat
NJ Theater Exchange	Virginia McFerron	Minneapolis, MN	5/29/02	12	
part 4	Kristen Walsh	Sewell, NJ		-12	repeat
Technical Staff training	Nancy Mason Hauser	Minneapolis, MN	7/22/02	8	
non-interactive				-4	TPL staff
Technical Staff training	Margo Berg	Minneapolis, MN	7/23/02	8	
non-interactive				-8	repeat
Technical Staff training	Dannell Dever	Minneapolis, MN	7/29/02	12	
interactive	Margo Berg	Edina, MN		-12	repeat
NY Demonstration	Diane Aldis	Minneapolis, MN	9/12/02	27	
exchange	Risa Steinburg	New York, NY		-3	RS, TPL
NJ Demonstration	Bonnie Mathis	Minneapolis, MN	10/18/02	20	
exchange practice session	Gus Solomons, Jr.	Sewell, NJ		-15	some repeat
NJ Demonstration	Bonnie Mathis	Minneapolis, MN	10/30/02	20	
exchange	Gus Solomons, Jr.	Sewell, NJ		-20	repeat
			total participants	210	
			2002		

2003

Event Title	Key Artist/Teacher	Locations	Date	# People	
Hopkins High Camera Training non-interactive	Nancy Mason Hauser	Hopkins, MN	1/23/03	5	
Hopkins Elementary Dance exchange part 1	Cindy Prowell	Glen Lake, MN	2/25/03	70	NMH
Hopkins Elementary Dance exchange part 2	Dave Smith	Minnetonka, MN		-2	ACE people
Hopkins Elementary Dance exchange part 3	Cindy Prowell	Glen Lake, MN	2/28/03	70	
Hopkins Elementary Dance exchange part 3	Dave Smith	Minnetonka, MN		-70	repeat
Hopkins Elementary Dance student performance	Cindy Prowell	Glen Lake, MN	3/4/03	70	
Hopkins Elementary Dance student performance	Dave Smith	Minnetonka, MN		-70	repeat
Passaic Valley Initial Meeting for future theater exchanges	Cindy Prowell	Hopkins, MN	3/11/03	30	
AAPHERD Dance Demo exchange	Dave Smith	Hopkins, MN		-30	repeat
NJ Theater Exchange w/SWHS part 1	Rick Hauser	Minneapolis, MN	3/11/03	5	
NJ Theater Exchange w/SWHS part 1	Matthew Conforth	Passaic Valley, NJ		-3	TPL staff
NJ Theater Exchange w/SWHS part 1	Marcia Chapman	Minneapolis, MN	3/31/03	22	
NJ Theater Exchange w/SWHS part 1	Gloria McLean	Sewell, NJ		-18	CIT, BAM, TP
NJ Theater Exchange w/SWHS part 1	Rick Hauser	Minneapolis, MN	4/8/03	35	
NJ Theater Exchange w/SWHS part 1	Kirstin Walsch	Sewell, NJ		-2	RAH, KW
NJ Theater Exchange w/SWHS part 1	Mary Harding	Minneapolis, MN	4/10/03	17	
NJ Theater Exchange w/SWHS part 1	David Kloss	Sewell, NJ		-3	teachers
NJ Theater Exchange w/SWHS part 1	Mary Harding	Minneapolis, MN	4/16/03	17	
NJ Theater Exchange w/SWHS part 1	David Kloss	Sewell, NJ		-17	repeat
NJ Theater Exchange w/SWHS part 1	Rick Hauser	Minneapolis, MN	4/23/03	17	
NJ Theater Exchange w/SWHS part 1	Kirstin Walsch	Sewell, NJ		-17	repeat
NJ Theater Exchange w/SWHS part 1	Rick Hauser	Minneapolis, MN	4/29/03	30	
NJ Theater Exchange w/SWHS part 1	Kirstin Walsch	Sewell, NJ		-30	repeat
NJ Theater Exchange w/SWHS part 1	Mary Harding	Minneapolis, MN	4/30/03	17	
NJ Theater Exchange w/SWHS part 1	David Kloss	Sewell, NJ		-17	repeat
NJ Theater Exchange w/SWHS part 1	Mary Harding	Minneapolis, MN	5/7/03	17	
NJ Theater Exchange w/SWHS part 1	David Kloss	Sewell, NJ		-17	repeat
NJ Theater Exchange w/SWHS part 1	Mary Harding	Minneapolis, MN	5/12/03	17	
NJ Theater Exchange w/SWHS part 1	David Kloss	Sewell, NJ		-17	repeat
NJ Theater Exchange w/SWHS part 1	Rick Hauser	Minneapolis, MN	5/13/03	30	
NJ Theater Exchange w/SWHS part 1	Kirstin Walsch	Sewell, NJ		-30	repeat

Event Title	Key Artist/Teacher	Locations	Date	# People	
NJ Dance Exchange w/Perpich part 6	Mary Harding	Minneapolis, MN	5/30/03	17	
	David Kloss	Sewell, NJ		-17	repeat
NJ Dance Exchange w/Perpich part 7	Mary Harding	Minneapolis, MN	6/2/03	17	
	David Kloss	Sewell, NJ		-17	repeat

			2003	125	
			2002	210	
			1996-2001	375	
			total partic	710	
			educationa	442	
			cultural	268	

Evaluation Process for Interactive Events

Below is information about our evaluation process and the enclosed forms.

Please contact Dannell at TPL 612-870-2692 if you have any questions.

Form Title	Purpose of form	Who's involved	How to administer	Return to TPL
<i>Base Line Data</i>	information about technical set-up and difficulties	completed by technical director	to be completed directly following an event	mail forms within 7 days of event
<i>Coach Evaluation</i>	written reflections about their experience	lead coach	to be completed at end of event	mail forms within 7 days of event
<i>Student Evaluation</i>	written reflections about their experience	all students/on camera participants	to be completed at end of event	mail forms within 7 days of event
<i>Tech Staff Evaluation</i>	written reflections about their experience	assistant coach, tech director, audio technician, camera person(s), etc.	to be completed at end of event	mail forms within 7 days of event
<i>Audio Discussion Questions</i>	questions for evaluator to ask to initiate discussion about the event. Can add more questions based on responses of	coach & students	to be completed after written evaluations at end of event. set up a video camera to record the audio & pointing away from the participants so not to capture their faces or identity.	mail video tape within 7 days of event

participants.

Coach Follow-up Evaluation

to gather information about the lasting effects of participating in an event.

lead coach (student input is optional)

give to the coach after the event for them to complete within the next month. Make sure TPL administrator has coach's email for follow-up

complete and mail 1 month after the event

Please return completed forms and video tape to:

Dannell Dever
The Performance Lab
528 Hennepin Ave. S.
#615
Minneapolis, MN 55403

DISCUSSION QUESTIONS

(to be read by evaluator)

How was this interactive session different from your normal [dance, music, theater, etc] classes? How was it similar?

How did the technology [the cameras, monitors, microphones, and the technicians] affect you?

What did you learn? Did you learn anything that you could not have learned as easily in your normal classroom?

What else was important about this session?

THE PERFORMANCE LAB INTERACTIVE COACHING EXCHANGES
Student/Participant Responses

KEY

ATTITUDE

A1 - A6 NOTES

BACKGROUND

SB NONE SB OUTSIDE SB1, SB 2-3, SB 4-8, SB 9+

PART 1

HOW LONG TO BECOME ACCUSTOMED?

AC1 - AC5 NOTES

DID YOU FEEL WELL PREPARED?

SP1 - SP3

WHAT PREPARATION WERE YOU GIVEN?

APG1-SPG8 SPG NOTES

WHAT PREPARATION WOULD HAVE HELPED YOU?

SPN1 - SPN8 SPN NOTES

INTERNET SUPPORT

SI YES SI NO

WHICH INTERNET TOOLS DID YOU USE?

SIV1 - SIV7 SIV NOTES

OVERALL EXPERIENCE RATING

OVXP 1 [LEAST EFFECTIVE] - OVXP 6 [MOST EFFECTIVE]

A Senior Dance major: "It was almost the same as a one-on-one experience ...Maybe, one day, all classes will be done with interactive coaching; and distance would not be a problem or issue."

STUDENT EVALUATION

DATE:

TPL #:

BASELINE DATA

What was your attitude toward interactive technology **before** coming into this session? (circle one)

- 1 negative 2 skeptical 3 neutral 4 curious 5 excited 6 other

How much background with interactive technology did you have **before** this session? (circle one)

- 1 none; this is my first experience
2 have participated in other interactive events outside of TPL:
 one session two to three sessions four to eight sessions nine or more sessions
4 have prior experience with TPL:
 one session two to three sessions four to eight sessions nine or more sessions

PART I

How long did it take you to become accustomed to the technology during **this** session? (circle one)

- 1 I felt comfortable right away
2 a few minutes
3 about half way through the session
4 I felt comfortable toward the end of the session
5 I never felt comfortable with the technology because: _____

Did you feel well prepared coming into this session? (circle one)

- 1 yes 2 somewhat 3 no

What preparation were you given for this session? (circle all that apply)

- 1 an explanation of The Performance Lab's mission and goals
2 information about the coach/teacher's credentials
3 information about what to bring and what to wear
4 an explanation of what to expect when working with the technology
5 prior communication with the students from the other site
6 a practice session using the technology
7 prior experience with the subject matter being taught in the session
8 no preparation
9 other

What preparation would have helped you succeed in the session? (circle all that apply)

- 1 an explanation of The Performance Lab's mission and goals
2 information about the coach/teacher's credentials
3 information about what to bring and what to wear
4 an explanation of what to expect when working with the technology
5 prior communication with the students from the other site
6 a practice session using the technology
7 prior experience with the subject matter being taught in the session
8 I didn't need any preparation
9 other

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DATE:
TPL #:

Did you know that TPL's website offers internet support for your coaching sessions? (circle one)

- 1 I knew about the internet options 2 I did not know about the internet options

If you were aware of the options, which TPL internet support tools did you use? (circle all that apply)

1 general information

2 video/audio clips

3 bulletin board

4 lesson information

5 tips

6 glossary

7 didn't find internet options useful because:

PART II

Did the technology affect your relationship with the teacher/coach? In what way?

What was your relationship with the students at the other site(s)?

Did you understand what was happening? Was there a way for you to ask questions or get more information if you needed it?

What did you learn? Will you carry anything away from this class that you wouldn't have gotten in a non-interactive class?

What was the best thing about your interactive technology session?

What changes would help you have a better learning experience?

**THE PERFORMANCE LAB
STUDENT EVALUATIONS**

Session Number	Date	Location	Art Form						SAttitude						SANotes	
				1Participants	2participants	1coach	2coach	STotal	SA1	SA2	SA3	SA4	SA5	SA6		
Practice Demo Event -MN	18/10/2003	5B	Dance	3		1		3					1	1	1	
Practice Demo Event -NYC	18/10/2003	DCTV	Dance	data is missing												
Demo Event -MN	30/10/2003	5B	Dance	5		1						2	3			
Demo Event -NYC	30/10/2003	DCTV	Dance	data is missing												
AAHPERD -TPL/BAM	31/3/2003	5B	Dance	7		1	7	1	1		1	3	1			
AAHPERD -GCIT NJ	31/3/2003	GCIT	Dance		15		1	3				1	1			
MN Southwest High	8/4/2003	5B	Theater	10		1	10				1	4	5			
NJ GCIT Theater	8/4/2003	GCIT	Theater		19		1	11			1	6	4			
MN Southwest High	13/5/2003	5B	Theater	7		1	7					3	4			
NJ GCIT Theater		Data missing														
Perpich Dance Coaching	No data because there were no MN participants					1										
NJ GCIT Dance Coaching	Various	GCIT	Dance		22		2	11				6	2	3		
				32	56	6	4	52	1	1	8	20	24	2		

Session Number	Date	Location	Art Form	SBBackground															
				1Participants	2participants	1coach	2coach	S Total	SBNone	SBOOutside	SB1	to 3	to 8	SB9+	STPL	STPL1	STPL2 to 3	to 8	STPL9+
Practice Demo Event -MN	18/10/2003	5B	Dance	3		1		3	1										
Practice Demo Event -NYC	18/10/2003	DCTV	Dance	data is missing															
Demo Event -MN	30/10/2003	5B	Dance	5		1			2		2		1	1	1				
Demo Event -NYC	30/10/2003	DCTV	Dance	data is missing															
AAHPERD -TPL/BAM	31/3/2003	5B	Dance	7		1		7	4	4	1		1	1			1		
AAHPERD -GCIT NJ	31/3/2003	GCIT	Dance		15		1	3	1			1							
MN Southwest High	8/4/2003	5B	Theater	10		1		10	8						1		1		
NJ GCIT Theater	8/4/2003	GCIT	Theater		19		1	11	3		1	2			2	4			
MN Southwest High	13/5/2003	5B	Theater	7		1		7	4		1					2			
NJ GCIT Theater		Data missing																	
Perpich Dance Coaching	No data because there were no MN participants					1													
NJ GCIT Dance Coaching	Various	GCIT	Dance		22		2	11	1						1		4	5	
				32	56	6	4	52	24	4	5	2	1	2	2	5	6	4	7

Student Evaluations

SAccustom

Session Number	Date	Location	Art Form	1Participants	2participants	1coach	2coach	STotal	SAC1	SAC2	SAC3	SAC4	SAC5	SACNotes
Practice Demo Event -MN	18/10/2003	5B	Dance	3		1		3	1		1	1		
Practice Demo Event -NYC	18/10/2003	DCTV	Dance	data is missing										
Demo Event -MN	30/10/2003	5B	Dance	5		1			1	2	2			
Demo Event -NYC	30/10/2003	DCTV	Dance	data is missing										
AAHPERD -TPL/BAM	31/3/2003	5B	Dance	7		1		7		6				1
AAHPERD -GCIT NJ	31/3/2003	GCIT	Dance		15		1	3	1	2				
MN Southwest High	8/4/2003	5B	Theater	10		1		10	3	6	1			
NJ GCIT Theater	8/4/2003	GCIT	Theater		19		1	11	5	5	1			
MN Southwest High	13/5/2003	5B	Theater	7		1		7	3	3	1			
NJ GCIT Theater		Data missing												
Perpich Dance Coaching						1								
NJ GCIT Dance Coaching	Various	GCIT	Dance		22		2	11	7	4				
				32	56	6	4	52	21	28	6	1	1	

No data because there were no MN participants

Student Evaluations

SPrepGive

Session Number	Date	Location	Art Form	Student Evaluations		SPrepGive								SPGNotes						
				1Participants	2participants	1coach	2coach	STotal	SP1	SP2	SP3	SPG1	SPG2		SPG3	SPG4	SPG5	SPG6	SPG7	SPG8
Practice Demo Event -MN	18/10/2003	5B	Dance	3		1		3												
Practice Demo Event -NYC	18/10/2003	DCTV	Dance	data is missing																
Demo Event -MN	30/10/2003	5B	Dance	5		1														
Demo Event -NYC	30/10/2003	DCTV	Dance	data is missing																
AAHPERD -TPL/BAM	31/3/2003	5B	Dance	7		1	7	5	2		3	2	6	3	1	1	1	2	1	
AAHPERD -GCIT NJ	31/3/2003	GCIT	Dance		15		1	3	2	1		2	1	2	1		3			
MN Southwest High	8/4/2003	5B	Theater	10		1	10	2	8		8	2	2	7	2	1			2	
NJ GCIT Theater	8/4/2003	GCIT	Theater		19		1	11	3	6	2	8	9	1	8	2	2	1		
MN Southwest High	13/5/2003	5B	Theater	7		1	7	3	4		4	2	1	5	4	2	1	2	1	
NJ GCIT Theater		Data missing																		
Perpich Dance Coaching						1														
NJ GCIT Dance Coaching	Various	GCIT	Dance		22		2	11	6	5		4	4	8	10	9	5	7		
				32	56	6	4	52	21	26	2	29	20	20	34	18	14	10	6	2

