

**School of Dance Student/Parent Handbook
2018-2019
Classical & Contemporary Pre-Professional Dance
Program at Denver School of the Arts**



“Dance is not always about one’s individual artistic achievements. It takes an ensemble of support to reach places that may seem unattainable” - Terrell Davis :)

School of Dance Student/Parent Handbook 2018-2019

Classical & Contemporary Pre-Professional Dance Program at Denver School of the Arts

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Introduction from *Terrell Davis & Rachel Oliver Young*
DSA Classical and Contemporary Pre-Professional Dance Program Directors

Dear Parents & Students,

A special welcome to our new families, as well as to our returning families, to the Classical and Contemporary Pre-Professional Dance Program at Denver School of the Arts for the 2018-2019 school year. We are eager and excited for the start of our season together and look forward to dancing with each and every one of you.

The Denver School of the Arts Classical and Contemporary Pre-Professional Dance Program is committed to the training and education of the complete dancer in a nurturing and disciplined environment. We provide education in Ballet, Modern, Jazz, Dance History, Composition, Hip-Hop, Dance Conditioning, Professional Development Seminars, Master Classes, and Student Choreography Projects for students in 6th – 12th grade. Our program offers instruction from industry professionals, university professors, local dance artists, and master teachers from across the country. Performance and choreographic opportunities are abundant, and reflect the quality of intense training and artistic development that any young aspiring dancer will need to succeed in the college level, and in the professional dance world.

We strive to give students as much one-on-one attention as possible, therefore we hire a variety of guest artists throughout the school year to help teach, direct, and coach our students. We are honored to welcome back our Resident Artists: Aubrey Klinger Fearn and Rodni Williams and our Guest Artists: Tony DeBerry, Theresa Berger, and Lisa Engelken. We encourage you to head over to the DSA Dance website to review their prestigious backgrounds.

Please take the time to review the information in this handbook. The more familiar you are with the Dance Department policies, guidelines and scheduling, the better prepared students will be to have a positive and successful year here at Denver School of the Arts.

After you have read this packet, please sign (both student and guardian) and submit the enclosed agreement contract by August 31st to either Terrell or Rachel. ***Students will not be leveled into classes until this agreement has been submitted.***

Should you have any questions, please don't hesitate to reach out. Whenever you do reach out, please ALWAYS contact both Terrell and Rachel, which will result in a quicker response time to you. We will always do our best to respond within 48 hours. We welcome and encourage open communication from both dancers and families. We are so happy to be here and that you are here with us.

As information updates, please stay updated with the website and through our weekly emails.
Warmly,

Terrell Davis- Artistic Director
Rachel Oliver Young - Education Director

terrell_davis@dpsk12.org
rachel_oliveryoung@dpsk12.org

DSA Dance Learning Objectives

Our students are offered courses modeled on professional and university programs, as many of our artist teachers teach in those institutions. Students are trained to know what is expected of them in a professional situation. Courses are designed to give our students a foundation of skills and techniques, emphasizing a healthy approach based in properly aligned and placed instruction. All classes require energy, focus, commitment, and above all, participation.

Ballet/Pointe

Proper Alignment and Placement

The ability to identify and understand proper alignment and placement.

Core Stability

The understanding and awareness of core stability.

Terminology

Understanding and proper use of terminology.

Proper Epaulement and Port de Bras Placement

Understanding of proper epaulement and port de bras placement.

Skill Demonstration

Demonstration of technique. Requires good observation, focus and retention of information. Musicality, focus, and coordination will also be assessed.

Attitude and Professionalism

Demonstration of a positive and determined attitude, as well as preparation for class both physically and mentally. Classroom etiquette will also be assessed.

Skill Improvement

Demonstration of consistent work ethic and curiosity in how to improve.

Performance

Assessment of performance quality and skill both in and out of the classroom and on stage.

Pointe Work Preparation

Understanding of proper pointe preparation, including proper alignment, pointe shoe care, and strength and conditioning of feet.

Jazz

Terminology

Understanding and proper use of terminology.

Performance

Assessment of performance quality and skill both in and out of the classroom and on stage.

Skill Improvement

Demonstration of consistent work ethic and curiosity in how to improve.

Attitude and Professionalism

Demonstration of a positive and determined attitude, as well as preparation for class both physically and mentally. Classroom etiquette will also be assessed.

Skill Demonstration

Demonstration of technique. Requires good observation, focus and retention of information. Musicality, focus, and coordination will also be assessed.

Elements of Jazz Dance

Understanding of various elements of jazz dance, including musicality, history and style.

Jazz Dances' Application

Understanding of jazz dance in relation to today's contemporary dance industry.

Jazz Dance Styles

Understanding of multiple jazz dance styles, including, but not limited to, lyrical, musical theatre and contemporary jazz.

Modern

Performance

Assessment of performance quality and skill both in and out of the classroom and on stage.

Skill Improvement

Demonstration of consistent work ethic and curiosity in how to improve.

Attitude and Professionalism

Demonstration of a positive and determined attitude, as well as preparation for class both physically and mentally. Classroom etiquette will also be assessed.

Skill Demonstration

Demonstration of technique. Requires good observation, focus and retention of information. Musicality, focus, and coordination will also be assessed.

Terminology

Understanding and proper use of terminology.

Placement and Articulation

Understanding of proper parallel placement and spinal articulation.

Movement Relationship

Understanding of movement in relation to space and time.

Body Conditioning

Skill Improvement

Demonstration of consistent work ethic and curiosity in how to improve.

Attitude and Professionalism

Demonstration of a positive and determined attitude, as well as preparation for class both physically and mentally. Classroom etiquette will also be assessed.

Skill Demonstration

Demonstration of technique. Requires good observation, focus and retention of information. Musicality, focus, and coordination will also be assessed.

Proper Stretching and Warming Up

Understanding of proper stretching and warm up practices.

Safety and Health

Demonstration of conditioning work with a safe and healthy approach.

Cross-Training

Understanding of various cross-training and conditioning programs.

Anatomy

Understanding of anatomy and how it is applied to dance.

Injury Prevention

Understanding of prevention of injury through dance training.

Nutrition

Understanding of nutrition and its effect on dance training and performance.

Department Policies/Information

School rules and policies are to be followed at all times during all dance classes, rehearsals, events, and activities. This includes field trips and all department outings.

Communication

All information about Dance Department policies, grading, and major activities can be found in the Dance Handbook. Due Dates for assignments can be found on the Website. Don't forget that you can email friends, Ms. Rachel/Mr. Terrell if you have questions about things - There is no reason to not know what is going on!

E-mail is the best way to communicate with Mr. Terrell/Ms. Rachel. Our schedule dictates that we are never in one place for long so phone calls are hard to catch and/or return!

Should you have any questions, please don't hesitate to reach out. Whenever you do reach out, please ALWAYS contact both Terrell and Rachel, which will result in a quicker response time to you. We will always do our best to respond within 48 hours. We welcome and encourage open communication from both dancers and families. We are so happy to be here and that you are here with us.

Terrell Davis- Artistic Director
terrell_davis@dpsk12.org

Rachel Oliver Young - Education Director
rachel_oliveryoung@dpsk12.org

BRINGING VALUABLES

Do not leave personal items in the classrooms/studios/locker rooms. The school is not responsible for lost or stolen articles. Do not bring valuables to school and/or leave your backpack/purse unattended in the classroom or the halls. Please avoid having a large amount of cash in purse/wallets as well.

CELL PHONES

Students are not allowed to have their cell phones turned on in class. In the event of emergencies or urgent messages, you may contact the Main Office at 720-424-1700 and the message to your child will be delivered. All phone calls must be made on the student's own time, during the break or after school. If a cell phone rings in class, participation points may be deducted and the phone may be confiscated until class is done.

Audition, Rehearsal, and Performance Policies

Participation in Outside Activities

Students should make sure that outside activities do not conflict with academics, the DSA Dance Department, or previous ensemble commitments.

Most other arts schools in the nation make students commit to their school only and do not allow outside performances. We encourage you to participate in outside shows and programs; however, many of our students are overachievers and can tend to take on too many things. The priority of a DSA student is DSA, and we encourage students and families to work together on their time management skills in order to reflect this.

