

## 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 all elements of class.	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 adm. 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.**

## Ballet Mid Semester Check In and Feedback

Name: \_\_\_\_\_

Grade: \_\_\_\_\_

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
<b>ALIGNMENT AND PLACEMENT</b>		<b>(5 pts)</b>
Neutral pelvis, ribs positioned over hips. Proper use of turn-out in hips, alignment of knees over toes, and straight knees when necessary.		
<b>CONCEPTS OF BALLET</b>		<b>(6 pts)</b>
Execution of ballet footwork and technique with precision through instructed positions. Port de bras are properly placed and supported throughout class, and appropriately coordinated.		
<b>GROWTH TOWARDS MASTERY</b>		<b>(4 pts)</b>
Improvement and advancement towards end of course expectations.		
<b>CLASSROOM ETIQUETTE &amp; PROFESSIONALISM</b>		<b>(3 pts)</b>
Consistently displays self-motivation and attentive participation throughout class. Exemplary actions expressing consideration for teachers and peers. Implementing faculty directives and effectively incorporating evaluation into class work.		
<b>PREPAREDNESS &amp; APPEARANCE</b>		<b>(2 pts)</b>
Comes to class prepared to dance, dressed out in dress code, and hair done to the dancer's fullest capabilities in a neat, clean, professional appearance. Arrives on time, with pen and notebook.		

**TOTAL = \_\_\_\_\_ / 20**

Additional Feedback and Next Steps:

## Jazz Mid Semester Check In and Feedback

Name: \_\_\_\_\_

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
<b>ALIGNMENT AND PLACEMENT</b>		<b>(5 pts)</b>
Neutral pelvis, ribs positioned over hips. Upper body, hips and pelvis are released in order to reflect the rhythms and undulations of the movement style.		
<b>CONCEPTS OF JAZZ</b>		<b>(6 pts)</b>
Execution of footwork and technique with precision. Specific rhythms are consistently present in the movement. An understanding of syncopation and keeping time. Consistently manifesting musical concepts, dynamics, and nuanced torso and arms.		
<b>GROWTH TOWARDS MASTERY</b>		<b>(4 pts)</b>
Improvement and advancement towards end of course expectations.		
<b>CLASSROOM ETIQUETTE &amp; PROFESSIONALISM</b>		<b>(3 pts)</b>
Consistently displays self-motivation and attentive participation throughout class. Exemplary actions expressing consideration for teachers and peers. Implementing faculty directives and effectively incorporating evaluation into class work.		
<b>PREPAREDNESS &amp; APPEARANCE</b>		<b>(2 pts)</b>
Comes to class prepared to dance, dressed out in dress code, and hair done to the dancer's fullest capabilities in a neat, clean, professional appearance. Arrives on time, with pen and notebook.		

**TOTAL = \_\_\_\_\_ / 20**

<b>Additional Feedback and Next Steps:</b>
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## Modern Mid Semester Check In and Feedback

Name: \_\_\_\_\_

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
<b>ALIGNMENT AND PLACEMENT</b>		<b>(5 pts)</b>
Neutral pelvis, ribs positioned over hips. Use of parallel and/or turn out. Upper body, hips and pelvis are released in order to reflect the rhythms and undulations of the movement style.		
<b>CONCEPTS OF MODERN</b>		<b>(6 pts)</b>
Execution of footwork and technique with precision. Specific rhythms are consistently present in the movement. An understanding of syncopation and keeping time. Consistently manifesting musical concepts, dynamics, and nuanced torso and arms.		
<b>GROWTH TOWARDS MASTERY</b>		<b>(4 pts)</b>
Improvement and advancement towards end of course expectations.		
<b>CLASSROOM ETIQUETTE &amp; PROFESSIONALISM</b>		<b>(3 pts)</b>
Consistently displays self-motivation and attentive participation throughout class. Exemplary actions expressing consideration for teachers and peers. Implementing faculty directives and effectively incorporating evaluation into class work.		
<b>PREPAREDNESS &amp; APPEARANCE</b>		<b>(2 pts)</b>
Comes to class prepared to dance, dressed out in dress code, and hair done to the dancer's fullest capabilities in a neat, clean, professional appearance. Arrives on time, with pen and notebook.		

**TOTAL = \_\_\_\_\_ / 20**

Additional Feedback and Next Steps:
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## Final Practicum Alignment and Placement

	<b>20- Exceptional; Consistent Alignment</b>	<b>18 - Elevated; Frequent Alignment with Some Problems Indicated Below</b>	<b>16- Moderate; General Alignment with Problems Indicated Below</b>	<b>14- Insufficient; Consistent Problems Indicated Below</b>
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
	<b>20- Exceptional; Consistent Alignment</b>	<b>18 - Elevated; Frequent Placement with Some Problems Indicated Below</b>	<b>16- Moderate; General Placement with Problems Indicated Below</b>	<b>14- Insufficient; Consistent Problems Indicated Below</b>
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 when necessary.	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