No data because there were no MN participants

Student Evaluations

SPrepNeed

Session Number	Date	Location	Art Form	SPrepNeed								SPNNotes						
				1Participants	2participants	1coach	2coach	STotal	SPN1	SPN2	SPN3		SPN4	SPN5	SPN6	SPN7	SPN8	
Practice Demo Event -MN	18/10/2003	5B	Dance	3		1		3										
Practice Demo Event -NYC	18/10/2003	DCTV	Dance	data is missing														
Demo Event -MN	30/10/2003	5B	Dance	5		1												
Demo Event -NYC	30/10/2003	DCTV	Dance	data is missing														
AAHPERD -TPL/BAM	31/3/2003	5B	Dance	7		1		7	2	2	1	3	3	3	1			
AAHPERD -GCIT NJ	31/3/2003	GCIT	Dance		15		1	3		1				1	1	1		
MN Southwest High	8/4/2003	5B	Theater	10		1		10	2		1	3		3	1	3		
NJ GCIT Theater	8/4/2003	GCIT	Theater		19		1	11					2	5	1	1		2
MN Southwest High	13/5/2003	5B	Theater	7		1		7	1		1	1	2	4	2	2		1
NJ GCIT Theater		Data missing																
Perpich Dance Coaching	No data because there were no MN participants					1												
NJ GCIT Dance Coaching	Various	GCIT	Dance		22		2	11		2	1	2	1	4	3	4	Plenty of prep from past	
				32	56	6	4	52	5	5	4	9	8	20	9	11		3

Student Evaluations Internet Use

Session Number	Date	Location	Art Form	1Participants	2participants	1coach	2coach	STotal	SIYes	SINo	SIU1	SIU2	SIU3	SIU4	SIU5	SIU6	SIU7	SIUNotes
Practice Demo Event -MN	18/10/2003	5B	Dance	3		1		3										3
Practice Demo Event -NYC	18/10/2003	DCTV	Dance	data is missing														
Demo Event -MN	30/10/2003	5B	Dance	5		1												3
Demo Event -NYC	30/10/2003	DCTV	Dance	data is missing														
AAHPERD -TPL/BAM	31/3/2003	5B	Dance	7		1		7	2	5	1							
AAHPERD -GCIT NJ	31/3/2003	GCIT	Dance		15		1	3										
MN Southwest High	8/4/2003	5B	Theater	10		1		10	7	2	3	2	2		3			
NJ GCIT Theater	8/4/2003	GCIT	Theater		19		1	11										
MN Southwest High	13/5/2003	5B	Theater	7		1		7	4	3	1		2	1				1
NJ GCIT Theater		Data missing																
Perpich Dance Coaching	No data because there were no MN participants					1												
NJ GCIT Dance Coaching	Various	GCIT	Dance		22		2	11										
				32	56	6	4	52	13	10	5	2	4	1	3	0	7	

Student Evaluations
Overall Experience

Session Number	Date	Location	Art Form	Overall Experience											
				1 Participants	2 participants	1 coach	2 coach	STotal	OVXP1	OVXP2	OVXP3	OVXP4	OVXP5	OVXP6	
Practice Demo Event -MN	18/10/2003	5B	Dance	3		1		3							
Practice Demo Event -NYC	18/10/2003	DCTV	Dance	data is missing											
Demo Event -MN	30/10/2003	5B	Dance	5		1									
Demo Event -NYC	30/10/2003	DCTV	Dance	data is missing											
AAHPERD -TPL/BAM	31/3/2003	5B	Dance	7		1		7			2	2	6		
AAHPERD -GCIT NJ	31/3/2003	GCIT	Dance		15		1	3			1	2			
MN Southwest High	8/4/2003	5B	Theater	10		1		10			3	4	3		
NJ GCIT Theater	8/4/2003	GCIT	Theater		19		1	11							
MN Southwest High	13/5/2003	5B	Theater	7		1		7					4	3	
NJ GCIT Theater		Data missing													
Perpich Dance Coaching		No data because there were no MN participants					1								
NJ GCIT Dance Coaching	Various	GCIT	Dance		22		2	11			2	2	3	4	
				32	56	6	4	52	0	0	2	8	15	16	

THE PERFORMANCE LAB INTERACTIVE COACHING EXCHANGES
Coach Responses
KEY

ATTITUDE

A1 - A6 NOTES

BACKGROUND

B NONE B OUTSIDE B1, B 2-3, B 4-8, B 9+

PART 1

HOW MUCH TIME PASSEDBEFORE SESSION?

F1 - F5

WHAT PREPARATION WERE YOU GIVEN?

PG1 - PG8 PG OTHER

WHAT PREPARATION WOULD HAVE HELPED YOU?

PN1 - PN8 PN OTHER

INTERNET SUPPORT

I YES I NO

WHICH INTERNET TOOLS DID YOU USE?

IV1 - IV7

HOW LONG DID IT TAKE YOU TO BECOME ACCUSTOMED?

AC1 - AC5

OVERALL EXPERIENCE RATING

OVXP 1 [LEAST EFFECTIVE] - OVXP 6 [MOST EFFECTIVE]

From a theatre coach: "I wish I had thought a bit more about camera and screen placement to support the scene dialogue ... It's always worth thinking through the *specific goals* --- !"

COACH EVALUATION

DATE:

TPL #:

BASELINE DATA (please circle the most appropriate answer)

What was your attitude toward interactive technology before coming into this session?

- 1 negative 2 skeptical 3 neutral 4 curious 5 excited 6 other

How much background with interactive technology did you have **before** this session?

- 1 none; this is my first experience
2 have participated in other interactive events outside of TPL:
 one session two to three sessions four to eight sessions nine or more sessions
3 have prior experience with TPL:
 one session two to three sessions four to eight sessions nine or more sessions

PART I

How much time passed between TPL's first contact with you about this session and the actual session?

Was this amount of time

(days; weeks; months)

- 1 too long; we lost our momentum
2 a little longer than necessary
3 just right
4 we could have used a little more time
5 too short; we didn't have time to prepare properly

What preparation were you given for this session? (circle all that apply)

- 1 an explanation of The Performance Lab's mission and goals
2 information about what to bring and what to wear
3 an explanation of what to expect when working with the technology
4 prior communication with the students from the other site(s)
5 prior communication with the coach(es) from the other site(s)
6 a practice session using the technology
7 prior experience with the subject matter being taught in the session
8 no preparation
9 other

What preparation would have helped you succeed in the session? (circle all that apply)

- 1 an explanation of The Performance Lab's mission and goals
2 information about what to bring and what to wear
3 an explanation of what to expect when working with the technology
4 prior communication with the students from the other site(s)
5 prior communication with the coach(es) from the other site(s)
6 a practice session using the technology
6 prior experience with the subject matter being taught in the session
7 I didn't need any preparation
8 other

Did you know that TPL's website offers internet support for your coaching sessions? (circle one)

- 1 I knew about the internet options 2 I did not know about the internet options

If you were aware of the options, which TPL internet support tools did you use? (circle all that apply)

- 1 general information
2 video/audio clips
3 bulletin board
4 lesson information
5 tips
6 glossary
8 didn't find internet options useful because:

Go to page 2

DATE:
TPL #:

How long did it take you to become accustomed to the technology during **this** session?

- 1 I felt comfortable right away
- 2 a few minutes
- 3 *about half way through the session*
- 4 I felt comfortable toward the end of the session
- 5 I never felt comfortable with the technology because:

PART II

How did the use of technology affect your relationship with participants (students) at your own site and at the other sites?

Did the role of the equipment and technical staff enhance your approach to communicating your material? Why or why not?

Did you accomplish what you set out to accomplish? If not, what stood in your way?

In your wildest dreams, what role can you envision for interactive coaching?

COACH FOLLOW-UP EVALUATION

DATE:

TPL #:

(due one month after end of session)

We encourage you to share these questions with your students.

1. Looking back, how would you rate the success of your TPL coaching session(s)? Would you do it again?
2. Did your interactive technology session(s) produce any long-term results? In student behavior? In student knowledge or understanding of your art form? In revised teaching/coaching methods?
3. What other uses can you imagine for interactive technology?
4. What people and organizations in your community would be excited about the possibilities of using interactive technology to coach performance? Where can TPL go to look for coaches, students, space, technological equipment, technicians, training, funding, etc.?
5. Is there anything further you would like to tell us about any aspect of your experience with TPL?

**The Performance Lab
Data Summary Template
TPL Complete Data Base**

This sheet includes the baseline data

**Teacher/Coach Evaluations
Attitude**

Session Number	Date	Location	Art Form	Participants		Teacher/Coach Evaluations Attitude						ANotes		
				1Participants	2participants	1coach	2coach	A1	A2	A3	A4		A5	A6
Practice Demo Event -MN	10/18/03	5B	Dance	3		1								
Practice Demo Event -NYC	10/18/03	DCTV	Dance	data is missing										
Demo Event -MN	10/30/03	5B	Dance	5		1						1	didn't use it	
Demo Event -NYC	10/30/03	DCTV	Dance	data is missing										
AAHPERD -TPL/BAM	3/31/03	5B	Dance	7		1						1		
AAHPERD -GCIT NJ	3/31/03	GCIT	Dance		15		1	data missing						
Hopkins/GlenLake	3/4/03	GLK	Dance		30		1				1			
Hopkins/Meadowbrook	3/4/03	MBK	Dance	30		2			1					
MN Southwest High	4/8/03	5B	Theater	10		1			1					
NJ GCIT Theater	4/8/03	GCIT	Theater		19		1					1		
Perpich Dance Coaching	4/16/03	5B	Dance	0		1						1		
NJ GCIT Dance Coaching	4/16/03	GCIT	Dance		11 (22)		2				1	1		
NJ GCIT Dance Coaching	4/10/03	GCIT	Dance		11 (22)		2					2		
MN Southwest High	5/13/03	5B	Theater	7		1						1		

data missing -if Kirstin completed eval forms

62 64 8 7 0 2 0 2 8 1

Session Number	Date	Location	Art Form	Teacher/Coach Evaluations Background										
				1Participants	2participants	1coach	2coach	BNone	BOutside	B1	B2 to 3	B4 to 8	B9+	
Practice Demo Event -MN	10/18/03	5B	Dance	3		1								
Practice Demo Event -NYC	10/18/03	DCTV	Dance	data is missing										
Demo Event -MN	10/30/03	5B	Dance	5		1								
Demo Event -NYC	10/30/03	DCTV	Dance	data is missing										
AAHPERD -TPL/BAM	3/31/03	5B	Dance	7		1				1			1	
AAHPERD -GCIT NJ	3/31/03	GCIT	Dance		15		1							
Hopkins/GlenLake	3/4/03	GLK	Dance		30		1		1	1				
Hopkins/Meadowbrook	3/4/03	MBK	Dance	30		2		1						
MN Southwest High	4/8/03	5B	Theater	10		1								
NJ GCIT Theater	4/8/03	GCIT	Theater		19		1						1	
Perpich Dance Coaching	4/16/03	5B	Dance	0		1								
NJ GCIT Dance Coaching	4/16/03	GCIT	Dance		11 (22		2							
NJ GCIT Dance Coaching	4/10/03	GCIT	Dance		11 (22		2							
MN Southwest High	5/13/03	5B	Theater	7		1							1	
NJ GCIT Theater	data missing -if Kirstin completed eval forms													
				62	64	8	7	1	1	2	0	1	2	

Session Number	Date	Location	Art Form	Teacher/Coach Evaluations							Time	First Contact														
				1 Participants	2 participants	1coach	2coach	CTPL	CTPL1	CTPL2 to 3		CTPL4 to 8	CTPL9+	F1	F2	F3	F4	F5								
Practice Demo Event -MN	10/18/03	5B	Dance	3	1		1				1															
Practice Demo Event -NYC	10/18/03	DCTV	Dance	data is missing																						
Demo Event -MN	10/30/03	5B	Dance	5	1		1			1													1			
Demo Event -NYC	10/30/03	DCTV	Dance	data is missing																						
AAHPERD -TPL/BAM	3/31/03	5B	Dance	7		1																				
AAHPERD -GCIT NJ	3/31/03	GCIT	Dance		15		1																			
Hopkins/GlenLake	3/4/03	GLK	Dance		30		1																	1		
Hopkins/Meadowbrook	3/4/03	MBK	Dance	30		2																	1			
MN Southwest High	4/8/03	5B	Theater	10		1																		1		
NJ GCIT Theater	4/8/03	GCIT	Theater		19		1				1															
Perpich Dance Coaching	4/16/03	5B	Dance	0		1				1		1											1			
NJ GCIT Dance Coaching	4/16/03	GCIT	Dance		11		2																	1		
NJ GCIT Dance Coaching	4/10/03	GCIT	Dance		11		2																	1		
MN Southwest High	5/13/03	5B	Theater	7		1																				
NJ GCIT Theater	data missing -if Kirstin completed eval forms																									
				62	86	8	7	2	1	3	1	6										0	0	4	2	1

Teacher/Coach Evaluations
PrepNeed

Session Number	Date	Location	Art Form	1 Participants	2 participants	1 coach	2 coach	PN1	PN2	PN3	PN4	PN5	PN6	PN7	PN8	PNOther	
Practice Demo Event -MN	10/18/03	5B	Dance	3		1											
Practice Demo Event -NYC	10/18/03	DCTV	Dance	data is missing													
Demo Event -MN	10/30/03	5B	Dance	5		1											
Demo Event -NYC	10/30/03	DCTV	Dance	data is missing													
AAHPERD -TPL/BAM	3/31/03	5B	Dance	7		1			1		1						
AAHPERD -GCIT NJ	3/31/03	GCIT	Dance		15		1										
Hopkins/GlenLake	3/4/03	GLK	Dance		30		1					1				1 more staff communication	
Hopkins/Meadowbrook	3/4/03	MBK	Dance		30		2					1				1 detailed lesson plan	
MN Southwest High	4/8/03	5B	Theater	10		1				1	1	1	1			needed specific goals	
NJ GCIT Theater	4/8/03	GCIT	Theater		19		1										
Perpich Dance Coaching	4/16/03	5B	Dance	0		1											
NJ GCIT Dance Coaching	4/16/03	GCIT	Dance		11		2									2	
NJ GCIT Dance Coaching	4/10/03	GCIT	Dance		11		2									2	
MN Southwest High	5/13/03	5B	Theater	7		1				1	1		1	1			
NJ GCIT Theater																	
				62	86	8	7	0	1	2	3	3	2	5	2		

Teacher/Coach Evaluations
Prep Given

Session Number	Date	Location	Art Form	1Participants	2participants	1coach	2coach	PG1	PG2	PG3	PG4	PG5	PG6	PG7	PG8	Other
Practice Demo Event -MN	10/18/03	5B	Dance	3		1										
Practice Demo Event -NYC	10/18/03	DCTV	Dance	data is missing												
Demo Event -MN	10/30/03	5B	Dance	5		1										
Demo Event -NYC	10/30/03	DCTV	Dance	data is missing												
AAHPERD -TPL/BAM	3/31/03	5B	Dance	7		1		1		1		1	1	1		
AAHPERD -GCIT NJ	3/31/03	GCIT	Dance		15		1									
Hopkins/GlenLake	3/4/03	GLK	Dance		30		1	1		1		1				mtg w/coaches
Hopkins/Meadowbrook	3/4/03	MBK	Dance		30		2	1		1		1			1	
MN Southwest High	4/8/03	5B	Theater		10		1									camera placement
NJ GCIT Theater	4/8/03	GCIT	Theater		19		1			1		1			1	
Perpich Dance Coaching	4/16/03	5B	Dance	0		1		1	1	1	1	1	1	1	1	
NJ GCIT Dance Coaching	4/16/03	GCIT	Dance		11		2	1		1	1	1	1	1	1	2nd yr w/technology
NJ GCIT Dance Coaching	4/10/03	GCIT	Dance		11		2	1		2	1	2	2	1		
MN Southwest High	5/13/03	5B	Theater		7		1				1					
NJ GCIT Theater																
				62	86	8	7	6	1	8	4	8	5	6	0	