DSA Auditions, Casting and Performance Policies

Casting

The panel of DSA Dance faculty and directors will make all casting decisions for the concerts and ensembles and they are not negotiable. Casting is based on technical and artistic abilities, not seniority. This is an intensive and comprehensive dance program where “process” is both emphasized and celebrated.

Notes about Auditions and Casting

Casting of students in any Denver School of the Arts production or performing group including classroom presentations, main or second stage productions, special events, or collaborative Dance Department presentations is the exclusive right and decision of the Artistic Director of that production. The Artistic Director/Education Director/Faculty make every effort to be “fair” in all casting decisions and to give all students equal consideration where possible and practical. However, the professional caliber of the production is always the first consideration and directors/faculty will cast those students whom they feel are best suited for the particular role and/or featured solo. Casting decisions will never be based upon the volunteer efforts or monetary contributions of parents. Casting is always at the artistic discretion of the production’s directors.

It is the goal of the Directors to reach for a standard of excellence in all public performance. No student is guaranteed the opportunity to have a featured role or solo while attending Denver School of the Arts. However, every effort is made to include every student in some capacity and Directors work toward featuring every performer where possible.

It is appropriate for parents and/or students to initiate conferences in order to understand goals for students based on leveling and/or casting.

No one likes to see a child disappointed when he or she is not selected for a role, or the desired role. It is important for student growth that the parent and student devise a mature strategy for dealing with disappointment. Students may be prone to look for someone to blame when disappointments arise.

Suggested alternatives to assist your child in dealing with disappointment:

- Encourage your child to seek out the directors, teacher, or guest artist to get feedback. Be careful to frame your questions in a positive way, such as “What might I work on for the future to better my chances?” or “What actions can I take to improve my musicality?”
- Adults need to provide support, a soundboard for their child’s disappointment. Agreeing with the child only exacerbates the problem and does nothing to help a student grow and learn from the situation. We want to better equip students with coping mechanism for future disappointments.

Artist in Residence

The Artist in Residence (“AIR”) will be auditioning dancers for his or her choreography. Not all dancers are guaranteed participation in the new choreography. Students must participate in all classes taught by the AIR and act as an understudy, if assigned. Parts are not given to students just because they participate in the DSA program. Students must earn being cast in roles through applying themselves in the learning process.

Performance Participation

The DSA Dance Performances are an important part of the DSA Dance Department curriculum, and therefore participation in designated departmental productions is mandatory and students must make arrangements to attend all scheduled rehearsals and performances.

The DSA Dance Performances are an important component of a student’s artistic development, the final product of the creative process, and the reward for the hard work and training that they have done in the studio. A student not participating in the performances lets down other students, and prohibits them from being a vital part of the Dance Department community.

Rehearsals for any performance, production, or piece, as designated by the production’s directors, are mandatory for participation. Rehearsal schedules are generally available prior to the start of any project and students should arrange all outside conflicts and appointments (including professional auditions and non-emergency medical appointments) around that schedule. All rehearsal schedules are subject to change where circumstances are unavoidable but the Directors will make every effort to stay within the schedule and communicate as promptly as possible when changes occur.

Students who miss any rehearsal without prior permission from either of the Directors may be dropped from the production/piece at any time at the Director’s discretion. Students should not make the commitment to participate in any extracurricular concert, performing group, or production if they cannot guarantee perfect attendance to all rehearsals and performances. Illness, injury, religious holiday, or personal family emergencies are the only valid excuses for missing a rehearsal. However, the Directors have discretion to replace a performer even with a valid excuse if he/she deems the circumstances necessary.

Participation in designated departmental productions will be mandatory and students must make arrangements to attend all of these rehearsals and performances. For those dance classes that are working on concert choreography in a given semester, the dancer’s attendance and full participation in tech rehearsals, dress rehearsals, and performance will account for part of their final grade.

*Students should display a positive attitude, as well as respect all school rules, faculty and fellow dancers in class, rehearsals, and/or performances that occur both on and off campus.

Blackout Dates

Blackout dates start one week before every concert. During blackout dates, it is mandatory for dancers to be in all scheduled rehearsals, final fittings, and make-up and hair classes. Final fittings are scheduled within the blackout weeks.

We ask you to take this very seriously and not schedule doctor appointments, family events, or trips during these blackout dates. Students missing rehearsals, fittings, and/or make-up and hair classes during the blackout dates will risk being **TAKEN OUT OF THE PERFORMANCE** and have their grades affected. The only exceptions are for emergencies.

Blackout Dates

Gala, 9th, 10th, 11th & 12th Grade Dancers: September 17 - 22, 2018

Fall Preview Days, Middle & High School Students: October 29 - November 2, 2018

Senior Projects, 11th & 12th Grade Dancers: February 18 - March 1, 2019

Middle School Spring Dance Performance: April 22 - 26, 2019

High School Spring Dance Performance: April 29 - May 3, 2019

Nude leotards are encouraged to be purchased by all females and may be asked to be worn under all costumes of students participating in DSA Dance Department productions. This needs to be as close to the dancer's skin color as possible and in the camisole style with **NO PLASTIC STRAPS**. Students unable to provide their own can borrow one from the Dance Department costume plot, but must return it after performance. If a dancer fails to return borrowed nude leotards, the family is subjected to a replacement charge of missing leotard

Men need to have a dance belt. Male dancers are not allowed to take class or perform in any DSA Dance Department production without wearing a dance belt. **IT'S MANDATORY!**

Discount Dance Supply Teacher Referral Code

When shopping for dancewear online at Discount Dance Supply, use the code (Teacher ID) **TP27568** to benefit the Department of Dance. The department earns points (dollars) every time you use this code – a value of 10% of your order is credited toward future DSA Dance purchases (costumes). You will also receive a **10% discount** on your first order using the code.

TICKETS

Tickets can be purchased online (subject to service charge) through links on either the DSA Website or at the door; however, it is not unusual for shows to sell out, so plan accordingly. No refunds. No exchanges. Seating is guaranteed until 10 minutes before a performance, at which time seats will be released for sale to the **WAIT LIST**. If someone cannot make it to the performance they pre-purchased tickets for, they can either pass them on to someone else or let the Box Office know so they can redistribute the ticket (and consider the purchase of those tickets a “donation” to the DSA Dance Department). Vouchers for tickets must be presented in person at the Box Office. Seating is assigned in the Schomp and general admission in the dance studio.

For shows that students are required to attend, we offer several ways to see the show for free if the student takes the initiative to sign up to usher or to come to the free invited dress rehearsal.

The Box Office number is 720-424-1713.

Audience Etiquette

At no time during any performance is it appropriate to use cell phones (please silence them) or take unauthorized photos or videos or text message. Talking to your friends during a performance can be very distracting and destroy the ambiance for those around you. As you will want to support your friends up on the stage, do so in a manner that is appropriate for the theater, applause. Please refrain for “Shout outs” to specific dancers on the stage. We understand that your young artist is a star to you, but all the dancers are stars to us. Therefore, we ask that use your excitement for what you are experiencing from the performers by applauding in those moments, and especially at the end of each piece.

CLASS PLACEMENT

Class placement of students into similar levels of technical advancement and maturity is decided during the first two weeks of DSA Dance Department classes. One week is used to complete the adjudication process, followed by a week of probationary placement to confirm and ensure the accuracy of the faculty’s overall placement decisions. The faculty panel will complete their evaluations by giving all the students the same material and adjudicating them on the knowledge and proficiency with which each student will be asked to demonstrate. Those marks are averaged together to decide the class group they will be in for all dance forms. The academic class year (i.e. freshman, sophomore) has nothing to do with the dancer’s placement.

We truly believe in placing students in the level that will benefit the student the most. When dancers are pushed beyond their skill and development level, it can lead to injury, burnout and discouragement for the art form. A lot of care is taken in placing students where we feel they will grow and excel the most. We are hoping to tailor dance education, in order to give each student the attention and focus that they need in each particular dance style, in order to help them progress quickly and safely. Because of this, you’ll notice that the groupings are different for each dance style.

Students are encouraged not to compare themselves with other students. Each student has his or her own strengths and weaknesses, which the faculty can individually assess within each dance form. Effort and attitude are also factored into our decision.