	<b>20- Exceptional; Consistent Experimentation &amp; Implementation</b>	<b>18 - Elevated; Frequent Experimentation &amp; Implementation</b>	<b>16- Moderate; General Experimentation &amp; Implementation</b>	<b>14- Insufficient; Experimentation &amp; Implementation</b>
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.
	<b>20- Exceptional; Consistent Experimentation &amp; Implementation</b>	<b>18 - Elevated; Frequent Experimentation &amp; Implementation</b>	<b>16- Moderate; General Experimentation &amp; Implementation</b>	<b>14- Insufficient; Experimentation &amp; Implementation</b>
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
	<b>20- Exceptional; Consistent Manifestation</b>	<b>18 - Elevated; Frequent Manifestation with Some Problems Indicated Below</b>	<b>16- Moderate; General Manifestation with Problems Indicated Below</b>	<b>14- Insufficient; Consistent Problems Indicated Below</b>
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
	<b>20- Exceptional; Consistent Engagement &amp; Conveying Meaning</b>	<b>18 - Elevated; Frequent Engagement &amp; Conveying Meaning</b>	<b>16- Moderate; General Engagement &amp; Conveying Meaning</b>	<b>14- Insufficient; Engagement &amp; Conveying Meaning</b>
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

## Dance Journal Rubric

Name: \_\_\_\_\_

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
<b>CONTENT</b>		<b>(35 pts)</b>
Exceptionally clear, focused and descriptive of class and concepts learned. Strong supporting details and examples that display insight, analysis, depth, and attention to detail. (15 points)		
Content goes above and beyond the requested prompt. High quality of information. Sufficient details and/or examples are included. (10 points)		
<b>Well written.</b> Written in formal language (avoids slang and contractions completely). Uses strong and varied sentence structure. Paper written in student's own words. Evidence of proofreading, correct spelling, consideration of sentence structure. (10 points)		
<b>ENTRIES</b>		<b>(15 pts)</b>
Every day of class has an entry in the journal. (15 points)		

**TOTAL =      / 50**

## Reviews of Performances- Written Report Rubric

Name: \_\_\_\_\_

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
<b>CONTENT</b>		<b>(12 pts)</b>
Rich, physically descriptive language. Articulate & thoughtful use of movement description to discuss dances seen. Dances are contextualized within dance history. (4 points)		
Includes discussion around all four topics: (4 points) <ul style="list-style-type: none"> <li><input type="checkbox"/> Music</li> <li><input type="checkbox"/> Costumes</li> <li><input type="checkbox"/> Lighting Design</li> <li><input type="checkbox"/> Choreographic Intent/Purpose</li> </ul>		
<b>Well written.</b> Written in formal language (avoids slang and contractions completely). Uses strong and varied sentence structure. Paper written in student's own words. Evidence of proofreading, correct spelling, consideration of sentence structure. (4 points)		
<b>ORGANIZATION &amp; FORMATING</b>		<b>(8 pts)</b>
2 pages (no more, no less) of concise, clear language. (4 points)		
Strong introduction and conclusion. Consistent and coherent logical progression. Uses clear and skillful transitions. (4 points)		

**TOTAL =      / 20**



## Injured Dancer Daily Participation Rubric

Criteria		Points
Classroom Etiquette	Exemplary actions expressing continuous and careful consideration for teachers and peers.	3
Participation	Participates in moderation, puts forth full effort into modified movement. If movement is not possible, student takes careful notes and observes class with respect and interest.	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 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 adm. constitutes an absence and the student receives a 0.

## Injured Dancer - Written Report

Name: \_\_\_\_\_

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
<b>CONTENT</b>		<b>50 pts</b>
<p>Has a clear, strong, specific thesis. Successfully states and conveys your thesis and argument. Clear point of view. (10)</p> <p>Well-researched and deeply explored. Considers many different sides of the issue. Evidence of more than surface-level scholarship. Utilizes theoretical and anatomical understanding. (10)</p> <p><i>Content covered includes: (30)</i></p> <ul style="list-style-type: none"><li>● Injury Definition and anatomy affected.</li><li>● Causes of injury</li><li>● Care/rehabilitation of the injury.</li><li>● Prevention of injury in the future.</li></ul>		
<b>ORGANIZATION &amp; FORMATING</b>		<b>45 pts</b>
<p>3-4 pages (no more, no less) of concise, clear language. (10)</p> <p>Paper is in MLA formatting, (Times New Roman, 12 point font, double spaced, sources cited). (10)</p> <p>Structural organization. Strong introduction and conclusion. Consistent and coherent logical progression. Uses clear and skillful transitions. (10)</p> <p>Written in formal language (avoids slang and contractions completely). Uses strong and varied sentence structure. Evidence of proofreading, correct spelling, consideration of sentence structure. (15)</p>		
<b>OUTSIDE RESEARCH</b>		<b>25 pts</b>
<p>Thoughtfully uses minimum of 3 academic sources, cited in the body of paper that illuminate your topic. Written sources are of a university level of scholarship (no Wikipedia, etc.) (15)</p> <p>Proper, complete MLA style works cited &amp; paper format. (10)</p>		

**TOTAL =      / 120**