Teacher/Coach Evaluations
Internet/Tools

Session Number	Date	Location	Art Form	1Participants	2participants	1coach	2coach	IYes	INo	IU1	IU2	IU3	IU4	IU5	IU6	IU7	IU8	IUNotes	
Practice Demo Event -MN	10/18/03	5B	Dance	3		1		1		1									
Practice Demo Event -NYC	10/18/03	DCTV	Dance	data is missing															
Demo Event -MN	10/30/03	5B	Dance	5		1			1								1		
Demo Event -NYC	10/30/03	DCTV	Dance	data is missing															
AAHPERD -TPL/BAM	3/31/03	5B	Dance	7		1		1		1			1						
AAHPERD -GCIT NJ	3/31/03	GCIT	Dance		15		1												
Hopkins/GlenLake	3/4/03	GLK	Dance		30		1		1										
Hopkins/Meadowbrook	3/4/03	MBK	Dance	30		2		1			1								
MN Southwest High	4/8/03	5B	Theater	10		1		1		1	1	1	1	1			1		
NJ GCIT Theater	4/8/03	GCIT	Theater		19		1		1										
Perpich Dance Coaching	4/16/03	5B	Dance	0		1		1		1	1		1	1	1				
NJ GCIT Dance Coaching	4/16/03	GCIT	Dance		11		2	2		1									
NJ GCIT Dance Coaching	4/10/03	GCIT	Dance		11		2	2		1									
MN Southwest High	5/13/03	5B	Theater	7		1		1		1	1	1	1	1					
NJ GCIT Theater																			
				62	86	8	7	10	3	7	4	2	4	3	1	2	0		

Teacher/Coach Evaluations
Accustom

Session Number	Date	Location	Art Form	1Participants	2participants	1coach	2coach	AC1	AC2	AC3	AC4	AC5	ACNotes
Practice Demo Event -MN	10/18/03	5B	Dance	3		1		1					1 challenging
Practice Demo Event -NYC	10/18/03	DCTV	Dance	data is missing									
Demo Event -MN	10/30/03	5B	Dance	5		1		1					
Demo Event -NYC	10/30/03	DCTV	Dance	data is missing									
AAHPERD -TPL/BAM	3/31/03	5B	Dance	7		1			1				
AAHPERD -GCIT NJ	3/31/03	GCIT	Dance		15		1						
Hopkins/GlenLake	3/4/03	GLK	Dance		30		1						1 every session was different
Hopkins/Meadowbrook	3/4/03	MBK	Dance	30		2			1				1 took awarenss away from student needs
MN Southwest High	4/8/03	5B	Theater	10		1							1 audio difficulty
NJ GCIT Theater	4/8/03	GCIT	Theater		19		1			1			
Perpich Dance Coaching	4/16/03	5B	Dance	0		1				1			
NJ GCIT Dance Coaching	4/16/03	GCIT	Dance		11		2						
NJ GCIT Dance Coaching	4/10/03	GCIT	Dance		11		2						
MN Southwest High	5/13/03	5B	Theater	7		1							1
NJ GCIT Theater													
				62	86	8	7	2	2	2	0	5	

Teacher/Coach Evaluations
Overall Experience

Session Number	Date	Location	Art Form	1 Participants	2 participants	1 coach	2 coach	OVXP1	OVXP2	OVXP3	OVXP4	OVXP5	OVXP6
Practice Demo Event -MN	10/18/03	5B	Dance	3		1							
Practice Demo Event -NYC	10/18/03	DCTV	Dance	data is missing									
Demo Event -MN	10/30/03	5B	Dance	5		1							
Demo Event -NYC	10/30/03	DCTV	Dance	data is missing									
AAHPERD -TPL/BAM	3/31/03	5B	Dance	7		1					1	1	
AAHPERD -GCIT NJ	3/31/03	GCIT	Dance		15		1						
Hopkins/GlenLake	3/4/03	GLK	Dance		30		1				1		
Hopkins/Meadowbrook	3/4/03	MBK	Dance	30		2							
MN Southwest High	4/8/03	5B	Theater	10		1				1			
NJ GCIT Theater	4/8/03	GCIT	Theater		19		1				1		
Perpich Dance Coaching	4/16/03	5B	Dance	0		1							1
NJ GCIT Dance Coaching	4/16/03	GCIT	Dance		11		2						
NJ GCIT Dance Coaching	4/10/03	GCIT	Dance		11		2						
MN Southwest High	5/13/03	5B	Theater	7		1			1				
NJ GCIT Theater													
				62	86	8	7	0	1	1	3	1	1

THE PERFORMANCE LAB INTERACTIVE COACHING EXCHANGES
Technician Responses

KEY

ROLE

R1 - R4

PREVIOUS EXPERIENCE

TB NONE TB TRAIN TB OUTSIDE TB 1, TB 2-3, TB 4-8, TB 9+

PRIOR EXPERIENCE

TTPL1 TTPL2-3 TTPL4-8 TTPL9+

DESCRIBE TRAINING

TT 1, TT2 NOTES, TT3 NOTES, TT4 01 - 08

OVERALL EXPERIENCE RATING

1 [LEAST EFFECTIVE] - 6 [MOST EFFECTIVE]

A wide range of experimentation characterized technician involvement; the most successful work being done in tandem with or as an extension of the coach.

This, from Nancy Mason Hauser, a professional cameraperson with many years experience in dance documentation: "I also liked our experimentation with moving the *barres* closer to the monitors to try and create more of the close, intimate feeling of a class. It's a psychological thing as much as anything else. That should be one of our thrusts: how to create one interactive studio of two different sites [through screen placement, etc. I have also tried very hard to echo the angles of the camera at the far side to facilitate this sense of "one space/one team" ...]

TECHNICIAN EVALUATION

DATE:
TPL #:

BASELINE DATA

Which role(s) did you fill during this session?

- 1 camera operator
- 2 mobile camera operator
- 3 assistant coach
- 4 set up

How much experience with interactive technology did you have before this session?

- 1 none; this is my first experience
- 2 formal TPL training, but this is my first live interactive experience
- 3 have participated in other interactive events outside of TPL:
 - one session two to three sessions four to eight sessions nine or more sessions
- 4 have prior experience with TPL:
 - one session two to three sessions four to eight sessions nine or more sessions

Describe your previous training (circle all that apply) :

- 1 have participated in TPL interactive sessions in another capacity
- 2 TPL training session of _____ days
- 3 already professional in the field for _____ years
- 4 other kinds of experience/training: (please circle all that apply)
 - 1 classroom media support
 - 2 personal mentorship
 - 3 private instruction
 - 4 Internet2 experiments
 - 5 traditional videoconferencing
 - 6 telephone conference calls
 - 7 WEBcam hookups
 - 8 other

Were you adequately prepared to fulfill your role in this session? What can TPL do to help?

Describe your relationship with the coach. Were you effective in helping them accomplish their goals?

Did you feel you had the tools at your command to help the coach communicate effectively?

What improvements to equipment would make the most difference to you? Why?

The Performance Lab
Data Summary Template
Technician Evaluations

Technician Evaluations
Role TBackground

Session Number	Date	Location	Art Form	Technician Evaluations																					
				1participants	2participants	1coach	2coach	R1	R2	R3	R4	TBNone	TBTrain	TBOutside TB1	TB2 to 3	TB4 to 8	TB9+ TTPL	TTPL1	TTPL2 to 3	TTPL4 to 8	TTPL9+				
Practice Demo Event -MN	18/10/2003	5B	Dance	3		1				1	1	1	3			1	1				1	3			3
Practice Demo Event -NYC	18/10/2003	DCTV	Dance	data is missing																					
Demo Event -MN	30/10/2003	5B	Dance	5		1					1	1									1	2			2
Demo Event -NYC	30/10/2003	DCTV	Dance	data is missing																					
AAHPERD -TPL/BAM	31/3/2003	5B	Dance	7		1						1	1									1			1
AAHPERD -TPL/BAM	31/3/2003	5B	Dance	x		x					1											1			1
AAHPERD -TPL/BAM	31/3/2003	5B	Dance	x		x							1									1			1
AAHPERD -GCIT NJ	31/3/2003	GCIT	Dance		15			1 Data missing																	
Hopkins/GlenLake	4/3/2003	GLK	Dance		30		1	1																	1
Hopkins/GlenLake	4/3/2003	GLK	Dance		x		1					1			1										
Hopkins/GlenLake	4/3/2003	GLK	Dance		x		1				1		1								1				
Hopkins/GlenLake	4/3/2003	GLK	Dance		x		1	1			1	1													
Hopkins/Meadowbrook	4/3/2003	MBK	Dance	30		2			1		1	1		1											
Hopkins/Meadowbrook	4/3/2003	MBK	Dance	x		x			1			1			1										
Hopkins/Meadowbrook	4/3/2003	MBK	Dance	x		x			1						1										
MN Southwest High	8/4/2003	5B	Theater	10		1						1													1
MN Southwest High	8/4/2003	5B	Theater	x		x					1														
NJ GCIT Theater	8/4/2003	GCIT	Theater		19		1	1				1													2
Perpich Dance Coaching	16/4/2003	5B	Dance	0		1					1														1
Perpich Dance Coaching	16/4/2003	5B	Dance	x		x						1													1
Perpich Dance Coaching	16/4/2003	5B	Dance	x		x			1														1		
				55	64	7	7	8	6	5	12	3	3	1	1	0	1	2	8	0	1	0	1	0	14

TTraining

Other Training

Overall Experience

TTraining			Other Training								Overall Experience						
TT1	TT2Notes	TT3Notes	TT4	O1	O2	O3	O4	O5	O6	O7	O8	OVXP1	OVXP2	OVXP3	OVXP4	OVXP5	OVXP6
2	1	3	1														
1	1	1															
1	19 days	11 years								1						1	
1			1	1	1	1	1	1	1	1	1				1		
	57 years			1	1	1	1	1	1		1				1		
	21 years			1					1		1			1			
	15 years			1					1	1	1					1	
				1											1		
	1 day			1		1									1		
	1 day			1		1											
	2 days																1
	19 days	12 years								1						1	
1														1			
	57 years													1			
	12 years			1						1						1	
	2 days	3 years		1	1	1					1					1	
7			2	10	3	5	2	4	3	4	5	0	0	4	4	6	1

THE PERFORMANCE LAB INTERACTIVE COACHING EXCHANGES
Site Baseline Data

KEY

The table is self-explanatory, listing a number of factors that may or may not be present in each interactive studio. These range from physical characteristics of the space [size] to amenities [such as flooring] to equipment present. Sometimes a floor plan was drawn to indicate the actual layout of screens and cameras and microphones.

The physical layout was often quite arbitrary and has yet to become standardized; although each type of performance may call for a different type of layout. Amenities and technical support varied greatly from site-to-site. As a practical matter, TPL coaches try and deal with even the most basic situation, attempting insofar as is possible to make the two [or more] sites one truly interactive space.

BASELINE DATA SITE 1

TIME (FROM... TO...):

DATE:

LOCATION:

TPL TRACKING NUMBER _____

ART FORM:

SITE 1 PARTICIPANTS:

SITE 1 COACH:

SINGLE SESSION _____ OR SESSION # _____ IN A SERIES OF _____

SPACE

floor composition: sprung floor _____ vinyl _____ wood _____ carpet _____ other _____

size of room: small (smaller than 20 X 20) _____ medium _____ large (larger than 40 X 40) _____

use of spatial orientation markers? yes _____ no _____ explain:

background: windows _____ cluttered walls _____ other _____

use of background masking yes _____ no _____

obstacles: _____

VISUAL

total number monitors _____ number large screen monitors _____

total number cameras _____ number mobile cameras _____

switching available yes _____ no _____

FRONT

placement of monitors

Did you experience any connection/video problems during this session? Yes _____ No _____

If yes, please explain:

AUDIO

total number microphones _____ wireless _____ handheld _____ omni mike _____

speakers: monitor speakers _____ stereo speakers _____

Did you experience any audio problems during this session? Yes _____ No _____

If yes, please explain:

Please note any other pertinent space/equipment information:

BASELINE DATA SITE 2

TIME (FROM... TO...):

DATE:

LOCATION:

TPL TRACKING NUMBER _____

ART FORM:

SITE 2 PARTICIPANTS:

SITE 2 COACH:

SINGLE SESSION _____ OR SESSION # _____ IN A SERIES OF _____

SPACE

floor composition: sprung floor _____ vinyl _____ wood _____ carpet _____ other _____

size of room: small (smaller than 20 X 20) _____ medium _____ large (larger than 40 X 40) _____

use of spatial orientation markers? yes _____ no _____ explain:

background: windows _____ cluttered walls _____ other _____

use of background masking yes _____ no _____

obstacles:

VISUAL

total number monitors _____ number large screen monitors _____

total number cameras _____ number mobile cameras _____

switching available yes _____ no _____

FRONT

placement of monitors

Did you experience any connection/video problems during this session? Yes _____ No _____

If yes, please explain:

AUDIO

total number microphones _____ wireless _____ handheld _____ omni mike _____

speakers: monitor speakers _____ stereo speakers _____

Did you experience any audio problems during this session? Yes _____ No _____

If yes, please explain:

Please note any other pertinent space/equipment information:

BASELINE DATA SITE 3

TIME (FROM... TO...):

DATE:

LOCATION:

TPL TRACKING NUMBER _____

ART FORM:

SITE 3 PARTICIPANTS:

SITE 3 COACH:

SINGLE SESSION _____ OR SESSION # _____ IN A SERIES OF _____

SPACE

floor composition: sprung floor _____ vinyl _____ wood _____ carpet _____ other _____

size of room: small (smaller than 20 X 20) _____ medium _____ large (larger than 40 X 40) _____

use of spatial orientation markers? yes _____ no _____ explain: _____

background: windows _____ cluttered walls _____ other _____

use of background masking yes _____ no _____

obstacles: _____

VISUAL

total number monitors _____ number large screen monitors _____

total number cameras _____ number mobile cameras _____

switching available yes _____ no _____

FRONT

placement of monitors

Did you experience any connection/video problems during this session? Yes _____ No _____

If yes, please explain:

AUDIO

total number microphones _____ wireless _____ handheld _____ omni mike _____

speakers: monitor speakers _____ stereo speakers _____

Did you experience any audio problems during this session? Yes _____ No _____

If yes, please explain:

Please note any other pertinent space/equipment information:

Baseline Data Sheet/Site 3

Switch Problems Audio

Problems Floor Comp Room Size Markers Background Masking Obstacles Visual

Yes	No	Windows	Walls Other	Yes No	# mon	#igmon	#cam	#mocam	Yes	No	Yes No	VNotes	#mike	wire	hand	omni	mspeak	sspeak res	No	ANotes Sprung	Vinyl	Wood	Carpet	Other	Sm	Med	Lge
	1		flat w	1	2	3	2	1			1		2	1	1		1	1		low volume							

**EVALUATION DOCUMENTS
THE PERFORMANCE LAB
October 2003**

Overview of the Project

DancePartners®
Executive Summary TIIAP 1999

THE PERFORMANCE LAB
Organization Description 2001

Evaluation Strategy 1999-2000

Proposal
Example of Implementation
Respondent
Chris Aiken, Interactive Coach

Evaluation Strategy 2001-2003

Proposal
Example of Implementation

Two Approaches to Evaluation by TPL Partners
Perpich Center for Art Education
[Teacher Training]
New Jersey Department of Education
[Authentic Assessment of Student Performance Skills]

EVALUATION INSTRUMENTS & TABLES

Interactive Sessions 1996 - 2003
How to Use Evaluation Forms
Discussion Questions

Student/Participant Evaluation
Participant Responses
KEY

Coach Evaluation
Coach Follow-Up Survey
Coach Responses
KEY

Technician Evaluation
Technician Responses
KEY

Site Baseline Data
KEY

RECEIVED
2003 OCT 01 P 11:37
NTIA/OTIA/TIIAP

RECEIVED
2003 OCT 31 A 11:35
NTIA/OTIA/TIIAP

Overview of the Project

THE PERFORMANCE LAB has undergone major transformations since its founding in 1996 as DancePartners© and since the major Technology Information Infrastructure Assistance Project [TIIAP] that helped DP© implement ideas relating to interactivity between and among distant studios. What began as an altruistic ideal became an experimental platform became a major project became a non-profit organization. The documents included in this Evaluation Report will trace this development and outline ways of evaluating performance. This latter task has traditionally been a difficult field to analyze, to say nothing of the interactive component, because of the emotional charge and the ephemeral nature of the content.