With few exceptions, all students should expect to remain in these levels throughout the school year. The leveling will only change throughout the semester or throughout the year, if we see that the student has been working hard to apply corrections and needs to be pushed and challenged in a different way. Any level changes are discussed with the faculty and will take effect at the discretion of the Directors. All class placement results are done with extreme fairness without favoritism or parent input. It is appropriate for parents and/or students to initiate conferences in order to understand goals for students based on leveling and/or casting.

Classroom Policies and Guidelines

Expectations

The staff of the DSA presumes that, since sacrifices have been made by the students (and their parents) in order to reap the benefits of a well-rounded arts education, each student and parent are also ready to make a deep commitment to the demands of this unique program. Respect, commitment, discipline, work ethic, a willingness to experience new ideas, and attendance are necessary components for the success of the student.

Attendance Policies for DSA Dance Classes

Attendance is of vital importance to the safety, growth, and technical progress of every student. As dance educators we cannot measure their progress when they have not physically participated during class time. This does not mean, however, that parents should send an ill, contagious, or injured student to participate in the dance class. If the student was allowed to attend academic classes, then they should be able to attend the dance classes where they are expected to observe the class and take notes on the class content if unable to physically participate.

All parents need to be aware that allowing students to miss daily classes, academic and/or Dance Department, during the busy week of tech rehearsals leading up to a performance is against school policy. We try to give ample time to rest and do schoolwork during and after these rehearsals. At these rehearsals, we encourage all students to do schoolwork when waiting to be onstage.

The performing arts are a participatory activity and, therefore, regular attendance is vital to a student's success and, accordingly, affects a student's grade. Attendance is recorded on a daily basis. The following policy is in effect in the DSA Dance Department.

- Absences will be excused for sickness and medical reasons and requires a parent and/or physician's note to be turned into the Attendance Office.
- Academic participation points missed for an excused absence can be made up with a dance class make-up assignment.
- Non-participation in class without the above, will constitute an unexcused absence. Choosing not to participate in class on the day of the performance, without illness or medical reason may result in not participating in the performance.

These policies are not meant to be punishment, but are meant to curtail the rash of absences from DSA Dance Department classes that result in the compromise of partnered or ensemble activities.

Tardiness- If a student leaves early or arrives late to class, that student may not receive credit for the day's activities. If a student is 10 minutes late to class, the instructor reserves the right not to allow the student to participate in class activities, but to observe only. If the student arrives late or leaves early multiple times, disciplinary actions will commence.

A Note about Scheduling Appointments- In order to maximize student growth and development, despite Dance Department class time being so limited, interruptions need to be kept to a minimum. Whenever possible, outside appointments with doctors, dentists, orthodontists, or physical therapists should be made after Dance Department hours, student-free days, or school closed days. When

it is necessary to take away from class time, school policy requires that the student bring proof of those appointments.

Professional Obligations in the Arts

Professional obligations in the arts must have prior approval from Seth Hughes, Dean of Culture, and the major teacher. Prior to being absent, you must obtain a pre-arranged absence contract from the Main Office and have your teachers fill out the form with all assignments and due dates noted. You must photocopy the completed form and give one copy to the Dean of Culture, Mr. Hughes for office records. Absences for professional obligations cannot exceed five (5) consecutive school days or ten (10) full school days per school year. Absences that exceed these guidelines can be appealed to the Dean of Students.

Grading Policies

Each student's must work to his or her full potential on a daily basis during classes and rehearsals. Participating alone does not guarantee an "A". Grades are based on mastering the guidelines outlined in the Grading Rubrics, which are included in this handbook. Grades in classes that have multiple teachers will be an average of all of the faculty grades for those classes.

See Grading Rubrics on page 23 for in-depth explanations.

- **Grading Policy:**

- Grades will be made available to students and parents through Infinite Campus.
- If your printer is not working please help your child find a solution to printing their papers off (going to Kinko's, using the library/counseling office printers).
- Please see the grading section for specifics on assignments, due dates, and guidelines.
- Cheating and sharing of work without explicit permission to do so will result in a zero for both the cheater and the student who allowed their work to be copied.

- **Absences and Make-Up Work:**

- **Students have 48 hours to turn in any make-up work (see page 20 of the DSA Student Handbook). For the first 48 hours after the due date, you may still turn in the work for 50% credit. After 48 hours of the date/time it is due, the assignment becomes a zero and can no longer be submitted.**

- **Academic Integrity:**

Academic honesty is a fundamental principle of learning; therefore, written or other work which students submit must be their own and must follow proper citation guidelines. **Presenting someone else's work as your own, no matter where it originated, is cheating. If you choose to cheat on an assignment you will earn no credit for the assignment and a referral will be sent the Dean's Office.**

DISCIPLINE

ORDER OF DISCIPLINE In the case that a student becomes disruptive during Class or Rehearsal the following steps will be taken: verbal warning, brief conference with student after class, call to parent, pending referral, referral and meeting with administrative staff.

SUSPENSION/DETENTION

A student's behavior in other classes affects their work in our department. Students who are suspended from DSA may be withdrawn from productions and/or related performances/trips at the discretion of administration and Ms. Rachel/Mr. Terrell.

SMOKING, DRUGS AND ALCOHOL USE

The department has a ZERO tolerance policy concerning the use of drugs and alcohol. No smoking is allowed on the DSA campus or surrounding sidewalks. This means during ANY school activity, including PERFORMANCES. If a cast or crew-member of a production breaks these rules it will be cause for IMMEDIATE dismissal from the production and possible exclusion from future performance opportunities. No exceptions or excuses will be accepted.

Advancement between levels-

There is no automatic level advancement. Advancement is determined by:

- Acquiring and maintaining the requisite skills detailed in the rubrics.
- The student's demonstration of his or her ability to put into practice the directives outlined by the DSA faculty
- Purposeful participation
- Strong sense of application
- The DSA Directors and Faculty

Instruction Directives

Faculty Directives

It is imperative that students follow faculty directives during all classes and rehearsals. If a student refuses to follow these directives, immediate disciplinary actions will be taken to inform the student's parents and DSA administration

Corrections

Corrections will be given by all teachers in a positive and constructive way. All dancers will be responsible to apply all corrections either admittedly or with the expectation to work on said correction for improvement.

"Hands-On" Corrections

It is imperative to use physical manipulation in all dance classes. Because dance is a physical art form, teachers will sometimes touch students, with permission, to help the dancers register the correction faster or to get a better understanding of what is being asked of them. A student may not always understand through verbal communication what exactly is expected of him or her physically. Please note, no dancer will be forced into any positions that will cause injury or unnecessary discomfort.

If, for any reason you do not want your child to receive "hands-on" corrections, please let us know in writing. If we do not have a written objection, we will assume that you accept this procedure.

Food and Drink

Only water is allowed in class, and is, in fact, encouraged. No other drinks (sports drinks, soda, juice, etc.) chewing gum, or food are allowed. Encourage your children to make good use of their time during scheduled breaks and to plan for proper nutrition.

Dance Department Classroom Rules

DSA students are subject to DSA Dance behavior standards at all times during academic classes, Dance Department classes, rehearsals, and performances. Please refer to the attached DSA Classroom and Rehearsal Management Contract. Students are responsible for following all expectations described in the contract.

Participation Requirement

All DSA Dance students are required to participate in class activities. "Sitting out" is not acceptable behavior in either the rehearsals or conservatory classes. Restrictions on a student's participation in the day's activities must be explained in a note from the parent/guardian and/or physician.

The teacher may ask a student with limited participation to complete observation assignments, which will be factored as the student's participation for that day and may impact their grades regardless of the observation assignments.

If lack of participation is due to medical reasons or injury, a doctor's note is necessary and should state the diagnosis, the modifications the student must follow, and the timeframe for the modifications. Please see the Injured Dance Policy.

Classroom Expectations:

Parents please have a discussion with your young dancers about respecting the dress code, not coming properly dressed for class will affect a dancer's daily participation points. It's the easiest component of the daily participation points to obtain.

A strict attire policy is enforced for the benefit of our students. Proper attire teaches dancers how to prepare for performances and beyond. Dancers who take their daily class attire seriously, take pride in themselves and their costumes at performances by being prepared, not losing costume pieces, and looking professional. This in turn only enhances how well dancers perform, benefiting their hard work throughout the year!

Dress Code:

Students are required to wear black dance clothing with black or tan footwear for all conservatory classes (except shoes for Hip Hop) Monday through Thursday, as well as for all Master Classes. (On Fun Fridays, students can wear black bottoms and colored leotards, or tops). Please see below for details specific for each genre.

Ballet: Women (Black Leo's, pink tights, buns, and ballet shoes), Men (Black tights, White T-shirts or Tanks, Ballet shoes).

Modern/Jazz: All Blacks (Leggings are fine (No prints), (Jazz shoes for Jazz)).

Hip-Hop: All Blacks (Nothing oversized and too baggy for safety reasons, leggings are ok, but no hats, no crop tops, and tennis shoes).

Everyone can wear earrings in class, BUT cannot wear anything that comes below your earlobes. NO large pieces of jewelry (earrings, chandelier earrings, watches, Fitbits, necklaces, rings, and bracelets). Fingernails should be kept shorter. Long, acrylic nails are not advised. This is to prevent potential injury. Basic hygiene is required of all students. This is important to maintain the health of the DSA Dance

Department community.

Dancewear for extra rehearsals will be defined by the instructor/choreographer. Unless specifically instructed, no cover-ups are allowed during class; however, cover-ups are required at the end of the school day. In addition, shoes must be worn outside between classes. A sports bra may be required for support and health reasons. All males are required to wear supportive undergarments.

Students who do not comply with the dress code may not be allowed to take class. Grading will be affected by repeated violations of dress code or forgetting proper dance attire.

Absolutely NO cellphones or personal electronic device usage will be allowed during scheduled class time, unless instructor grants permission for educational purposes only. This includes the videoing of class combinations and choreography.

Students must have all required dance attire to participate in the program. If there is a financial burden that prevents a student from access to required dance attire, please contact the Directors, Terrell Davis and Rachel Oliver Young.

GROWTH AND COMMITMENT

A student's improvement in technique as well as in performance is an important component of evaluation. This includes both intellectual and emotional growth. A young artist's commitment to dance and to the discipline of the program is of the greatest importance. Part of the program is to instill in a student the ability to self-evaluate and note strengths and weaknesses. Great care to follow and know each student in the program is taken by Mr. Terrell and Ms. Rachel. Evaluations at the end of the year is a time in which honest communication in a constructive criticism format needs to take place in order for a student to have feedback to make goals for their future at DSA.

BEHAVIOR AND ATTITUDE

Students are expected to maintain respectful behavior and a positive attitude toward their training, teachers, and peers. A positive attitude and respect for self and others are the "intangibles" that contribute to a successful outcome in the dance experience. It is your CHOICE on a daily basis what kind of attitude you bring to school. Make a positive decision daily.

PROFESSIONALISM IN THE COMMUNITY

You are an ambassador of DSA and our department at all times; therefore, your behavior at public events, on-line, and in the community is a reflection of our success (or failure) in attaining our mission statement. Remember that it is a privilege to go here, but that it doesn't make you better than others – words are powerful so choose them wisely. You will be amazed at how instrumental you can be in the way that people view DSA.

All Dance majors will conduct themselves in a strictly professional manner when we attend events off campus. When attending dance events, students are expected to dress nicely to promote a positive image of the DSA Dance Major. Theatre etiquette must also be strictly observed in all theatre-going experiences. Students are reminded to turn off cell phones automatically when entering the theatre; not chew gum or eat candy during the performance; to remove hats and sunglasses; to sit upright, (never put feet on chairs and never jump over a row instead of walking around aisle,); to pay attention to the performance; to not talk during the performance.

Your respect of guest artists should be visible in your attitude, behavior, and focus in class. Be present and engaged.

Classroom and Rehearsal Management Contract Overview

A Classroom and Rehearsal Management Contract is required for each DSA student. This contract must be signed by the student and parent or guardian and returned to school by August 31, 2018. The contract applies to students in any DSA Dance class or event, on or off campus. Please ensure that both parent and student read the contract, and print and sign a copy to return to the DSA Dance Department Directors. (See page 33).

Dance Department Class Schedule (subject to change)

	Monday	Tuesday	Wednesday	Thursday	Friday
7:40 am - 9:15 am Grades 6,7,8	Modern	Ballet	Jazz	Ballet	Dance Wellness / Improvisation / Choreography / Repertory
11:00 - 12:35 pm Grades 9,10	Modern	Ballet	Jazz	Ballet	Dance Wellness / Improvisation / Choreography / Repertory
1:20-2:55 pm Grades 11,12	Modern	Ballet	Jazz	Ballet	Dance Wellness / Improvisation / Choreography / Repertory
3:15-4:15 pm		After-school Repertory	After-school Repertory	After-school Repertory	After-school Repertory

2018/2019 Performance Schedule

Saturday, September 22, 2018

Gala Performance in the Dance Studio Theatre.

9th, 10th, 11th & 12th Grade Dancers. Time 5:00-7:00. Call at 3:00 pm

Blackout Dates: Sept 17 - 22, 2018; After-School Rehearsals 3:30-6:00 pm

Monday, October 15, 2018

DPS- Citywide Middle School Dance Day at Colorado Ballet's Studios, 9:00-5:00 pm.

Friday, November 2, 2018, 7:00 pm; Call at 5:00 pm

Middle School Fall Preview Day in the Schomp.

An informal performance for DSA Parents and friends to see student choreographed and staff choreographed works in progress. Audience participation Q&A to follow.

Blackout Dates: Oct 29 - Nov 2, 2018; After-School Tech & Dress Rehearsals 3:30-6:00 pm

Saturday, November 3, 2018, 7:00 pm; Call at 5:00 pm

High School Fall Preview Day in the Schomp.

An informal performance for DSA Parents and friends to see student choreographed and staff choreographed works in progress. Audience participation Q&A to follow.

Blackout Dates: Oct 29 - Nov 3, 2018; After-School Tech & Dress Rehearsals 3:30-6:00 pm

Monday, November 5, 2018

DPS – Citywide High School Dance Day at Colorado Ballet's Studios, 9:00-5:00 pm.

Tuesday, February 26 – Friday, March 1, 2019, 7:00 pm; Call at 5:00 pm

Senior Projects in the Dance Studio Theatre

Blackout Dates: Feb 18 - March 1, 2019; After-School Tech & Dress Rehearsals 3:30-6:00 pm

Friday, March 8, 2019, 7:00 pm; Call at 5:00 pm

Creative Writing, Visual Arts, and Dance Collaboration Performance

9th & 10th grade dancers. Blackout Dates: March 4-8, 2019

Thursday, April 25 & Friday, April 26, 2019, 7:00 pm; Call at 5:00 pm

Middle School Spring Dance Performance in the Dance Studio

Blackout Dates: April 22 - 26, 2019; After-School Tech & Dress Rehearsals 3:30-6:00 pm

Thursday, May 2 & Friday, May 3, 2019, 7:00 pm; Call at 5:00 pm

High School Spring Dance Performance in the Schomp

Blackout Dates: April 29 - May 3, 2019; After-School Tech & Dress Rehearsals 3:30-6:00 pm

Detailed Grading Criteria

Parents and students may check grades using parent/student portal (Infinite Campus). We will use the standard scale.

A = Excellent 90-100% total

B = Very Good 80-89% total

C = Average 70-79% total

D = Unsatisfactory, passing 60-69% total

F = Unsatisfactory, failing below 60% total

IMPORTANCE OF GRADES

•**SCHOOL POLICY:** If a student receives a C or below on a semester grade, they are then on Arts Probation. Students can clear their probation status by attaining a grade of a B or above the next semester. If a student does not attain the C or above, the student is asked not to return to DSA the following semester.

• Students who are failing an academic class and/or dance at the time a field trip takes place may not be able to attend the field trip in order to remain at school and improve their grades.

Students grades are divided into two categories:

Process (Professionalism/Responses/Daily Assignments) and Product (Performances/Tests/Major Projects). In this section you will find information on what constitutes these categories, how you may lose points, and how you can make them up.