The history of TPL development is catalogued in detail on our website - <http://www.theperformancelab.org>.

With this briefest of preamble, then, here is a snapshot of the project as originally envisaged.

DANCE PARTNERS [TIIAP 1999] Executive Summary

This is a project intended for the Education, Culture, and Lifelong Learning primary application area of the NTIA TIIAP Program.

By pushing the boundaries of interactive telecommunications technology, DANCE PARTNERS teaches movement and choreography in three diverse Minnesota communities and a Southeastern Ohio university. DANCE PARTNERS links master teachers with dancers, non-dancers and disabled people across generations.

Building on a pilot project, DANCE PARTNERS develops a replicable model for teaching dance and other performing arts.

- Movement is the medium.
- Diverse communities are the context.
- Complementary interactive tools are
- Teleconferencing technology augmented with mobile camerawork and
- An on-line multi-format component that includes innovative video notation and archival research materials.

Traditional teleconferencing rooms and dance spaces will be made interactive by adding roving mobile cameras, modifying audio pick-up patterns and by installing dance flooring. In interactive point-to-point and multi-point classes, dance steps, exercises and techniques will be taught using the full band-width of a T1 line. A multimedia WEB site will place dance in the context of community culture and history and include streaming video of live classes, digitized movement studies; journals for self-critique, notes from professional dancers, community elders and more.

An integrated evaluation strategy guides modification of teaching techniques and documents identifiable outcomes. Strategies and best practices are disseminated on-line throughout the project.

Partners include a rural presenting organization, a metropolitan school system and state-wide "learning network", a professional dance training institution, a university dance program and telecommunications center and a national educational consortium.

Although the core concept of DancePartners® remained the same, the network of partnership widened. As time went on, it became apparent that we could extend principles of effective coaching to all the performing arts, not just dance. Thus, THE PERFORMANCE LAB was born.

THE PERFORMANCE LAB

New Strategies for Interactive Coaching in the Performing Arts

OUR AIM

The mission of **THE PERFORMANCE LAB** is to create a replicable model for interactive arts exchanges that bring artists and communities together in different places at the same time. **THE PERFORMANCE LAB** works with students and teachers; schools at the elementary, secondary and college level as well as artists, art organizations and communities in Minnesota and across the country. Ultimately, we envisage a network of interactive studios linked together for the sharing of innovative and challenging works in the performing arts.

THE ORGANIZATION

THE PERFORMANCE LAB is uniquely positioned to bring together artists, arts organizations and their communities, including schools, by providing the network that will form the catalyzing core of new audiences, revitalized arts events and new partnerships. Our work extends beyond the arts to influence the core curriculum [New Content Standards in the Schools] and addresses acquisition of cognitive skills, including non-verbal reasoning, expressive ability and social tolerance. Using *existing* interactive technology and human resources -- imaginatively re-purposed videoconferencing rooms, handheld mobile cameras and technology-savvy unafraid coaches -- **THE PERFORMANCE LAB** makes it possible to communicate emotion, develop style and coach the performing arts at a distance for audiences of diverse sensibilities and culture, and for those of varying ability.

The technology itself disappears. Only the compelling experience of art remains.

WHY WE EXIST

As is typical of the performing arts in America, arts organizations in Minnesota tend to cluster around the largest metropolitan areas. Yet, as has been suggested by a study commissioned by the McKnight Foundation [*Here + Now, 1996*], economic uncertainty and the resultant pressure to minimize artistic risks present fewer and more mediocre choices for audiences. The public itself needs "to be educated about and attracted to the arts, tasks that arts groups cannot do alone. Funding decisions over the past decade have eliminated arts classes at many public schools, denying most children the kind of early working relationship with the arts that creates interested and discerning audiences" [page 19 of the above study]. Despite efforts at outreach, this influential study suggests, the arts are not part of daily life, and remain something to "go" to or to save for special occasions.

Few would deny that the arts enrich our lives, provide perspective on life's challenges and speak to the better parts of humankind. *Access and knowledge* are inseparable partners in the entrepreneurial effort to bring the arts to everyone.

AN ARC OF PROGRESS

Marcia Chapman of Ballet Arts Minnesota (BAM) and Rick Hauser (Beyond Broadcast™) spearheaded the creation of a new consortium of arts organizations named DancePartners in 1997. As a noted dance educator, Chapman felt that first-hand experience of working with able, trained dance teachers and performers should be readily available to everyone. The collaborators Hauser and Chapman brought together envisioned using *existing* computer and videoconferencing technology to bring together dance educators, performers, students and teachers who wanted to extend and enrich their dance vocabulary.

When we were at the mid-point in our career, we received a major grant from the Technology Opportunities Program, a Federal agency aiming to close the gap between those who have access to technology and those who do not ["The Digital Divide"]. TOP saw our willingness to experiment and their subsequent grant as a bold step forward in bringing the arts into the lives of many who do not have such access.

Three years later, DancePartners has changed its name to **THE PERFORMANCE LAB (TPL)** in order to emphasize interdisciplinary focus and adventuresome commitment to innovation. We continue to rely on accessible technology to provide interactive arts experiences at reasonable cost in diverse communities.

INTERACTIVE PARTNERSHIPS

Interactive exchanges bring arts educators (coaches) or performing artists and members of a participating community to a videoconference room in their respective cities. Each site is typically equipped with one or more fixed cameras. TPL adds at least one camera operator with a hand-held camera. Shock-absorbent flooring may be laid on top of existing carpet or cement. Exercises and practical performance techniques (as appropriate to the art form) are taught interactively by sculpting movement on the screen and through other innovative techniques made possible by the mobile handheld camera. These images are transmitted in real time to a partner space far distant from the Twin Cities.

What is experienced in person in an interactive session is prepared and afterwards discussed or further developed on the WEB [the Internet] -- <http://www.theperformanceiab.org> -- through movie clips, personal exchanges and portraits, as well as through a Bulletin Board on which participants exchange thoughts about their experiences. Coaches in one city are thus able effectively to provide context and information about lessons, teach students and reach distant audiences in another city.

THE PERFORMANCE LAB has brought classical and social dance, coaching in choral music, drama and even puppetry to: communities in greater Minnesota and across America. Participants have included high school students at North High and elementary school students at Webster Open School in Minneapolis, dance students at the University of Minnesota, students of St. Mary's University/Valencia Academy for the Performing Arts in Winona, and students in Brainerd at the Mississippi Horizons School for disabled children. Working between Studio 5A or Studio 5B in the Hennepin Center for the Arts and partner sites elsewhere, partners have designed interactive exchanges with local performance groups, such as VocalEssence (Plymouth Music Series) and the James Sewell Ballet. We have staffed an innovative 2-continent dance on Internet2. Dance majors at the Arts High School (Perpich Center for Arts Education) have danced interactively with dance students from New Jersey's prestigious Academy for the Performing Arts and Ballet Arts professional trainees have translated dances composed in Labanotation [a written language for describing movement] by students at the Ohio University School of Dance. Noted choreographer Chris Aiken has taught contact improvisation and performance to college dance majors. North High dancers have coached University of Ohio college students in original choreography as part of a Laban Movement Choir. Coaches have joined us from the José Limón Foundation and the Julliard School in New York City, Dance Place in Washington D.C. and elsewhere.

PERFORMANCE

Interactive exchanges demand the same kind of preparation as a live performance. Each session is a performance, an intimate connection established among performing artists and students of the performing arts as if in the same space. We incorporate shared movement ideas, choreography, dialogue or song in every exchange. These ephemeral artistic works created in multiple spaces at the same time hold exceptional promise.

LEADERSHIP

No other organization does what we do. None other melds technology and interactive coaching to create compelling arts experiences that dissolve barriers of economics, culture and location. We have created a national model. Now we need to work to refine that model and to build an interactive network of unafraid, technology-savvy artists.

Evaluation Strategy 1999-2000

Because of the experimental nature of the project, evaluation assumed great importance. When would we know we had been "successful?" In later years, we learned to answer, *when it can be demonstrated that learning has taken place and when student skills are appreciably increased.* Our original proposal for the evaluation plan acknowledged this imperative.

2. Evaluation

Evaluation Purpose and Questions

The purposes of evaluation will be twofold, addressing project design and changes in affective and cognitive learning by participants. Using data collected during implementation of the project, our evaluator, Professor Karen Rogers of the University of St. Thomas, will (1) assess how well the project achieves its goals; (2) determine how effective the model is in enhancing the cognitive and psychological processing of participants; and (3) determine how viable, generative, and transformational the model might be for future arts education efforts via interactive telecommunications technology.

The evaluation questions to be addressed include: Were the large number of partners involved in this project able to work cohesively despite the great geographical distances? How fully and professionally were the instructional packages developed for the WEB site? In what ways and how extensively did partners and participants utilize the potential of the network? Were both able-bodied and disabled students recruited in great enough numbers to warrant the extensive networking and partnerships established in this project? Were the respective communities involved with the partners committed to participating in the project?

Were the general attitudes and values of participants toward their communities, toward diversity, toward dance and other arts areas, and toward multimedia networking/media literacy positively influenced? What were the specific changes in knowledge, skill, and behavior observed in student participants? Does the model work? Can the model be generalized to other arts or curricular areas?

Evaluation Procedure and Data Collection

Quantitative data will be collected on student, instructor and partner responses to the project using *self-report instrumentation* within the instructional media. Response data will be collected electronically and the results will be reported as the project progresses, so that changes can be made along the way. In this manner, successes in one location can be immediately shared with other sites where the project may be somewhat slower in being implemented. This data will also reflect on how well participants are "learning" and how their values toward community and toward the arts may be changing as the changes take place.

Qualitative data will be collected on student, instructor and partner responses using *content analysis* of student and instructor journals, chat line responses, and communications (electronic and hard copy) among partners and instructors. An observation checklist will be developed for assessing the outcomes of the instructional packages provided. Evidence of participant growth, instructional delivery, and performance quality will be the focus of these analyses, and they will be ongoing to aid in improvements to the implementation effort. *Qualitative* data about attitude and knowledge/skill changes, impact of the project and goal attainment will be collected using interview schedules with instructors, project partners and selected focus groups of student participants. Interview data will be subjected to content analysis to shape the summative findings of the evaluation.

The evaluation materials as well as the results will be included as a package in a **PERFORMANCE TOOL KIT** to be used in replication of the model in other arts areas or communities. These analyses will provide the basis for articles published in industry journals, such as DANCE USA and will accompany all postings on the HETC Web-site.

This approach to evaluation and methodology for collecting responses remained unchanged throughout the life of the project, while tools used for collecting data were substantially re-designed.

As it turned out, for reasons detailed in our PRS Reports, in articles and on the WEB, the better part of the first two years of the project was spent in redefining goals, building a dependable network of partnership and identifying those partners who had the capacity to engage in true exchange.

We became increasingly aware that the organization itself and the way we conducted business might in fact present a primary need, one that had to be analyzed before we could proceed to meaningful exchange amongst our various partners.

Thus, we turned the evaluation spotlight on our fledging administration, and on ourselves, hoping to gain insight into how better to accomplish our goals. Here follows a summative report from our Evaluator, Dr. Karen Rogers, of the University of St. Thomas, about DP[©] and our early efforts.

Formative Notes
From Karen B. Rogers, Evaluator
May Issue

This issue of "Formative Notes" marks the beginning of the long-promised, long-awaited evaluation feedback initially proposed in the TIIAP evaluation plan. During this first phase -the "test phase" - of the project, the purposes of the evaluation are to (1) document the operations and events that occur during the phase, consisting of all set up of operations in the project and five tests of the technology that will support the dance training, (2) assess whether the technology supports the teaching of dance, and (3) begin to assess whether technology-supported dance experiences affect participants' sense of community. These three purposes will be undertaken through the content analysis of bimonthly zip disks containing all documents, memos, products, and communications among TIIAP members, through interview or focus groups conducted immediately after each "test," and through a survey administered to all participants at the end of the test phase of project operations.

Two zip disks of documentation have been faithfully submitted to me since January, 2000. The first zip contains 330 documents as items contained within 24 general "files". The greatest number are contained in the "Planning" (n=66) file, with "Funders" (n=26), "Contacts" (n=23), "Conference" (n=19) "TIIAP" (n=19), "WEBSITE" (n=18), "Philosophy" (n=17), "PRS Quarterly Reports" (n=15, and "Publicity" (n=15) representing the most developed files at this stage. The second zip, representing communication between January, 2000 and March, 2000, contains 93 documents as items contained within 24 general "files." The greatest number are contained in "DancePartners" (n=15), "Meetings" (n=10), "Publicity" (n=8), "Budget" (n=8), and "Vision/Mission/ Purpose" (n=7).

Among these latter files is a recently issued evaluation guidelines workbook of 45 pages, to help the project evaluator organize the evaluation. (This project has already gone through this process, but at a subsequent meeting, the evaluator will need to know if the evaluation report is to replicate the sample contained within the workbook. Timelines for the evaluation report will also need to be ascertained.

Project Activities: October, 1999-December, 1999

The grant was awarded on 10/1/99 and represented 1 of 2 arts-related projects among the 43 awards made by the Telecommunications and Information Infrastructure Assistance Program (TIIAP). During November and December, 1999, contacts were made with cable studios, schools, and sites around the U.S. who would immediately become part of the DancePartners project. In December, too, some initial testing of potential technology began. HETC posted a movie on the web site of Stephanie Valencia Kierlin "sculpting movement" through a television monitor on a student dancer 200 miles away. DancePartners' benchmarks included (1) the demonstration of a full motion video (30 FPS) over a half T-1 band (768 kbps) with potential pluses for the slight visual delay in transmission, and (2) the development of a functional description of the DancePartners web site.

It was discovered, however, that the urban school system in Minnesota is not equipped or connected for videoconferencing and other potential Minneapolis sites have little initial interest in allowing use of their facilities for videoconferencing.

In December, 1999, a questionnaire was sent to all partners to assess their specific technical and technological needs and a project office was established. Likewise, the first test of a half-band T-1 line (Codec) was conducted between Marcia Chapman in St. Paul and Doris Ressler in Hibbing, MN, experimenting with dance movement. This test was successful in demonstrating that the half-band width can work as a less expensive means for transmitting interactively. The project partners also experimented with iMovie for editing video to be shared interactively among project partners and participants.