Process (30%) - Academic Participation

- Attendance is of vital importance to the safety, growth, and technical progress of every student. As dance educators we cannot measure their progress when they have not physically participated during class time.
- Aligning the dancer's personal goals with the standards set forth by the DSA professional dance standards, is key to their success in the program. Every dancer in the department possesses the power to actively participate in their own personal growth as an artist.
- All teachers/Guest Artist will assign points per day, and will be approved by Education Director or the Artistic Director.
- Points can be deducted from the daily participation for the following reasons: for not following proper DSA dress code, poor class etiquette (i.e. excessive talking and horseplay), being late to class, working on other school work, refusal to listen to the teacher's instruction, not applying corrections in a timely manner, not being respectful to the process (that also includes toward your teachers and fellow classmates), being disrespectful to guest artists (talking, being off task), a cell phone going off in class, and not being prepared for the work being done in class that day.
- Full participation in scheduled Dance Major classes to complete semester course expectations.
- Following DSA Dance Major Dress Code to maintain a neat, clean, and professional appearance.
- Following DSA professional dance class etiquette helps each dancer to receive all the building blocks you need to succeed, and it respects the process. Upholding all professional standards in dance and the arts in general.
- Reception and application of notes and teacher direction is key to enhance technique and artistic growth. Constructive criticism gives each dancer the tools they need to navigate their dance path. In alignment and preparation for college dance career expectations, each dancer has to study and take classes to maintain, refine, and stay connected to their technical base.
- **If a student has an excused absence and would like to make-up lost points for that day, they must complete a Dance Make-Up Class Assignment.**

Product (20%) - Performances

- The DSA Dance Majors will be placed on the pathway to success, recognize that every performance is a gift to yourself, the audience, and honors the art form they are passionate about and love so much.
- Showing up is half the battle won. Each class taken and full participation in rehearsals prepares our dancers for the stage. All the hard work and professionalism upheld in the studios enhances every performance. The performance is the payoff, and gives thanks to those that paved the way and made what we do as dancers possible.
- Dance Majors that can't perform due to injury or sickness (family emergencies, i.e. funerals, etc.), will be given responsibilities behind the scenes to help with the shows, which allows them to still earn the allotted points for the performances. Teacher Assistant responsibilities will be assign to those dancers that can't perform to keep them connected and involved in the creative process.
- All non-performing dancers should use the moment of not performing as a tool to educate themselves on the behind the scenes work needed to produce a live dance performance.
- Each class that the injured dancer has to sit out, requires that dancer to use visional participation and detailed written notes to stay connected to the process. Progressive and preventative therapy is strongly suggested for a healthy & speedy recovery, and proper reentry into all dance classes and the rehearsal process.
- If a dancer has to sit out due to an injury, they will be required to write a paper about their injury. This will educate those dancers about their injury, aid them in knowing what they personally can do to recover, and gives them the knowledge of progressive and proactive physical therapy so they will be mentally and physically ready to return to dance.
(Please see Injured Dancer Policy for Information)

Each Dance Major (Middle and High) is required to:

Be present during blackout dates. Blackout dates start one week before every concert. During blackout dates, it is mandatory for dancers to be in all scheduled rehearsals, final fittings, and make-up and hair classes. Final fittings are scheduled within the blackout weeks. Students missing rehearsals, fittings, and/or make-up and hair classes during the blackout dates will risk being TAKEN OUT OF THE PERFORMANCE and having their grades affected. The only exceptions are for emergencies.

Middle School Dance Majors: Fall Preview Days, Middle School Spring Dance Performance, Senior Projects Reviews, High School Spring Dance Concert Reviews, any professional dance concert reviews, and possible reflections when asked.

High School Dance Majors: Gala Performance (11th & 12th 9th & 10th Graders), Fall Previews Days, Senior Projects Performance and Reflections, Middle School Spring Concert Reviews, any professional dance concert reviews, and possible reflections when asked.

Process (15%) - Dance Journals

Each dancer is required to keep a journal with a dated entry for each class. You will turn in a journal summary every 8 weeks.

Product (25%) - Reviews/Reflections/Other Written Coursework

- Our primary focus in utilizing written work is to help with student critical thinking skills, to encourage self-reflection and awareness, educate and train a student's aesthetic eye, provide a greater understanding of the dance production process & live performances, increase their knowledge and utilization of dance vocabulary, and provide an overall appreciation of the art of dance.
- Writing is a crucial part of college and career readiness. It is our expectation that students' submitted work is clear, concise and academic.
- All Dance Majors will have the ability to share their art in not only the physical form, but also have the opportunity to discuss and share ideas in the written form, foster healthy conversations about dance, and allow our young artist the ability experience dance from another person's perspective by using the proper written tools to do so.
- Reviews and Reflections give all dance majors the opportunity to express their point of view on viewing live performances, participating in live performances, and sharing about the process of participating in or creating dances.
- Reviews and Reflections will be a minimal of 1 page and typed.
- Dance Reviews/Reflections. These written components are just as important as the performances. They will be assigned to the particular concerts being seen. For example, if the department takes a field trip to see Colorado Ballet's Dracula, students will be required to write a dance review on the performance.
- Rubrics will be created for grading.

Product (10%) - Final Practicums

- Students will be evaluated on their semester progress (1st and 2nd semester) and growth in all of their technique classes. Choreographic and improvisational elements may be assessed by the teachers of each particular technique class for that semester.
- Semester Reflections are required of every dance major for a complete final grade.
- Each technique class will have a practicum assessment. The students will be assessed in Ballet, Modern, and Jazz dance techniques.
- In addition, there will also be a self-evaluation component in which the dancers reflect on the course work they've done that semester, set future goals for one's self as an artist, and look back on their accomplishments in the studio and on the stage. Having the ability to be proactive and have a voice in their final grade helps dancers to learn and practice for college and career readiness.

DANCE JOURNALS

You are required to keep a journal with a dated entry for each dance class. You will turn in a journal three times during each semester.

1. Take notes from class in your journal for yourself – see journal cover sheet for instructions for how to take notes.
2. Before the due date read over what you have written in your daily journal entries and write a **summary** of the most relevant, important, or personally significant points – possibly related to discovery, curiosity, confusion or clarity... just make sure it has meaning to you and your learning objectives

MORE ON FEEDBACK AND EVALUATION

You will receive regular feedback both written and verbal, in class, in this journal, and in your grow/glow cards each week.

Journal Cover Sheet

Cut and glue/tape this sheet in the front cover of your journal and refer to it each time you add an entry. Your journal should include a dated entry for each class. In each entry you should address the following:

1. **Information** specifically provided by the teacher for your notes
2. **Corrections** you received personally or were given to the whole class
3. Your **successes** in class
4. Your **discoveries** in class
5. Things you are **doing well** in class
6. Things you **would like to improve**
7. Your **experiences with movement qualities** being studied
8. **Other** areas of personal interest
9. **Notes from the reading** assigned to this point including a brief description of ideas and/or exercises from the book that you are using in and outside of class

Part 1: List your goals as a dancer for the year. The goals should be specific and achievable. They should be goals you can assess in some way. They should be written in action terms – what will you know, do, feel, value by the end of this year? Set some “higher order” goals – what/how will you be able to analyze, synthesize, create, evaluate by the end of the semester? Be realistic and choose goals that are relevant to YOU and your dancing.

- For example you could have a long term goal to improve your core support and core distal connectivity.
- You can add some short term and medium term goals to focus on core distal connectivity in each class and to find specific exercises, phrases and images that help you with that connection.
- You could plan to keep track of those exercises, phrases and images in your journal.
- You could set a goal to do at least 4 hours per week of out-of-class work on exercises on core connectivity or some other practice or conditioning work.

Part 2: Explain how you will know if you have reached your goals. Be as specific as possible. What method will you use to assess your progress toward your goals?

Some suggestions:

- Use video – you could video yourself doing some movement at the beginning of the semester that relates to your goals and then re-video yourself at the end of the semester.
- Pair up – share your goals with a friend from class and give each other feedback
- Self reflection and journaling – keep track of your progress in your journal based on your own, your teacher’s and your partner’s observations (if you choose to have a feedback partner)
- Dance feedback outside of class (i.e. rehearsals, auditions, performances)

Dance Journal Rubric

Criteria	10	9	8	7
Focus, Critical Thinking, Connections	Exceptionally clear, focused and descriptive of class and concepts learned. Strong supporting details and examples that display insight, analysis, depth, and attention to detail.	Clear information which maintains a constant focus from beginning to end. Specific supporting details are present, displaying depth. Clear connections consistently made to topic.	Contains information but with inconsistent focus. Generalized supporting details to describe class and concepts gained. Generally competent, although information is thin and common place. Some thought insight, and analysis has taken place. Lacks depth or detail.	Thesis statement lacks clarity and focus. Inadequate or missing supporting details. Rudimentary and superficial. No analysis or insight is displayed. Off topic and little to no connections are made.
Topic / Content	Content goes above and beyond the requested prompt. High quality of information. Sufficient details and/or examples are included.	Prompts are clearly and concisely answered. High quality of information. Some details and/or examples are included.	Prompts are mostly answered. Few details and/or examples are included	Prompts are not answered, or answers are off topic. Quality of information is poor.
Style	Written in formal language (avoids slang and contractions completely). Uses strong and varied sentence structure. Direct quotes support student’s ideas. Paper written in student’s own words.	Most of the paper is written in formal language. Language is appropriate to topic. Words convey intended message. Majority of the paper is written in student’s own words.	Some use of formal language is recognized; informal language is dominant. Most language is appropriate to topic. Able to get vague idea of message. Some parts of paper written in student’s own words.	Paper frequently uses informal language. Language is not appropriate to topic. Message is unclear.
Conventions	No mechanical errors.	Few mechanical errors.	Some mechanical errors, does not take away from finished product.	Mechanical errors take away from finished product.

Daily Dancer Participation Rubric

Criteria		Points
Classroom Etiquette	Exemplary actions expressing continuous and careful consideration for teachers and peers.	3
Participation	Actively participates in class and puts forth full effort into modified movement.	4
Preparedness and Dress Code	Comes to class prepared to dance, dressed out in DSA dress code, and hair done to the dancer's fullest capabilities in a neat, clean, professional appearance.	3
Total Points Possible:		10

*** Points can be deducted from the daily participation for the following reasons: for not following proper DSA dress code, for arriving late to class, poor class etiquette (i.e. excessive talking and horseplay), working on other school work, refusal to listen to the teacher's instruction, not applying corrections in a timely manner, not being respectful to the process (that also includes toward your teachers and fellow classmates), being disrespectful to guest artists (talking, being off task), a cell phone going off in class, and not being prepared for the work being done in class that day. "Sitting out" of class without a note from a parent, doctor, or admin. constitutes an absence and the student receives a 0.

If a student has an excused absence and would like to make-up lost points for that day, they must complete a Dance Make-Up Class Assignment.

Dance Class Make-up Form (for Excused Absences)

Name: _____

Grade: _____

Make-up is for (dance style): _____

Make-up is for (date): _____

** Please choose a make-up class that corresponds with the style of dance missed at Denver School of the Arts.

Mondays: Modern

Tuesday/Thursdays: Ballet

Wednesdays: Jazz

Fridays: dance style of your choice.

** Make-up class forms will not be accepted 2 weeks after a missed class.

Make-up completed on (date): _____

Class: _____

Studio: _____

Instructor's Signature: _____

Please mention three of the teacher's general or individual feedback comments. How might this feedback apply to you?

How did you demonstrate commitment during the class?

How did you work towards your technique and artistic goals when taking this class?

Reviews of Performances- Written Report Rubric

Criteria	10	9	8	7
Focus	Exceptionally clear, focused and interesting thesis. Strong supporting details and examples that prove thesis.	Clear thesis which maintains a constant focus from beginning to end. Specific supporting details are present.	Contains thesis but with inconsistent focus. Generalized supporting details that prove thesis.	Thesis statement lacks clarity and focus. Inadequate or missing supporting details.
Organization	Strong introduction and conclusion. Consistent and coherent logical progression. Uses clear and skillful transitions.	Clear introduction and conclusion. Illustrates some consistency and shows some logical progression. Uses clear transitions.	Introduction/conclusion are present but not clear. Shows some attempt of consistency and order. Weak transitions between paragraphs.	Unable to clearly identify introduction/conclusion. Lack of consistency and order. Paper shows little or no transitions between paragraphs.
Content	Rich, physically descriptive language. Articulate & thoughtful use of movement description to discuss dances seen. Dances are contextualized within dance history.	Clear descriptive language and movement description. Some contextualization of dance history.	Lacking physically descriptive language. Dances are not contextualized within dance history. Prompts are mostly answered.	Inadequate or missing supporting details and description. Prompts are not followed, quality of information is poor.
	Includes discussion around all four topics: <ul style="list-style-type: none"> <input type="checkbox"/> Music <input type="checkbox"/> Costumes <input type="checkbox"/> Lighting Design <input type="checkbox"/> Choreographic Intent/Purpose 	Includes discussion around three of four topics: <ul style="list-style-type: none"> <input type="checkbox"/> Music <input type="checkbox"/> Costumes <input type="checkbox"/> Lighting Design <input type="checkbox"/> Choreographic Intent/Purpose 	Includes discussion around two of four topics: <ul style="list-style-type: none"> <input type="checkbox"/> Music <input type="checkbox"/> Costumes <input type="checkbox"/> Lighting Design <input type="checkbox"/> Choreographic Intent/Purpose 	Mentions one of the following topics: <ul style="list-style-type: none"> <input type="checkbox"/> Music <input type="checkbox"/> Costumes <input type="checkbox"/> Lighting Design <input type="checkbox"/> Choreographic Intent/Purpose
Style	Written in formal language (avoids slang and contractions completely). Uses strong and varied sentence structure. Paper written in student's own words.	Majority of paper written in formal language. Language is appropriate to topic. Words convey intended message. Majority of the paper is written in student's own words.	Some use of formal language is recognized; informal language is dominant. Most language is appropriate to topic. Able to get vague idea of message. Some parts of paper written in student's own words.	Paper frequently uses informal language. Language is not appropriate to topic. Message is unclear. Majority of the paper is plagiarized.
Conventions	No mechanical errors.	Few mechanical errors.	Some mechanical errors, does not take away from finished product.	Mechanical errors take away from finished product.