Project Activities: January, 2000-April, 2000

A multi-site videoconference was conducted between one Minneapolis school, the DancePartners group located at MN tech site, the Ohio site, and Brainerd in January, to update all partners on progress of project thus far. It was decided that separate technological/camera training will need to be conducted for each site, because of the idiosyncrasies of the connections at each location. At this time, it was felt 5 trainings would be set up to occur before summer, 2000. The evaluation questions to be used as interview or small focus group after each training were developed by the evaluator in February, while dates were being set up for the actual trainings. North High School was designated as an initial "home base" and was connected up in March. The training took place.

Plans were finalized for the Ohio training sessions to be held in April. The other sites considered for training and connection included Webster Open Middle School, New Harrison, and Brainerd, but specific dates for training have not been designated due to the difficulties with finding instructor availability that will coordinate with the actual equipping and connecting of these schools. The project has been invited to present their project at the "Dancing in the Millenium" conference in July, 2000. Attempts are being made to find a site that will be connected up and will have instructors and children available for a demonstration for that conference.

Outcomes of Project October-April

1. The lack of technical know-how and equipment/wiring in the schools approached in Minnesota has thus far caused major delays to the test schedule initially planned. This does not represent a lack of effort on the part of DancePartners so much, but certainly puts the planned outcomes of the project for its first year into question. It is expected that once schools are connected, the project can "catch up" with its initial schedule.
2. Technological advances in the T-1 broadcasting system bode well for the connections DancePartners will set up with the participating sites. It looks as if the communications will be fairly accurate at a fairly inexpensive cost, making this a potentially feasible project for schools to engage in after this demonstration project is completed.
3. Because of the delays in getting the schools connected and the need for separate basic camera and technological training for each site, the actual interactive sessions among dance teachers and danced students have been delayed. Unfortunately, if things do not speed up fairly quickly, students will be "off" for the summer, as will instructors, making the interactive sessions very difficult to manage.
4. Presentation at the conference in July, can be a good step in making connections with other sites that may be better "connected" and require less initial set-up, but it also may redirect the project's energy before the "basics" of its first phase have been properly implemented.
5. Rick Hauser's meeting minutes of his weekly meetings with DancePartners members is helpful information for the evaluator, as are his "benchmarks" and "obstacles" in the PRS files. It is hoped he will be able to continue with this latter because it gives a clear picture of what the project has accomplished and what it plans to do in the near future. Without that, the evaluator has a difficult time sorting the important from the less important documents included on each zip. What is needed at this time by the evaluator is an accurate list of all upcoming training session, content of each training, and dates on which training will occur. Also missing are the responses of the first group training at North High School to the focus group/interview questions.

This analysis effectively summarized some of the difficulties encountered in the initial set-up of the DancePartners© project. The evaluation instruments provided were used as a basis for discussions and participant reactions that are documented in a film clip now available on the TPL website entitled *How Kids Feel*. The comments may be taken as representative of participants in the first two years of the project. Here, in schematic form, are those responses:

The dance studio is effectively *expanded* by interactive connection.

There is a compelling sense of *presence*, as if participants were performing in the same space.

Some participants liked *sculpting on the screen* as a coaching technique *better* than being in the same physical space as the coach.

More is accomplished faster through interactive technology.

Participants are *excited* and -- in fact -- *amazed* by the experience.

We also collected extended comments from key participants in certain of the exchanges. Notable among these were the thought-provoking statements made by Chris Aiken in his final summary of his experiences during an interactive residency between Ohio and Minnesota. The residency consisted of 17 interactive exchange concerning contact improvisation – a dance vocabulary that is traditionally difficult to impart to both untrained and traditionally trained dancers.

Chris Aiken
Dance Partners Project Final Thoughts
Summary

To be honest, I went into this project with a great deal of skepticism. The thought of teaching dance through interactive video seemed *counterintuitive to me*. The whole purpose of dance is to communicate through the body. To teach dance to students that were not even in the room with me seemed counterintuitive. With that said, my experience of this project was one in which my perception of what was possible grew with each class.

I made a choice before I began this project to use the technology to create new ways of teaching, rather than teach in ways that were familiar to me. It seemed to me that teaching dance technique—i.e. the craft of movement—was and is possible through this medium. This is something I felt I could do relatively easily, with practice using the interactive medium. I have done this for many years and know how to use words and demonstrations in order to teach dancers how to move in new ways.

However, I choose not to do this because I saw an opportunity to work with students on a compositional level, using the video technology, in new ways. I have found that one of the challenging things for dance students to grasp in how to use their imagination to visualize their work from a *multitude of perspectives* (i.e. the audience's perspective, their own internal perspective, their fellow dancer's perspectives, etc.).

Having six cameras, three in each location, gave us the chance to reinforce this way of perceiving. By spending hours seeing themselves and the dancers from the remote location on video, from many different perspectives, gave the dancers a wealth of new information. It was my intention throughout to use this new information to train them how to think about dance choreography and performance.

One of the challenges that became immediately apparent, both for me as a teacher and for the students, was that with six cameras feeding four monitors in the Minneapolis site and three in the Athens site, there was often way too much information to process. It was simply too much to keep track of when you consider that the dancers had to be aware of each other in the room, the dancers in the other site, their own body, and the music that was being played. However, as time went by we learned how to limit our attention, to make choices about what we attended to.

This was extremely valuable, because it made the dancers aware that what you choose to focus your attention on, how you choose to be aware, is directly connected to your expressivity and choreographic skill. The art of making dances is the art of making movement choices that are directed by your attention. This project allowed the dancers to really explore this.

My approach to this project was to develop in the students an awareness of the relationship between visual and kinetic thinking. The question we asked of ourselves was, what is the relationship between the imagistic and kinesthetic aspects of dance. Too much emphasis on one or the other creates problems. The dancing either becomes too presentational and not inhabited from the inside, or the dancing is too internal and the awareness of the "big picture" is diminished.

One of the things that was extremely helpful in this project was the web-site, bulletin board. Between classes the students could have discussions about the work both with me, each other, and with the technical staff. This allowed the classroom dialogue to continue between classes. I think it helped the students connect with each other. As a teacher it helped me tremendously with the students from the remote site in terms of understanding what their challenges were, how they were processing the information, and simply to get to know them.

Specific Feedback

Visual Design of the Dance Studio In any dance studio it is important to create an environment that is inspiring to the dancers to move and make work in. In an interactive studio this is compounded by the fact that the design of the studio becomes part of the image that the students from the remote site see. Therefore attention to visual clutter, lighting, finding spaces that have enough room for the dancers and the equipment is important.

One of the challenges of this kind of teaching is that it not only is complicated because you have some students who are not in the room, but also because you are essentially teaching with a **team of people**. The teacher, the videographer and the person who is choosing which camera angle to select. If communication breaks down with any of these people, you will have problems. The camera people are vital to the quality of the experience for the remote sight.

On our end I found that sometimes I was quite pleased and inspired by the videography -- when this would happen it would sometimes draw me into the other room and out of the room I was in. Other times I was frustrated because the camera person was shooting from the wrong angle, or the camera was moving too much, or the image was out of focus.

Recently I taught two interactive classes from the remote studio in Athens at Ohio University. It was remarkable to view **the other side of the equation**. Some immediate differences that I realized were that the studio in Athens only had three monitors, two in front and one in back (which only had the local image). The next thing I realized was that the switcher had no way of previewing different camera angles. Also, the capacity to adjust the front and back stationary cameras was limited because the adjustments had to be done on the LCD screen of the computer -- the control was slow and not fine tuned.

Another thing I realized was how blurry the image was for the remote site. This was true, for me as the teacher on the other end, but after seeing dancers I knew in person it made it quite apparent how blurry it must have been for the remote students. It seemed to be better when there were close ups of the face and there was less movement.

Things that would make interactive exchanges work better:

1. Experience working in this way
2. Think about the visual design of the studio, removing any unnecessary clutter, masking or hiding the equipment
3. Put the two monitors as close together as possible and have the dancers and videographers think of them as one image, not two separate images
4. Get more sophisticated at remote cameras--make sure that they are set properly so that the zoom and directionals move smoothly
5. Spend a significant amount of time off-line having the teacher and videographers work on the ideas for the class, play with the possibilities and work things out before the sites are linked--there is simply too much going on in the interactive classes to spend the research time necessary to work this out in front of all of the students and crew
6. Linking the studios with digital sound hookup would dramatically improve the experience of the dance student's in the remote studio because the sound quality is not good when it goes from a boom box to a microphone to a television monitor speaker on the remote end. This is functional for teleconferencing, but is simply not good enough for dance.
7. Find videographers who are trained to make video art -- the kind of shooting I was asking for requires that the camera person have experience making artistic choices, it is not simply functional documenting of the work

I made a choice to teach more from a compositional perspective rather than technical -- did this work? I think so, but clearly the students need time to warm up to the conditions before they really allowed themselves to dive into the project. Recognize that when you are asking students to think and work in new ways it takes time. If you don't have the time then they will feel that the experience is superficial -- in the extreme.

I would like to experiment with video more ... I think that is a consensus. There are aspects that I would have liked to explore -- in terms of experimenting with the image making potential of the camera -- how to frame shots, how to follow movement, perspectives to take. I found it challenging sometimes when the hand held camera was constantly changing position when there was more than one dancer -- my sense of the space was confused.

I feel that in the future it would be helpful to have **time to work out camera angles**, practice zooming, also, it would be very interesting to put the camera on a rolling tripod that you could move around the outside of the space. This takes the camera work more in the direction of cinematography

One of the things I think about in terms of this work is **the need to create topographies in our minds of the spaces and people we are watching.** This built up over time as I became more familiar with the dancers and the space they were dancing in.

Dealing with a bad class, or a class where there is no energy. As a teacher there are days when your teaching doesn't flow. For many reasons, things don't work out. When this happens in this context it is difficult because there is more pressure. I felt the pressure to be on ... in a way that was intense at times. As a teacher I like to explore things -- and sometimes exploration takes time, its messy ... I think that finding ways to maintain a research mindset is helpful. Also, when the students are having a bad day--which is not uncommon in dance, the teacher often has to lift the energy of the room through their spirit and physicality. This is difficult for the teacher to do for dancers in the remote location.

In this project **I felt the need to do something great. I felt the responsibility of doing a good job so that in the future people would be able to use the work we have done.** I'm not sure how this affected my teaching ... but it was always on my mind. I wanted our work to be more than a technological exercise.

~~I found it challenging because~~ **very few people understand the art of Improvisation** -- so I felt that my job was to educate not only the students but the camera people and the support people. This wasn't always easy.

I felt that all of the people involved were interested in making the experience a good one. I felt that the Dance Partners staff allowed me to find myself in this work. **Most of the pressure that I felt was self-inflicted.**

In conclusion, I would like to thank Dance Partners for giving me the opportunity to work in this way. **I learned a tremendous amount and would gladly work in this way in the future.**

The remarks indicated **thusly** in Aiken's final report were conscientiously implemented throughout the remainder of our project. It should be noted that some of his remarks address concerns that were ours from the outset of the project; and that we were working conscientiously to improve. The more we advanced, the more obvious and pressing some of these concerns became. As a result of some of these concerns being repeatedly raised, we conducted a number of training sessions for volunteers and for new interactive studio personnel. Aiken's audio questions remain; and await the next permutation of TPL to be ameliorated.

Evaluation Strategy 2001-2003

After a time, we found that the questions being asked had been satisfactorily answered, and that we needed to address matters of detail, ~~to address matters of~~ ~~detailed.~~ It was necessary to refine the evaluation instruments and to address a multiplicity of concerns.

We engaged evaluator Sharon Varosh to devise a new set of evaluation instruments that might help us isolate matters of concern among those who performed *different functions* during interactive exchanges. Not everyone shared the same perspective and we felt it was important to isolate these differences, if we were ever to help others produce successful interactive exchanges.

As had been the case with Karen Rogers, our first evaluation consultant, we felt it appropriate at the mid-point of the project -- having just received permission to extend our project end date by two years, and having just obtained our 501(c)(3) designation -- to look at the organization as a functional unit in order to ascertain if there were obstacles to effective interactive exchange of our own creating.

Here is Ms. Varosh's report, reproduced here for the first time and soon to be posted on the TPL website.

The Performance Lab Conversations with Participants

About This Document

The following is a summary of thoughts and opinions voiced about The Performance Lab at interviews conducted by evaluator Sharon Varosh from August to October, 2002. She interviewed 19 students, teacher/coaches, technicians, administrative staff, board members and founders. Names were suggested to her by Rick Hauser, Co-Founder, and Dannell Dever, Administrative Assistant. She has chosen to pass on comments that were voiced by several people or confirmed by her own experience. She has maintained the anonymity of her respondents to promote the most honest feedback. This compilation is meant to encourage discussion at TPL leading to better outcomes for its programs. Wherever there is a set of closed quotation marks, they enclose exact words said by respondents. The quotes are unattributed to maintain anonymity.

Due to the evaluator's short connection to the project, there may be inaccurate information in this report. Sharon would appreciate your input. But she asks you to differentiate between wrong facts and inaccurate perceptions in the minds of respondents. Because those perceptions arise partly from how TPL does its business, knowing their substance is of immense value to the organization.

Access

Increased access to arts learning excited most respondents more than any other potential benefit of interactive technology. They lauded many different kinds of access:

- A nationally recognized teacher of the Limón dance technique is able to set a performance piece on a college dance ensemble, return to New York, and through interactive technology, revisit the students immediately before the performance to clean the choreography, answer questions and build students' self confidence;
- A group of disabled elementary students from greater Minnesota partners with a Twin Cities disabled class to learn their mutual potential for movement. Several students have never seen their own bodies full length before, and none of them has before interacted creatively with other kids like themselves. Even their relationships with their caregivers change as they become dance partners rather than caretaker and patient;
- A group of disadvantaged inner city high school kids pairs with a college group from Ohio to develop and teach each other original choreography. The high schoolers discover that their barre and warm-up are not a devilish plot by their teacher to torture them, but part of a respected tradition that links them to the history and practice of dance. They gain perspective about their place in the world, and confidence from knowing they have something they can teach to college kids;
- A dance teacher who is skeptical about technology's appropriateness to the arts is drawn in by the possibilities of teaching space concepts interactively in a way that sheds a different light from what he could do in a regular classroom.

"People in the furthest reaches of the state could be connected and have access to the experience of being with artists." "It's a way to extend resources in an art-rich area like the Twin Cities to areas that don't have it." Interactive technology has the potential to equalize resources, to break down barriers between city and countryside, between different art disciplines, among different ethnic and socioeconomic groups. Teachers gain access to each other's teaching in a non-threatening environment, sharing teaching methods and our country's cultural legacy.

Interactive technology can solve some of the cost and time barriers that prevent arts access. In many cases, the cost of bringing a master teacher to a school, the fee, airfare, room and board and incidentals, is far greater than the cost of an interactive session. And a famous teacher may not have time to put her life on hold to teach one workshop in Minnesota. But with interactive technology, that class is accessed minutes from her home at time mutually convenient to both parties and she can still be home for dinner.

That said, the costs of interactive technology are also an issue. Many respondents, even as they professed a desire to take part in more sessions, were concerned that the cost would be greater than the learning return could justify. As one teacher put it, if she compared TPL's cost to other programs she could offer her kids, she worried that there "are not enough good outcomes to justify the dollars involved."

And what are the dollars involved? TPL has been unclear. Some respondents were so excited about their experience that they wanted to be advocates for TPL in the education community. But they were not able to pin TPL down about costs and so felt they were unable to advocate effectively for the program among their peers.

Attitudes

People came to TPL with many different attitudes, from curious to excited to skeptical. One of the biggest attitude barriers was the notion that the aims of the arts and technology are so opposed to each other that they can never coexist. Many felt that certain creative, techno-savvy people will gravitate toward TPL, but for it to receive general use, "the technology has to be seamless." In spite of this, every single person could see potential for interactive technology once they had been through a session, and many were wildly enthusiastic.