Final Practicum Alignment and Placement

	20- Exceptional; Consistent Alignment	18 - Elevated; Frequent Alignment with Some Problems Indicated Below	16- Moderate; General Alignment with Problems Indicated Below	14- Insufficient; Consistent Problems Indicated Below
Alignment	Weight distributed on 3 points of foot	Occasional pronation	Frequent pronation	Excessive pronation
	Neutral pelvis	Pelvis: <input type="checkbox"/> Tipped forward <input type="checkbox"/> Tucked under	Pelvis: <input type="checkbox"/> Tipped forward <input type="checkbox"/> Tucked under	Pelvis: <input type="checkbox"/> Tipped forward <input type="checkbox"/> Tucked under
	Ribs consistently positioned over hips	Ribs in the following position: <input type="checkbox"/> Forward <input type="checkbox"/> Backward <input type="checkbox"/> Left <input type="checkbox"/> Right	Ribs in the following position: <input type="checkbox"/> Forward <input type="checkbox"/> Backward <input type="checkbox"/> Left <input type="checkbox"/> Right	Ribs in the following position: <input type="checkbox"/> Forward <input type="checkbox"/> Backward <input type="checkbox"/> Left <input type="checkbox"/> Right
	Neutral head	Chin: <input type="checkbox"/> Jutting forward <input type="checkbox"/> Pulling back	Chin: <input type="checkbox"/> Jutting forward <input type="checkbox"/> Pulling back	Chin: <input type="checkbox"/> Jutting forward <input type="checkbox"/> Pulling back
	20- Exceptional; Consistent Alignment	18 - Elevated; Frequent Placement with Some Problems Indicated Below	16- Moderate; General Placement with Problems Indicated Below	14- Insufficient; Consistent Problems Indicated Below
Placement	Shoulders are properly placed, remaining consistently square and level throughout class	Shoulder in following position: <input type="checkbox"/> Slanting left <input type="checkbox"/> Slanting right <input type="checkbox"/> Twistin R. forward <input type="checkbox"/> Twisting L. forward	Shoulder in following position: <input type="checkbox"/> Slanting left <input type="checkbox"/> Slanting right <input type="checkbox"/> Twistin R. forward <input type="checkbox"/> Twisting L. forward	Shoulder in following position: <input type="checkbox"/> Slanting left <input type="checkbox"/> Slanting right <input type="checkbox"/> Twistin R. forward <input type="checkbox"/> Twisting L. forward
	Pelvis is properly placed, remaining square and level throughout class	Pelvis: <input type="checkbox"/> Slanting left <input type="checkbox"/> Slanting right <input type="checkbox"/> Twistin R. forward <input type="checkbox"/> Twisting L. forward	Pelvis: <input type="checkbox"/> Slanting left <input type="checkbox"/> Slanting right <input type="checkbox"/> Twistin R. forward <input type="checkbox"/> Twisting L. forward	Pelvis: <input type="checkbox"/> Slanting left <input type="checkbox"/> Slanting right <input type="checkbox"/> Twistin R. forward <input type="checkbox"/> Twisting L. forward
	Port de bras are properly placed with shoulder, elbow, wrist decline and elbow supported throughout class	Occasional loss of: <input type="checkbox"/> Supported elbow <input type="checkbox"/> Gradual decline from shoulder Port de bras <input type="checkbox"/> Behind frontal plane	Frequent loss of: <input type="checkbox"/> Supported elbow <input type="checkbox"/> Gradual decline from shoulder Port de bras <input type="checkbox"/> Behind frontal plane	Consistent loss of: <input type="checkbox"/> Supported elbow <input type="checkbox"/> Gradual decline from shoulder Port de bras <input type="checkbox"/> Behind frontal plane
	Placement of feet and legs: Execute ballet steps with precision through instructed positions. Proper use of turn-out in hips, alignment of knees over toes, and straight knees.	Occasional loss of: <input type="checkbox"/> Precise foot positions <input type="checkbox"/> Hip turn-out <input type="checkbox"/> Knee alignment <input type="checkbox"/> Straight knees when necessary	Frequent loss of: <input type="checkbox"/> Precise foot positions <input type="checkbox"/> Hip turn-out <input type="checkbox"/> Knee alignment <input type="checkbox"/> Straight knees when necessary	Consistent loss of: <input type="checkbox"/> Precise foot positions <input type="checkbox"/> Hip turn-out <input type="checkbox"/> Knee alignment <input type="checkbox"/> Straight knees when necessary

Final Practicum Directives, Application, Musicality, and Presentation

	20- Exceptional; Consistent Experimentation & Implementation	18 - Elevated; Frequent Experimentation & Implementation	16- Moderate; General Experimentation & Implementation	14- Insufficient; Experimentation & Implementation
Directives	Consistently experimenting with faculty directives and effectively incorporating directives into class work.	Frequent experimentation with faculty directives and frequently incorporating directives into class work.	General experimentation with faculty directives and general incorporating directives into class work.	Insufficient experimentation with faculty directives and insufficient incorporation of directives into class work.
	20- Exceptional; Consistent Experimentation & Implementation	18 - Elevated; Frequent Experimentation & Implementation	16- Moderate; General Experimentation & Implementation	14- Insufficient; Experimentation & Implementation
Application	Consistently displays self-motivation and attentive participation throughout class	Occasional loss of: Self-motivation <input type="checkbox"/> Needs encouragement to stay on task Attentive participation <input type="checkbox"/> Determined effort <input type="checkbox"/> Inquisitive <input type="checkbox"/> Actively involved	Frequent loss of: Self-motivation <input type="checkbox"/> Needs encouragement to stay on task Attentive participation <input type="checkbox"/> Determined effort <input type="checkbox"/> Inquisitive <input type="checkbox"/> Actively involved	Consistent loss of: Self-motivation <input type="checkbox"/> Needs encouragement to stay on task Attentive participation <input type="checkbox"/> Determined effort <input type="checkbox"/> Inquisitive <input type="checkbox"/> Actively involved
	20- Exceptional; Consistent Manifestation	18 - Elevated; Frequent Manifestation with Some Problems Indicated Below	16- Moderate; General Manifestation with Problems Indicated Below	14- Insufficient; Consistent Problems Indicated Below
Musicality	Consistently manifesting musical concepts, dynamics, and nuanced port de bras.	Frequent manifestation of: Musical concepts: <input type="checkbox"/> Phrasing <input type="checkbox"/> Rhythms <input type="checkbox"/> Tempo Dynamics: <input type="checkbox"/> Sharp/smooth <input type="checkbox"/> Quick/slow Express Port de bras	General manifestation of: Musical concepts: <input type="checkbox"/> Phrasing <input type="checkbox"/> Rhythms <input type="checkbox"/> Tempo Dynamics: <input type="checkbox"/> Sharp/smooth <input type="checkbox"/> Quick/slow Express Port de bras	Consistent problems with: Musical concepts: <input type="checkbox"/> Phrasing <input type="checkbox"/> Rhythms <input type="checkbox"/> Tempo Dynamics: <input type="checkbox"/> Sharp/smooth <input type="checkbox"/> Quick/slow Express Port de bras
	20- Exceptional; Consistent Engagement & Conveying Meaning	18 - Elevated; Frequent Engagement & Conveying Meaning	16- Moderate; General Engagement & Conveying Meaning	14- Insufficient; Engagement & Conveying Meaning
Presentation	Consistently engaging observer and conveying meaning through dancing throughout class	Occasional loss of: Engaging observer: <input type="checkbox"/> Eye focus <input type="checkbox"/> Facial expressiveness <input type="checkbox"/> Compelling presences Convey Meaning: <input type="checkbox"/> Make a feeling understandable	Frequent loss of: Engaging observer: <input type="checkbox"/> Eye focus <input type="checkbox"/> Facial expressiveness <input type="checkbox"/> Compelling presences Convey Meaning: <input type="checkbox"/> Make a feeling understandable	Consistent loss of: Engaging observer: <input type="checkbox"/> Eye focus <input type="checkbox"/> Facial expressiveness <input type="checkbox"/> Compelling presences Convey Meaning: <input type="checkbox"/> Make a feeling understandable

Injured Dancer Policy

Dance is a physical activity which requires dedication and practice. A student must be present and participating in class to reach their technical goals and proficiency, as only continued practice allows the dancer to master the technique and move onto the next level. When a dancer becomes injured, participating in technique class can become difficult. The following procedures are in place to ensure that dancers are returning to dance in a safe way as well as learning something about their injury as they heal. To accomplish this mission, written work as well as modified dance will be completed. An injured dancer's grade will result from a combination of participation as well as written work. Dress code is required unless prohibited by a cast, brace, or boot.

In the case of a student being too ill to participate in class they must write an Observation Paper that is either turned in at the end of class handwritten OR is turned in the next day TYPED. Sitting out of class for illness does not constitute the injured dance policy below.

Timeline for injuries

Below, the expectation of the injured student is cataloged up to a six-week maximum. Further detail on each part of this plan is provided below.

Weeks 1-2

- Submit a doctor's note to the Education Director or Artistic Director, Nurse, and verbal communication of current injury with applicable instructors. The note must clearly outline the dancer's injury, possible cause, suggested care, instructions on if a dancer should limit (spell out what said limitations should be) or stop dancing completely, and if possible, a projected return to dance date.
- Execute class to fullest capability with restrictions (i.e. if suffering from an ankle or knee injury, sit on a chair and execute upper body movements)
- Specific to each teacher's assignment and syllabus, complete observation notes for the remainder of the class.
- Complete physical therapy exercises (if applicable)

Weeks 3-4

- Continue to execute class to fullest capability with restrictions
- Complete physical therapy exercises (if applicable)
- Research injury and write research report on one aspect of injury.

Weeks 5-6

- Continue to execute class to fullest capability with restrictions
- Complete physical therapy exercises (if applicable)
- Complete injury research report and submit to director/teacher

****If a student's injury will exceed a six-week recovery period, the injured student and parent must meet with the Directors and an administrator to determine the appropriate course of action.**

Warm up when injured

Injured students are expected to participate in class to the fullest extent possible within the constraints of the restrictions set in place by the doctor's note. The two types of restrictions are classified below, with further clarification on the execution of class below.

Allowed to work the injured area

If allowed to work the injured area, the dancers should complete as much of the warm up/barre and center work as possible, applying any restrictions by modifying the movement. If the dancer can only complete part of the warm up/barre, they should finish the warm up by completing only the port de bras/upper body. For the remainder of the class, student should modify movement as needed to accommodate injury. Dress code is required unless prohibited by a cast, brace or boot.

Unable to work the injured area

If a doctor tells the dancer to avoid use of the area or places the dancer in a cast/boot, the dancer would be unable to work the injured area. To participate in class, the dancer should complete warm up by working areas other than the injured area. This would involve the dancer completing warm up/barre by sitting on a chair or modifying the exercises on the floor and executing upper body work with the class. This way, the dancer will maintain part of their technique, if only upper body, while placed in a cast or a boot. Only warm up/barre must be completed. For the remainder of class, student must complete observation notes specific to each teacher's assignment/syllabus during weeks 1-2 of injury, and work on research report during weeks 3-6 (if applicable). Dancers are expected to dress out in attire they can complete the modified movement in. Clothing should be breathable, moveable active wear in dress code colors.

Report

The research report is designed to benefit the student and is written if injury exceeds 1-2 week recovery. The student should research their injury and write a 3-4 page paper on the injury, following MLA format guidelines (Times New Roman, 12 point font, double spaced, sources cited). Actual length of paper will be dependent on length of injury and should be determined in consultation with Education Director or Artistic Director. Content should be concise, informative, sources cited, and well written.

Content covered should include:

- Define the injury. (Anatomical- what happened to the bone/ligament/tendon/muscle?)
- Cause of injury? (i.e. overuse, improper technique, accident, etc.)
- Care/rehabilitation of the injury (i.e. ice/heat/physical therapy exercises/rest, etc.)
- Prevention (How can this be prevented in the future?)

Grading- See Rubrics on page 30

Student's grades will be based upon participation and written assignments. Each component will be 33% of a student's grade. If the dancer is not allowed to work the injured area, this should NOT impact his or her chances of obtaining an A.

Rubrics

Injured Dancer Participation Rubric

Criteria	20	18	16	14
Classroom Etiquette	Exemplary actions expressing continuous and careful consideration for teachers and peers.	Above average actions expressing continuous and careful consideration for teachers and peers.	Moderate actions expressing continuous and careful consideration for teachers and peers.	Insufficient actions expressing continuous and careful consideration for teachers and peers.
Participation	Actively participates in class and puts forth full effort into modified movement.	Actively participates in class and puts forth above average effort into modified movement.	Participates in class and puts forth moderate effort into modified movement.	Does not participate in class and puts forth insufficient effort into modified movement.
Preparedness *if dancer cannot dress out (cast, boot), comes in form fitting shirt to do port de bras*	Comes to class prepared to dance, dressed out and hair done to the dancer's fullest capabilities.	Comes to class usually prepared, may be missing class materials 1-2 times, hair done and dressed out the majority of the time to the dancer's fullest capabilities.	Comes to class occasionally prepared, may be missing class materials 3-4 times, hair done and dressed out occasionally to the dancer's fullest capabilities.	Not prepared for class, usually missing class materials, hair not done and not dressed out to the dancer's fullest capabilities.

Injured Dancer Written Report Rubric

Criteria	10	9	8	7
Content and Focus	Exceptionally clear, focused and interesting thesis. Strong supporting details and examples that prove thesis.	Clear thesis which maintains a constant focus from beginning to end. Specific supporting details are present.	Contains thesis but with inconsistent focus. Generalized supporting details that prove thesis.	Thesis statement lacks clarity and focus. Inadequate or missing supporting details.
Organization	Strong introduction and conclusion. Consistent and coherent logical progression. Uses clear and skillful transitions.	Clear introduction and conclusion. Illustrates some consistency and shows some logical progression. Uses clear transitions.	Introduction/conclusion are present but not clear. Shows some attempt of consistency and order. Weak transitions between paragraphs.	Unable to clearly identify introduction/conclusion. Lack of consistency and order. Paper shows little or no transitions between paragraphs.
Style	Written in formal language (avoids slang and contractions completely). Uses strong and varied sentence structure. Direct quotes support student's ideas. Paper written in student's own words.	Majority of paper written in formal language. Language is appropriate to topic. Words convey intended message. Direct quotes support student's ideas. Majority of the paper is written in student's own words.	Some use of formal language is recognized; informal language is dominant. Most language is appropriate to topic. Able to get vague idea of message. Some parts of paper written in student's own words.	Paper frequently uses informal language. Language is not appropriate to topic. Message is unclear. Majority of the paper is plagiarized.
Bibliography/ Works Cited	Three or more sources used and cited on a Works Cited page. All researched information is documented. Parenthetical citations are always present in the paper when information is provided.	Two sources used and cited on a Works Cited page. Most researched information is documented, parenthetical citations are mostly present in the paper when information is provided.	One source used and cited on a Works Cited page. Some researched information is documented. Parenthetical citations are occasionally present in the paper when information is provided.	No sources cited on a Works Cited page. No researched information is documented. No parenthetical citations are present in the paper when information is provided.
Conventions	No mechanical errors.	Few mechanical errors.	Some mechanical errors, does not take away from finished product.	Mechanical errors take away from finished product.

**Parent Permission for Student Participation
in Off-Campus School-Sponsored Events 2018-2019**

Name of Student: _____

Department or Performance Group Attending: Dance

Teacher, Director or Supervisor: _____

____ Yes, my child is allowed to drive themselves or carpool with a student driver.

____ No, my child is NOT allowed to drive themselves or transport fellow students.
I will arrange transportation to and from the event.

*Parent or Guardian Signature _____ Date _____

Address _____

Home Phone _____

Work/Cell Phone _____

Emergency contact on day of event:

Name _____

Phone: _____

Emergency Medical Information:

Medications needed while on trip: _____

Known Allergies: _____

Other critical medical information:

Denver School of the Arts Dance Policy Agreement Contract 2018-2019

I, _____, as a student of the DSA Dance program, agree to the following expectations, rules, and regulations:

- I will apply faculty directives as they pertain to the teaching methods of DSA, regardless of my past training methods.
- I will arrive to class prepared and ready to work at my maximum potential.
- I will abide by the DSA dress code specifications.
- I will attend class regularly.
- I will follow DSA attendance and behavior policies as stated in the Student Handbook.
- I will respect the instructors, myself, and others, at all times, in words, tone of voice, and actions.
- I will schedule appointments that don't conflict with classes and rehearsals, including doctor, physical therapy, dentist, and orthodontist appointments.
- I will participate in dance performances when cast.

In addition, I am aware of and agree to the following:

- Cell phone use of any kind during classes or rehearsals will result in confiscation and a referral. Cell phones must be silenced before class begins.
- The performing arts are a participatory activity and, therefore, regular attendance is critical and is graded accordingly. After three unexcused absences in a semester, the grade be lowered one letter grade.
- If a student is unable to participate in class, that student is not guaranteed full participation points. Points will be based on thorough completion of teacher's observation assignment.
- When it is necessary to miss class, school policy requires that the students bring proof of doctor appointments, professional auditions, or jobs. See the DSA Student Handbook for details.
- Student behavior is expected to meet the varied instructor expectations.
- Students who miss class on the day of a performance will not be allowed to perform onstage that evening
- Students missing the dress rehearsal or 'make-up and hair' classes, risk losing their roles in the performance.
- If students do not participate in the performance, their semester grade will be lowered by 10% (one letter grade).

STUDENT: I have read and understand the guidelines, performance schedule, and policies in this handbook. I agree to abide by them to the best of my abilities. I also understand that since I have been selected as one of a very limited number of students from among many talented applicants to Denver School of the Arts, I am making a commitment to participate in the School of Dance program to the best of my abilities.

Printed Name _____ Grade _____

Signature _____ Date _____

PARENT/GUARDIAN: I have read and discussed this contract with my child. I agree to support my child's meeting these expectations and policies. I also understand the consequences if my child fails to meet these requirements.

Printed Name _____

Signature _____ Date _____

Detach and return this sheet to either Director with both signatures by August 31st*