Some wondered whether "TPL is creating larger expectations than it can deliver. After 3 sessions, you will just begin to see the possibilities."

Technical Concerns

The physical requirements and limitations of space and equipment are of ongoing concern to the project. TPL has been experimenting with improvements at its own Twin Cities space. Studio 5B has been retrofitted for ongoing use as an interactive site, and gradual improvements to that space include: using more and better quality monitors and audio equipment; experimenting with different monitor locations and the use of a free-moving camera; using curtains and window coverings to lower visual 'noise'; and implementing space markers to orient participants toward front.

The far site situation is more problematic. Spaces are almost always too small, and often have unacceptable physical limitations, from carpeted floors to immovable desks. However, the media equipment can often be better than what is available in the Twin Cities. "Transmission speed of the lowest end limits the success of the total technology; right now many places TPL connects to are capable of higher speed transmission than we are." Two participants cited the need for TPL-like entities in other parts of the country as the only way to achieve quality control at both ends of the exchange.

Physical problems arising from the nature of interactive exchanges include **the often-mentioned lag time between what happens on one end and what happens at the other, the difficulties of orienting bodies to front, and right/left confusion, particularly for movements with complex spatial relationships or turning; teacher focus, the skills required to speak to two different groups of people and make them both feel part of the class.** Individual teachers felt they had solved elements of each of these issues, but there is no systematic way to communicate their discoveries.

Teachers must often rediscover solutions for themselves, or are given admonitions during a session when it is difficult to absorb directions given amid the other things going on. A better solution may be to compile a handbook of problem-solving techniques that teachers can rely on before a session to build realistic expectations for what they will face. They can then choose from a panoply of tools and skills those most effective for what they are teaching and most compatible with their own teaching style.

The most insurmountable problem seemed to be the quality and lag time of the audio. "Technology difficulties can change the flow of a class and make it different from a live class – less arc, more stutter;" This applied not only to music exchanges, but to dance as well. Even when teachers and students coped with the problem of lag time, poor sound quality kept the experience from being transformational. Comments included: "the sound would break up; it was never more than synthetic;" "the poor quality of the music meant we couldn't deal with musicality at all."

Students said that **this created a class that was more basic, delved less into subtlety than an analog class would have.** When music itself was the subject, as in a voice-coaching session, problems became even more acute. The timbre of voices was not accurately transmitted, so coaches had a difficult time even judging the quality of the student's singing. "Sound for the vocal coaching was problematic – it was a whole other expertise area - TPL just didn't have the knowledge."

Logistics

The most often cited problems with logistics have to do with the lead time between the first contacts with TPL and the actual accomplishment of an interactive session. Several respondents said they were initially very excited but, after many false starts and schedule changes, by the time of the session they had given up trying to prepare their class because they didn't expect it to happen. Even given those experiences, once these people got into a session they were truly excited by what transpired.

The lead time problem is due to the experimental nature of the project. TPL has to search out each participant, convince them of the value of the project and then invent their participation from the ground up. If TPL can develop a timeline from first contact to completion of a session, it will tell new participants what to expect and form a framework within which the staff can operate.

The number of sessions made a big difference to people. One or two sessions almost always seemed too few. People started to develop comfort levels at three sessions that could lead to real learning, but, in almost every case, more would have been better – at least nine or ten sessions. Responding to these concerns, TPL has been developing more in-depth blocks of sessions, most recently with the New Jersey site.

The timing of the sessions also makes a difference. Several people described an ideal process with several sessions planned over a two to three month period, with time in between to reflect on what was taught and prepare students for the next session. In fact, introducing time for reflection became a major theme in people's requests.

Most concurred that **having personal contact with the teacher before the interactive session made a big difference** in the amount of intimacy and effectiveness. Teachers felt this way as much as students and observers. This may relate to equipment quality; one teacher cited an example where the image on the video monitors was so fuzzy that he couldn't really see students' faces. He relied on his earlier memories of teaching the students at their site to 'fill in the blanks' about their personalities.

Having an active coach at the far site was extremely valuable, if not crucial. That person, familiar with their own students and their training, and in touch with the far space, acted as a translator, enforced discipline, became the coach's "hands," and brokered discussions and misunderstandings.

Pre/Post Session Concerns

Coaches often commented that they **didn't know enough about the participants at the other site**. One remembered the shock her disabled kids felt at being paired up with little ballet dancers, all girls, in pink skirts and pulled-back hair. "Teachers need to know as much as possible about the other group coming in, their skill levels and preparation," said one. "I didn't know who I was getting," one modern teacher remembered, finding herself unexpectedly on the other end of a group of ballet kids with no knowledge of basic modern dance technique.

One coach explained that **the interactive situation makes it more difficult to be respectful of the other teacher's priorities and coach in a way that will reinforce that teacher's goals**. When you are in physical residency, you get all kinds of environmental cues about what is going on in a classroom and what the teaching priorities are, from the way the classroom is set up to how the teacher interacts with students before and after class. It is much harder to understand that from long-distance unless time for communicating with the other teacher before the session is built into the process.

Several teachers wished TPL had spent more time at their particular school assessing their situation and artistic needs. They felt TPL was not always sensitive to the difficulties of getting off-site events through the school bureaucracy and wished TPL had someone more familiar with how schools operate on its staff. For instance, one session was set up at the last minute for after school hours. It required the teacher to transport the students to and from the Hennepin Center without school buses, already in use at that hour, feed them a meal (because the kids hadn't eaten since lunch), obtain permission slips from parents, and supervise students until they arrived safely home - difficult to pull together at short notice. During the school day, the cost and difficulty of getting substitutes was a big issue. TPL seemed to be impatient with these needs in some teachers' perceptions.

Again and again, the importance of prior familiarity and training was stressed, both for coaches and for their students. What is TPL and why is it conducting these sessions? Who is this teacher who is going to lead the class? What is the students' background? What to wear... What to expect... Teacher/coaches needed not only to be aware of the new techniques available to them, but needed time and practice to accustom themselves to using them so that they could concentrate on carrying out their session plan.

The Internet

TPL is very proud of its website's menu of internet options that supplement actual sessions. The response to these options varied from "didn't know they existed" to "found the internet extremely useful." Internet participation seemed to be most effective when teachers assigned it as part of a creative process preceding the session, or when students used it to get to know each other as two groups of disabled kids did when they were assigned a pre-session buddy at the other location. A chief obstacle is that many kids do not have ongoing internet access at their schools. They may be limited to once-a-week usage, or the session coach is not their regular classroom teacher and does not have regular contact with them.

Students often were not motivated to get into the internet on their own. Either they were too busy or it was too hard to access the site, often requiring teacher oversight and easily-forgotten passwords.

Many people thought that the internet could be a wonderful tool for teacher planning between the two sites, but that this potential had not been tapped. "We need a clear structure agreed upon prior to the session - the teacher at the far site needs briefing." Several teachers suggested that a storyboard approach, like that used in film and video, would clarify the sessions' structure, both for the far site coach and for the technology people.

The internet also has a mixed record as a tool for interesting people in TPL. **People with less than state-of-the-art computers find their systems frozen by the onerous memory requirements of the video clips.** The clips themselves are such brief snippets that they seem to reinforce people's perceptions that the work does not dig very deep.

But the internet also has its big successes. **One teacher with a skeptical principal referred him to the internet site.** The principal was able to see video clips of kids from his own school participating enthusiastically and learning with rigor. The internet turned the vaguely imagined into the concrete and he became an enthusiastic supporter. This teacher and others underlined the need for help in "selling" the program to administrators. While access to appropriate language to describe programs and internet support help, **all agreed that the most powerful advocate for TPL was inviting people to view actual sessions.**

Building Community

While a few participants were skeptical about whether sessions built community, most felt this was a very strong aspect of the sessions. Most people said you had to take part to really understand; the community didn't look as strong from the outside, but felt powerful to the participants, erasing the distance between them. One participant's statement, "It is amazing that in such a short period a bond is formed between two sites," was echoed by many others. Evidence of one community's strength was how devastated the kids in one teacher's special needs class were when she hurt her back. They really felt connected to her.

TPL's contribution to building a peer community of teacher/coaches having conversations across geographic boundaries was also cited by many as pivotal. Teachers are so often alone in the classroom, and the sense of being connected to another teacher by a common goal and experiences can be powerful.

Some speculated that the size of the video screens had a marked impact on this sense of community. With small screens, the people in the room with the coach appear so much larger than those at the far site that it is hard for anyone to relate to them as equals. Also, the more detail one can see in faces and expressions, the more real and personal people seem.

The Teacher/Student Interchange

Interactive technology demands different things from teachers than a regular classroom. Many felt comfortable with that – it was just another environment with its own rules and customs. Several teachers suggested that having a booklet with problem solving ideas was preferable to being coached at what to do while in the process of teaching. Learning a range of responses would allow each teacher to pick the ones that fit in most comfortably with their teaching style and personality, and would be more easily absorbed outside of the pressurized sessions themselves.

Among the skills teachers found useful were:

- Focus tightly on a few learning goals for the session; a broad or scattershot approach doesn't work -there are already too many things to think about at the same time;
- Take charge – ask the camera people for the angles you need, request clarifications, direct the teacher and technical people at the far site;
- Be aware where you are directing your focus – it is less obvious than in a normal class and must be clear to the students;
- Choose your words carefully. Teaching interactively requires a lot of words. A teacher must spend time developing a vocabulary for how to talk about what s/he is going to teach;
- Use your hands on the monitor to direct muscles: use your fingers to trace energy flow through space;
- Realize that this kind of teaching relies on the skills of a lot of people. Advanced planning, a clear concept and communication with your technical team beforehand helps everyone to understand and work toward the same goal for the session;
- Know that being on the spot as the teacher is higher stress than you might expect from watching others – take advantage of any training and preparation time that you can get;
- Think like a camera – try to see what you are teaching from the students' point of view.

Students were quite adaptable. They jumped right into the unusual surroundings and challenges and, for the most part, showed a surprising amount of patience for technical glitches. However, they did not expect as much from the classes as teachers did (though expectations increased with age), and the novelty of sharing with another site was usually enough to hold their concentration. How students would fare in longer-term interchanges, after the novelty wore off, was the subject of much teacher speculation.

Students did complain that they were often given no information about the teacher leading the interactive session. They had no idea that they were studying with a great master teacher and were not capable of fully appreciating or taking advantage of the incredible and unique opportunity to tap this person's knowledge.

Teachers credited TPL sessions with several advantages over classroom learning.

The sessions:

- bring artists into the technological age;
- help teachers to become more articulate about what they are teaching;
- allow teachers to introduce new perspectives on space, choreography, technique because of looking at things from the camera's-eye view;
- make students more objective about their own learning, because they can see themselves operate 'from outside themselves;'
- encourage students to be interactive, less passive, than an everyday class;
- "are very strong at promulgating styles and points of view;"
- "gave me a new perspective about what my students could do. They really rose to the occasion;" and
- changed the relationship between teachers and students to a more peer-to-peer and less parent-to-child dynamic.

Teachers felt sessions were less successful at:

- teaching complicated concepts - simple was better;
- dealing with large groups of students - you just can't see everyone on a small-screen monitor;
- incorporating music (see technical concerns).

Teachers also cited the unique way the camera looks at things as something to get used to. They felt self-conscious seeing all their own mannerisms as they taught, and felt that it was difficult to imagine what the students were really seeing. As one coach put it, "the teacher has to think like a camera and see from the student's point of view," and that takes practice.

Planning

Several teachers stressed the importance of preplanning. They were often blind-sided by not knowing who would be in their class - the students' prior experience with their art form and its conventions. A kind of culture shock can result: "My students were in shock - the other class was all girls, and they were all dressed in little skirts and pink tights." Students also wondered - What should they wear? What kind of class would it be?

Thorough planning, clearly communicated, keeps things running smoothly and helps all the players work toward the same goal. This includes discussions about who the students are, who the coach is and what the coach has to offer to the far site teacher. It includes discussions of logistics, the when, where and how. It includes an assessment of the technology available and how it will be used. It may also include practice sessions before the main event. The vast majority of respondents wanted more preparation than they got.

Training is crucial to good preparation. TPL has tried training technicians and teachers. Teachers need time in the real situation with its competing demands. Camera people want more systematic development of their skills, one skill at a time. Switcher training has been primarily by apprenticeship. The teaching of these roles is, in itself, a major program. In some cases, it may be more efficient for TPL to partner with other organizations whose primary role is to teach these skills rather than spend resources to develop an effective academy for participants.

Perceptions of TPL, the Organization

People were favorably impressed by TPL. They felt that the staff was competent, friendly and well-prepared and that the organization's projects came out of a sense of passion and innovative thinking. But many people said that the mission was not clear, and that the organization was trying to do too much too fast, preventing it from developing a strong, reproducible model. When participants, funders and staff know what you are about, why you are there, they can be more committed to your goals. Even students felt this lack.

TPL has explored interactive learning's breadth - its benefits for different demographic groups, art forms and purposes related to performing. This goal is laudable, but in achieving it, TPL has limited its ability to dig deeply enough into any one area. Deeper concentration is needed to solve the problems that would take the programs to a new level of development. The elements that go into a session are complex and interrelated. The teaching/coaching itself, the operation of the technical equipment, the quality of the equipment, the readiness of the students and the appropriateness of the facility all offer many problems to be solved. The current scattershot approach does not allow time for staff to solve problems they know about before more problems arise from attempting new goals.

Several people questioned whether TPL is offering arts programs or a service to facilitate arts programming. This confusion comes partly from the fact that the carriers of meaning, those actually bringing the substance of the sessions (the coaches) are independent contractors bringing their own agendas to TPL. It also relates to the way TPL presents itself, articulating its primary focus as the developing of networks (a service), rather than the disseminating of certain types of information that can best be exchanged through interactive technology learning.

Many people said the methods of communication, primarily e-mails and memos, were ineffective. Important information was missed, or communicated at a time when the participant did not yet know how to use it. A system for communicating information is needed that designates:

- what information is necessary;
- the best form for its dissemination; and
- who is responsible for communicating it.

Evaluation

Evaluations thus far have been conducted directly after each session. They have been oral and videotaped by that session's technical staff, with all those connected to the session taking part and answering the same questions. Questions have been primarily of the 'what worked/what didn't?' variety with a request for a metaphor to describe the session as a way to get to a more intuitive level. While the questions have been similar for each session, little attempt has been made to maintain consistent wording. **In many cases, the non-Twin Cities site either went through no evaluation process or went through its own, which was different from TPL's. The evaluations have not been available to teachers, and many times were not even looked at by staff.**

Many respondents thought the questions themselves were very good. Three mentioned that they need to be more age-appropriate for young children and others suggested that, to keep extra work to a minimum, separate questions should be developed for teachers, students, technical people and possibly observers. Teachers of younger children felt that questions were too open-ended, not specific enough and that it might help to replay parts of the session to jog people's memories. However, the staff of TPL is mindful that with such an experimental project, it is important not to limit people's imaginations, to leave room for unexpected answers and the expression of new ideas beyond what the evaluators might have imagined.

Baseline data is essential to put the answers of individuals into a context. For example, when TPL asks whether the teacher had trouble adjusting to the technology, it has no information linked to that answer about how many experiences with interactive technology that teacher has already had. Attitude and prior experience seem to make a big difference in how easily the teacher adjusts. By collecting baseline data, TPL will be able to track growing competency and assess how long it takes for teachers and students to be effective. It will begin to see what is still needed to bring all players to a common level of competency. And TPL will be able to communicate realistic expectations to new participants.

Evaluation Instruments

In order to isolate concerns of individual participants, and the strengths and weaknesses of (what had become) The TPL Model, evaluation instruments were developed, each appropriate to one of several functions of participants in interactive sessions. They were administered after every interactive session and tabulated in the TABLES at the end of this report. The instruments themselves are interleaved amongst the tables, each preceding the responses they elicited [Students/Participants, Coaches, Technicians, Site Baseline Data]. Anecdotal illustration of these responses will be made available, as time permits, on the Internet/TPL website and is occasionally referenced here.

Two Approaches to Evaluation by TPL Partners

Our partners were as concerned as we about the effectiveness of interactive coaching. In the two illustrations that follows, one method of evaluation targets the involvement of teachers new to interactivity [The Perpich Center for Arts Education, a national leader in the field]; and in the other, skills acquisition by student participants in dance education is assessed [The New Jersey Department of Education]. Both instruments were introduced to participants in the TPL interactive sessions.



EVALUATION DOCUMENTS THE PERFORMANCE LAB

October 2003

The Perpich Center
for Arts Education

Diane Aldis

The evaluation instrument that follows was used for a teaching training session that involved basic Limón technique in dance. The style of the instrument is clean and direct. The simple graphic evaluative tool cues both visual and linguistic response triggers. It also has the advantage of non-linear (i.e. more spatial organization) on paper. The spatial, visual cueing fits better with kinesthetic learners.

I liked ...



Things felt murky when ...



I felt successful when



The pacing was ..



I was surprised by ...

I learned this about Limon technique:



Name:

Role:

(optional)

**Arts Courses for Educators (ACE) ~ Dance Workshop
 January 17, 2002
 Interactive Dance Videoconferencing
 Presented in partnership with DancePartners**

Evaluation Summary (16 participants)

On a scale of 1-5 with 1 indicating strong disagreement and 5 strong agreement, please rate the following:

	strongly disagree 1	2	3	4	strongly agree 5
We were able to communicate and work well with the other site.		.5	4.5	5	6
I think that this is (or could be) an effective way for me to learn movement.		2	5	3	6
Interactive dance video sessions would provide enhanced dance and communication opportunities for my students.		2	3	5	5
The interactive video session clarified my understanding of the dance concepts (body, action, space, time and energy).		2	5	5	4

[participant response tallies]

Please reflect on your overall experience with the interactive dance video session and complete the following sentences:

I LIKED

How you could show someone to move their leg or hand by touching the screen and they learned the movement faster.

The novelty.

What this could become, statewide.

Seeing myself on TV. I really need a diet.

The exposure to ITV experience but was frustrated with the audio.

The new technology use – It was interesting.

The way we were given the chance to communicate the movements all the way down to each specific joint and focus.

Learning about the whole concept of interactive video and actually being able to immediately communicate with dancers so far away.

Learning about the interactive video technology. Understanding that this is an effective way for some people to learn movement, etc.

Having the focal point of the screen. It was better to have the movement on the screen rather than have the distractions as mentioned.

The sharing and creating the piece from the movements.

The opportunity to be introduced to the technology.

The facilities and the group commitment to the learning curve.

The interactive qualities.

Watching the other group move.

I WAS SURPRISED BY...

The whole concept of ITV. It was all very new to me.

The limitation (1) limited locomotor perhaps because the visual connection is lost when turns, greater distances traveled, low level movement are less used (2) loss of flow – group or community sensibility diminished because of need for visual connection with screen.

The time delay

The time it took to get all of the equipment in the room and set up – although it took awhile to get the connection – the team from dance partners was very quick in getting their equipment into the room and up and running.

The ability to communicate on site with each other

How easy and excited my interest became.

The incredible concept and how easily and smoothly it worked.

How it took me a good 1 1/2 hour to get used to the monitors, directions.

The organization and cables needed for everything – TV, monitors, cameras, etc.

How watching the monitors took me “outside” my body.

The conditions of ITV (lag time and reverse image)

How an individual's movements could be worked on from afar.

I WONDER ABOUT....

How the music would work @ both sites?

How feasible (\$) it would be to set this up.

How I could use this in my school.

How I could use it. I can see how useful it would be for serious dance people. I'm skeptical for my curriculum in social studies. I think VHS would work just as well. If my class did something (I teach history) that I wanted to share I could video it and mail it off to another teacher. But then on the other hand ITV classrooms are being used more in our area and its possible to conceive of being an ITV teacher of say a history class. I used “freeze frame” in my class since our last

workshop and could do the same in an ITV classroom between schools sooooo...to sum up. Anything is possible and I would use this tech. If I was in an ITV setting.

How the computer monitor with the drawing on the TV or computer monitor works

The possibility of using this in the classroom – if we can afford the equipment and how soon it would catch on school-wide and district-wide.

How expensive are video interactive sessions. Is this technology really going to be available for most schools?

How to communicate, w/o intercepting, voice of one person, then needing to let the other person know you are done talking – i.e., on walkie talkies a person says "over" then you know they are done talking.

How the technology can be simplified.

How I can continue to develop lesson plans using ITV.

The feasibility of this technology under present budget constraints.

The fact that our movements became slower and bigger.

IMAGINE THAT YOUR SCHOOL HAS THE TECHNOLOGY AND KNOWLEDGE TO EASILY PROVIDE INTERACTIVE DANCE SESSION. DESCRIBE HOW YOU MIGHT SOMEDAY USE INTERACTIVE VIDEO IN YOUR CLASSROOM.

In an isolated community, either rural, or a "lock-in" (ALC) situation, to connect real valuable classes (or normally inaccessible) for kids who could benefit

Having Christopher help me to choreograph a number for use with the choir and then helping me teach it to them and do follow up connections to see how we are progressing. Teachers & students could work on changing something that wasn't quite working and Christopher – the professional – would be able to immediately let us know what he thought of the change and we would also be able to see that on our monitor.

To teach choreography to another school

This could help define specific secrets of movement patterns for clear communication.

I would use interactive video to teach communication skills –English concepts.

Kids in my school (immigrants) getting to have an interactive video session with kids from their homelands.

I am not sure this would be of interest to me. The more in-person communication and interaction these days, the better for us. Besides, I don't know my right from my left.

Hook up with another school from this group – and both of us sharing with each other – maybe creating a piece we show them—vice versa – same as Thurs. PM.

Evaluate/coach dance classes as follow-up for previous lessons

On-going program development

To teach movement – to plug into other schools or colleges

EVALUATION DOCUMENTS THE PERFORMANCE LAB

October 2003

New Jersey State
Department of Education

Dale Schmid

The approach exemplified in the following article had an immense influence on the way we conduct evaluations at THE PERFORMANCE LAB. We intend to explore more fully the application of these tools in the next phase of TPL development.

A Dilemma

Due to the highly subjective nature of art and artmaking, it is a common perception that effective and unbiased assessment is not feasible. However, in our current educational climate teachers are held increasingly accountable for student improvement, and for the reporting of student outcomes...

--- from Dale Schmid's article ---

Authentic Assessment in the Arts Empowering Students and Teachers

Dale W. Schmid, M.Ed.

Abstract

Due to the highly subjective nature of art and art-making, it is a common perception that effective, unbiased arts assessment is not feasible. However, in our current educational climate teachers are held increasingly accountable for student improvement, and for the reporting of student outcomes. This dilemma confronting teachers is further complicated by the fact there is an equally important body of declarative and procedural knowledge necessary to "understanding" the arts. Traditional means of assessment, such as written testing do not necessarily reflect this scope of learning in a comprehensive way. So how does one objectively measure student progress in a manner that reflects the totality of students' grasps of concepts and skills? Through authentic means via "performance assessment." This includes direct, systematic observation of student performance and the rating of those skills embedded in the performance, according to pre-established criteria. This article articulates a systematic approach to criterion-based decision-making that forms the basis of our evaluation of student work, and that guides stu-

dents in the creation of works of art, more specifically dance.

The overall goal of the analysis of student learning assessment data should be to develop an understanding of students' learning strengths and limitations, emerging issues and trends, and to discern whether or not additional strategies are required to support student learning.¹ As aptly stated by Grant Wiggins, "The aim of assessment is primarily to educate and improve student performance, not merely audit it.... Once assessment is designed to be educative, it is no longer separate from instruction; it is a major, essential and integral part of teaching and learning."²

At the 2002 NDEO conference in Rhode Island, Marcia McCaffrey, Arts Consultant for the New Hampshire Department of Education and I, co-presented a workshop linking authentic assessment to our dance heritage.³ Our specific goal was to provide examples of alternative and authentic assessments linked to performance criteria. Our secondary goal was to stimulate thinking about how State and National Arts Standards can be employed to advance student learning, and support school improvement. This included discussions about holistic scoring guides and anchor performances demonstrating various levels of mastery, used as means of raising students' level of metacognition and to promote higher order thinking skills "in and through the arts." We also modeled the authentic assessment of phrases created in the workshop stemming from our dance heritage; in this

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case the use of vibratory, swing, and percussive actions in choreography and performance derived from the Wigman and Holm tradition and German Expressionism. Finally, we demonstrated how authentic assessment can be objectified to evaluate a broad range of complex skills.

As we continue to develop student-centered, standards-based approaches to teaching and learning, it is imperative that we broaden our definition of "understanding" to beyond that which may be assessed in a traditional manner in writing. To do otherwise perpetuates counterproductive thinking about teaching and learning, creativity and innovation, multiple intelligences, accountability, and knowledge. We all know students who retain information long enough to complete the assignment or take a written test. We also know that students demonstrate their knowledge in a variety of ways every day. This is particularly true with regard to the arts, where we assess via authentic, alternative, and performance-based methods.

Therefore, to advance the importance of the arts in education utilizing assessment as a teaching tool, we must:

1. Acknowledge that there is a connected body of declarative and procedural knowledge in the arts;
2. Take into account that individuals process information differently (as supported by the latest brain-based research);
3. Embrace the notion that students demonstrate depth of understanding of content through a variety of multiple intelligences;
4. Seek and value students' points of view.

Appropriate assessments should reflect the student's grasp of concepts, and knowledge and ownership of skills. Teachers should involve students in self-reflective exercises designed to improve the quality and character of the works they are creating. Students' views are powerful indicators of their thought processes. Understanding what they find meaningful and how they assimilate skills and knowledge can help teachers engage them in ways that are challenging and empowering.

Further, it is the teacher's responsibility to design arts assessments that are embedded in instruction, which reflect "best practices" in the arts. They have an obligation to approach assessment holistically with regard to how students create, perform, and interpret works of art using multiple measures of assessment; but the teacher must be able to model excellent prac-

tice. Evaluation of student progress should reflect the act of constructive criticism rather than form the basis of judgment. Assessment has a broader purpose than simply ranking individuals with percentiles.

These issues resonate on a national scale. Not only is linking assessment to instruction educationally sound, there is an increasing demand for authentic feedback and multiple assessment measures for student and programmatic accountability at the state and local levels.

It is important to note that whatever assessment approach individual states use for the arts or other content areas, it is crucial that educators understand the role of assessment as a teaching tool. To be effective, assessment must be linked directly to instruction, and reflect both the declarative and procedural knowledge necessary to a comprehensive understanding of the arts, while keeping in mind that the depth of understanding may differ at various stages of learning.

The paradigm shift toward authentic assessment as measures of programmatic and student success will necessitate extensive professional development for and by our field.

This need is based on several observations:

1. One of the dilemmas facing today's arts educators is to find ways to efficiently and effectively assess complex learning tasks, related to our state and national standards, in the reporting of student progress.
2. Performance-based assessments enable classroom teachers, districts, and states to monitor individual student outcomes. Written exams, in and of themselves, do not necessarily measure the totality and relatedness of students' grasp of declarative and procedural knowledge necessary to understanding the arts.
3. When debating issues concerning the quality of our schools (and the implications for teacher professional development), two issues consistently emerge: the demand for greater accountability in schools and the imperative for continuous teacher and student improvement.

As an arts organization and as a community, we need to take the lead in changing the nature of assessment in order to demonstrate that it can be a powerful tool for teaching and learning. We must act upon our instincts and develop authentic standards-based assessment methods. Therefore, I offer the following to stimulate

thinking about how we can authentically assess the work of our students in a manner that objectifies the "art" rather than the artist.

The *National Standards for Arts Education: What Every Student Should Know and Be Able to Do in the Arts*⁴ call upon students to be able to demonstrate competency in the arts by the time they have completed secondary school in the following ways:

- They should be able to communicate at a basic level in the four arts disciplines – in dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
- They should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason and technical proficiency. They should be able to develop and present basic analysis of works of art from structural, historical and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.
- They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- They should be able to relate various types of knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity.

Within recent years, there has been a great deal of developmental work on arts assessment at the state and national levels to support teachers in attaining these broad educational goals. Much of this research has been conducted by the SCASS Arts initiative (State Collaborative on Assessment and Student Standards), operating

under the auspices of the Chief Council of State School Officers. Since its inception, the SCASS Arts Education Assessment group has field-tested over 30 performance exercises in arts education and refined a selection of them for use in professional development programs at the state and district level. Many of these exercises came from a set the group developed for the National Assessment of Educational Progress in 1994.

Currently, the group's efforts are focused on building an on-line item pool and teacher training process for creating constructed and selected-response items (with and without prompts), that is being piloted at state and local levels.

Practical Application

The rubrics that follow were developed by me to assist teachers in assessing New Jersey Core Curriculum content standards in the arts. The first four provide students and teachers alike with a framework to view and understand aesthetic concerns in dance related to affinities for lyricism (Table 1), bravura quality (Table 2), and technical proficiency (Table 3). It is unlikely that a person has an affinity for only one way of moving. Most express themselves through varying degrees of movement characteristics as reflected in the 0-4 scale provided below. The next rubrics address critiquing skill (Table 4), and dance technique from the perspectives of movement skill (Table 5) and physical attributes (Table 6). The creativity and invention rubric (Table 7) was developed collaboratively with Marcia McCaffrey, for our presentation at the NDEO meeting.⁵

It is my firm belief that knowing what is assessable, is as important as knowing how to assess student achievement. As a field, we must continue to attempt to "articulate what is before us... [as a means] of discovering what is there..."⁶ through authentic practice.

Movement Affinities

Learning to recognize subtle nuances differentiating stylized dance movement can enhance the aesthetic appreciation of dance for the audience, dancer, choreographer, student, and teacher. For the dancer, identification of movement tendencies may guide career choices and serve as a guide for training regimes necessary to maximize potential. For choreographers and teachers, refining the ability to identify and cultivate the inherent movement preferences of dancers enables the director to actualize their

Table 1 Predominant Movement Affinities / Lyricism

<p>4 Advanced Proficient <i>Exemplary Response</i></p>	<p>The dancer is consistently technically, dynamically and musically proficient. They display a high degree of rhythmic acuity and a movement quality that is fully expressed in the body in relation to the music (extending the movement beyond the accented beat). They demonstrate a highly developed sense of placement and <i>porte bras</i> (carriage of the arms) and consistently excel in the use of line.</p>
<p>3 Proficient <i>Competent Response</i></p>	<p>The dancer displays an accurate sense of musicality and demonstrates the ability to sequence and process phrases with a consistency of style that is supported by correct anatomical placement and <i>porte bras</i>. The proficient dancer generally demonstrates the ability to execute combinations with a pure sense of line but does not consistently extend the movement beyond the accented beat in the music.</p>
<p>2 Basic <i>Minimal Response</i></p>	<p>The dancer displays an underdeveloped sense of alignment and placement, accenting the dynamics rather than the quality of the movement with flow.</p>
<p>1 In Progress <i>Superficial Response</i></p>	<p>The dancer demonstrates inaccuracies in rhythm, shows little or no follow through after the accented beat and has a limited understanding of dynamic alignment and/or dance technique.</p>
<p>0 Unscoreable <i>Unacceptable Response or No Attempt</i></p>	<p>The dancer seemingly does not attempt to follow directions and shows little effort to demonstrate competencies. They demonstrate neither rhythmic sensitivity nor understanding of dynamic alignment and technique.</p>

Table 2 Predominant Qualities of the Bravura Dancer

<p>4 Advanced Proficient <i>Exemplary Response</i></p>	<p>The dancer is consistently technically and dynamically proficient. They display a high degree of rhythmic acuity and ability to move quickly and accurately within the musical phrase. They demonstrate a highly developed sense of placement and <i>porte bras</i> (carriage of the arms); possess outstanding elevation, strength and control and consistently move with authority (expressing a highly developed sense of athleticism in <i>tour de force</i> combinations). They also have a strong attack on the accented beat.</p>
<p>3 Proficient <i>Competent Response</i></p>	<p>The dancer displays an accurate sense of musicality and demonstrates the ability to sequence and process phrases with a consistency of style that is supported by correct anatomical placement and <i>porte bras</i>. They generally execute combinations with strength and control but do not consistently demonstrate a strong attack on the accented beat nor display an acutely developed sense of athleticism or elevation in <i>tour de force</i> combinations.</p>
<p>2 Basic <i>Minimal Response</i></p>	<p>The dancer displays an underdeveloped sense of alignment and placement, accenting the dynamics rather than the quality of the movement. They can perform some <i>tour de force</i> movements, but with limited strength, control, lightness, smoothness or ballon.</p>
<p>1 In Progress <i>Superficial Response</i></p>	<p>The dancer demonstrates inaccuracies in rhythm; shows little or no sense of attack on the accented beat and have a limited understanding of dynamic alignment and/or technique. The dancer lacks the strength and control to execute <i>tour de force</i> movements.</p>
<p>0 Unscoreable <i>Unacceptable Response or No Attempt</i></p>	<p>The dancer seemingly does not attempt to follow directions and shows little effort to demonstrate competencies. They demonstrate neither rhythmic sensitivity nor understanding of dynamic alignment and technique.</p>

artistic vision more quickly and effectively while using the dancer's natural attributes.

Finally, the quality of movement exhibited by the dancer will have an impact on the audience,

Table 3 Predominant Qualities of the Technically Proficient Dancer

<p>4 Advanced Proficient <i>Exemplary Response</i></p>	<p>The dancer is consistently technically & dynamically proficient. They display a high degree of rhythmic acuity and ability to move accurately within the musical phrase alone or in an ensemble. They demonstrate a highly developed sense of placement and porte bras (carriage of the arms) and have an acute awareness of ensemble movement. They possess good elevation strength, control, consistency of style and the ability to direct focus.</p>
<p>3 Proficient <i>Competent Response</i></p>	<p>The dancer displays an accurate sense of musicality and demonstrates the ability to sequence and process phrases with a consistency of style that is supported by correct anatomical placement and porte bras. They generally execute tour de force combinations competently but not with exemplary strength, control or direction of focus. Their instincts for working in an ensemble are strong, but their skills are not necessarily highly refined.</p>
<p>2 Basic <i>Minimal Response</i></p>	<p>The dancer displays an underdeveloped sense of alignment and placement, accenting the dynamics rather than the quality of the movement. They can perform some tour de force movements, but with limited strength, control, lightness, smoothness or ballon. Their ability to direct focus and execute ensemble movement with precision and predictability is limited.</p>
<p>1 In Progress <i>Superficial Response</i></p>	<p>The dancer demonstrates inaccuracies in rhythm; has a limited understanding of dynamic alignment and/or technique and shows little inclination or ability to execute ensemble, unison phrase-work. The dancer lacks sufficient strength and control to execute tour de force movements.</p>
<p>0 Unscoreable <i>Unacceptable Response or No Attempt</i></p>	<p>The dancer seemingly does not attempt to follow directions and shows little effort to demonstrate competencies. They demonstrate neither rhythmic sensitivity nor understanding of dynamic alignment and technique.</p>

Table 4 Dance Critique

<p>4 Advanced Proficient <i>Exemplary Response</i></p>	<p>The student clearly, coherently, and insightfully uses dance vocabulary correctly to analyze choreography with reference to the principles of design; repetition, balance, emphasis, unity, variety and rhythm and the elements of art (including line, shape, form, space, color and texture). The student demonstrates objectivity and a positive attitude in the critiquing of their own work and that of others using the criteria cited above.</p>
<p>3 Proficient <i>Competent Response</i></p>	<p>Student demonstrates sensitivity during the critique process and is careful to offer positive, objective comments directed at the work, not at the artist. They are convincing and mostly accurate in their demonstration of knowledge of the principles of design and elements of art in critiquing their own work and that of others.</p>
<p>2 Basic <i>Minimal Response</i></p>	<p>Limited, sometimes inaccurate demonstration of knowledge of the principles of design and elements of art in critiquing their own work and that of others</p>
<p>1 In Progress <i>Superficial Response</i></p>	<p>The students critique is brief and they are unable to expand on comments, their explanations are incomplete, are unclear or lack detail. Students can neither define nor apply process of critique. There is seemingly little effort shown and no attempt to follow directions with regard to verbal or written critiques.</p>
<p>0 Unscoreable <i>Unacceptable Response or No Attempt</i></p>	<p>The student provides an irrelevant or unintelligible critique of their own work or the work of others. There is no demonstration of the knowledge of principles of design and elements of art in critiquing their own work and that of others.</p>

influencing their aesthetic appreciation of the performance. Choices of movement style can lend in-

sight into the artistic intent of the choreographer, which when understood by the viewer can enhance

Table 5 Dance Technique – Movement Skills

	4 Advanced Proficient Exemplary Response	3 Proficient Competent Response	2 Basic Minimal Response	1 In Progress Superficial Response	0 Unscoreable Unacceptable Response or No Attempt
<i>Technical Proficiency</i>	High degree of rhythmic acuity and ability to move accurately within the musical phrase alone or in a group	Frequently demonstrates accuracy in movement	Mistaken perception of movement tasks	No understanding of movement fundamentals	
<i>Rhythmic Acuity</i>	Innate ability to accurately and consistently fulfill the musical phrase	Somewhat consistent physicalized musical phrase	Inconsistent execution of movement in relation to music	False perception of musicality and beat	
<i>Musicality</i>	Extraordinary ability to sequence phrases with a consistency of style corresponding to music	Fair ability to perform movements correlating to the music	Absence of clear ability to respond accurately to the music	Haphazard physical response to music	
<i>Ensemble Skill/Spatial Awareness</i>	Sophisticated sensitivity to group interactions in space	Occasional deviation from choral movement	Mistaken physical awareness of members of core	Erratic movement behavior out of sync with group	
<i>Consistency of Style</i>	Persistent appearance of cohesiveness in performance	Generally coherent presentation of choreography	Dubious ability to perform a codified sequence	No apparent grounding in technique	
<i>Sequencing Ability</i>	Absolute ability to process movement information	Skillful replication of movement motifs	Meager ability to retain and perform movements	Indeterminate ability to connect movement phrases	
<i>Dynamic Range</i>	Extraordinary ability to express emotional context in movement	Sufficient understanding of connection to movement and emotion	Insufficient demonstration of qualitative variety in movement	Oblique understanding of movement possibility	

their enjoyment of that work of art.

Movement Characteristics

The *lyrical dancer* directs the audience to a fuller understanding of the choreographer's intent regarding the relationship of the music to dance. The lyrical dancer uses the expressive quality of music through the full extension of the body following the accented beat and resounding

through the complete musical phrase. The *bravura dancer* generally has a high degree of technical proficiency and tends to accent the musical beat. In addition they have the capability of executing petit and grande allegro with brilliance, and the ability to move quickly and accurately punctuating the musical phrasing. In ballet, the dancer that is *technically proficient* in the use of line and technique is perhaps best

Author:

1. Proofread Tables Carefully!
2. Check column alignment -- why is the last column in Tables 5, 6, and 7 always blank

Table 6 Dance Technique – Physical Skills/Attributes

	4 Advanced Proficient Exemplary Response	3 Proficient Competent Response	2 Basic Minimal Response	1 In Progress Superficial Response	0 Unscoreable Unacceptable Response or No Attempt
<i>Coordination</i>	Highly developed ability to perform synchronized tasks	Fairly agile. Occasional dysfunction	Limited bodily kinesthetic awareness	Lack of bodily kinesthetic awareness	
<i>Direction of Focus</i>	Consistently controls point of attention	Generally able to steer attention of audience	Limited ability to orient audience's point of attention	Totally diffused focus	
<i>Use of Weight</i>	Fluency in use of weight distribution as function of character development	Mostly effective display of believable weight distribution	Little accuracy or inconsistent use of weight	No understanding of physical weight centering	
<i>Use of Space</i>	Complete understanding of ramifications of near, middle and far reach	Moderate understanding of spatial awareness	Inaccurate perception of spatial relationships	Vague idea of personal kinesphere and action space zones	
<i>Movement Quality</i>	Highly refined capability to use A wide array of physical effort actions	Fundamentally sound ability to move with different energies	Rudimentary knowledge of stylization of movement	Stilted in their ability to express themselves physically	

suiting for corps dancing due to the high level of demand for absolute uniformity. An exceptionally lyrical or bravura dancer would detract from the ensemble. This may be true in other types of dance as well, but is particularly germane to ballet.

Identifying Characteristics Rubrics

Tables 1, 2 and 3 present suggested guidelines for assessing dancers. This approach represents only one of many ways that teachers may engage students in a critical dialogue exploring the topic of aesthetics. Others might include a comparative analysis of cultural dance forms, an examination of the personal style of representative figures in dance history, or an inquiry into the elements of art applied to the principles of choreographic design. The commonality among these examples allow for comparison of observable trends and behaviors. In essence, they sup-

port the student in their ability to make criterion-based judgments.

The main educational objective of aesthetic criticism in this context is to foster critical thinking, increase communication skills and visual literacy in the arts. Making meaning of the world is a basic human behavior. Grappling with meaning in art, and discovering how and why the arts affect us, can only heighten appreciation for the arts.

According to Eliot Eisner, "Criticism in the arts is not only a way to describe what you have seen; it is also a road to insight. The critical act, the task of trying to articulate what is before us, is also a way of discovering what is there."²⁶

The rubric presented in Table 4 demonstrates how the skill of *critique* may be used as a means of evaluating the student's grasp of the elements of art and design and to prompt further discussion on critical issues in choreography and per-

Table 7 Creativity and Invention

	4 Advanced Proficient Exemplary Response	3 Proficient Competent Response	2 Basic Minimal Response	1 In Progress Superficial Response	0 Unscoreable Unacceptable Response or No Attempt
<i>Innovation</i>	Intent on discovering new movement and on incorporating it into the dance	Tries new ideas and is able to let go of the old and embrace the new	Tries new ideas and makes movement choices based on both established and innovative movement vocabulary	May try new ideas; relies on established movement vocabulary	
<i>Identification of Creative Opportunities</i>	Views the project holistically; responds creatively	Analyzes and synthesizes new ideas in different contexts	Identifies opportunities for creative play and attempts to find new solutions	Maintains a creative range that is familiar	
<i>Involvement in Creative Process</i>	Engrossed in the creative endeavor almost beyond distraction	Consistently displays willingness to exercise choice in problem solving	Visibly engaged in creative problem solving by time on task	Occasionally willing to exercise choice in selection of creative options	
<i>Self Regulation During Creative Process</i>	Works intently, seeks advice when necessary, analyzes advice appropriately, is not reliant on others	Works thoughtfully and asks questions at appropriate times during the creative process	Makes choices that assist with fulfilling the creative process such as asking questions and seeking assistance	Personal choices or circumstances interfere with seeking assistance and/or fulfilling the creative process	
<i>Self Evaluation of Creative Process</i>	Self evaluation promotes creative process	Integrates self evaluation with creative process	Regular introspection of self and work	Occasional introspection of creative work	
<i>Self Awareness / Metacognition During Creative Process</i>	Self Awareness and creativity options fully recognized and integrated into all aspects of creative work	Self awareness is recognized and exhibited as an integral part of the creative process	Is occasionally aware creative choices impact outcome but does not consistently consider impact of artistic choices	Seldom engages in self reflection during the creative process	

formance.

Visual Thinking Strategies

Visual Thinking Strategies (VTS),^{6,7} a visual arts program designed by cognitive psychologist Abigail Housen and educator Philip Yenawine, is designed to support literacy in the visual arts. In the initial lessons, teacher-facilitators ask students several open-ended questions that encourage students to examine what they see. They include:

- What's going on in this picture?
- What more can you find?
- What do you see that makes you say that?

These same types of questions could easily apply to the plastic arts; dance and theater. VTS specifically targets narrative imagery and not abstract imagery. However, the type of fundamental questioning cited above could easily assist students in making evaluative statements based on observ-

1. Reread Tables Carefully.
 2. Check column alignment -- why is the last column in Tables 5, 6, and 7 always blank

Table 8 The National Dance Standards*

Identifying and Demonstrating Movement Elements and Skills in Performing Dance
 Understanding Choreographic Principals, Processes, and Structures
 Understanding Dances as a Way to Create and Communicate Meaning
 Applying and Demonstrating Critical and Creative Thinking Skills in Dance
 Demonstrating and Understanding Dance in Various Cultures and Historical Periods
 Making Connections Between Dance and Healthful Living
 Making Connections Between Dance and Other Disciplines

*Excerpted from: National Standards for Arts Education.⁴

able occurrences in dance and theater.

Using criterion-based critical analytical skills applied to the rubrics presented in Tables 5 and 6, students may obtain a deeper understanding of how to evaluate dance technique. The rubric presented in Table 7 lays out a mechanism for evaluating creativity and invention applied to the choreographic process. For easy comparison with the rubrics, the eight goals listed in the National Dance Standards appear in Table 8.

Conclusion

The rubrics presented in these pages provide a mechanism for systematically and authentically evaluating student performance skills in an objectified manner. Using these rubrics as stimulus, I invite you to build your own criterion-based assessment instruments that specifically address the needs of your students. In practical application, I believe it is self evident that it is possible to critically evaluate a broad range of complex performance skills in a fair and unbiased manner. The key to success lies in the creation of un-ambivalent benchmarks that reflect essential skills and components of leaning.

Other Resources Provided by SCASS Arts

- Guidelines for Videotaping Performance Assessment
- Arts Assessment Lessons Learned from Developing Performance Tasks (available in hard copy and CD Rom)
- Presentation Materials from the National Arts Assessment Institute
- Arts Education Year-End Report and Collection of Refined Exercises
- Collection of Unrefined Arts Assessment Ex-

ercises Developed for the 1997 NAEP Arts Education Assessment.

For additional information on the SCASS Arts initiative, you may visit their web site at ??? Or for more information on how a state can participate in the SCASS group, contact Frank Phillip at 202-336-7046, frankp@ccsso.org.

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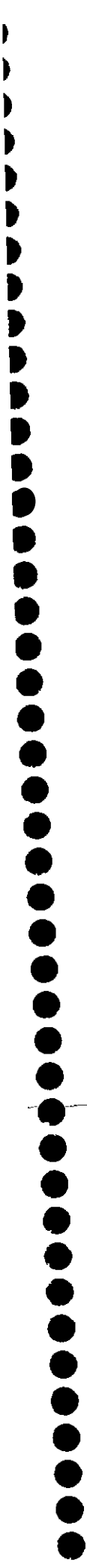
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Author:

Ref #1 is a book. Need CITY of publication.

Ref #3 new reference... please add title of workshop presentation.

Ref #6 and Ref #7... these two references created based on your manuscript reference #6. There seems to be an division of two source materials... one the web site and the other (new ref #7) required to give credit to the publisher of the article that appears in pdf format on that the VUE org web site.



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October 2003

Interactive Sessions 1996 – 2003

**How to Use Evaluation Forms
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