

## Arizona Department of Education Dance Rubric for Accomplished Standards

CATEGORY	Standards	Exceeds 4	Proficient 3	Developing 2	Limited 1	No Evidence 0
<b>Performing Standard 4 Analyze &amp; Interpret Movement</b>	<p><b>DA.PR.4.HS2a.</b> Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality.</p> <p><b>DA.PR.4.HS2b</b> Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools.</p> <p><b>DA.PR.4HS2c</b> Perform movement sequences by applying energy/effort and dynamics. Vary energy/effort and dynamics over the length of a sequence and transition smoothly out of the sequence and into the next sequence, paying close attention to its movement initiation and energy/effort.</p>	The dancer embodies the choreography and employs a broad range of dynamics and skills.	The dancer knows the choreography and maintains the space/time/energy set by the choreographer.	The dancer knows the choreography fairly well but is inconsistent in maintaining space/time/energy.	The dancer did not remember or understand the choreography and was inconsistent in maintaining space/time/energy.	The dancer showed no evidence of demonstrating choreography, or the dancer did not perform.
<b>Performing Standard 5 Technique</b>	<p><b>DA.PR.5.HS2a.</b> Apply body-mind principles to technical dance skills while executing complex spatial, rhythmic and dynamic sequences and choreography.</p> <p><b>DA.PR.5HS2b</b> Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.</p> <p><b>DA.PR.5HS2c.</b> Evaluate how movement principles such as breath and core support improve technical performance. Identify how somatic practices contribute to greater body and movement awareness.</p>	The dancer properly executes complex movement sequences without evidence of errors while maintaining body/mind principles & S.A.F.E.* practices.	The dancer executes complex movement sequences while maintaining body/mind principles & S.A.F.E.* practices.	The dancer executes complex movement sequences but inconsistently maintains mind/body principles and/or S.A.F.E.* practices.	The dancer could not effectively execute movement sequences and inconsistently maintained mind/body principles and/or S.A.F.E.* practices.	The dancer did not execute any movement sequences, or the dancer did not perform.
<b>Performing Standard 6 Projection and Professional Presentation</b>	<p><b>DA.PR.6HS2a.</b> Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement performance strategies to enhance projection. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.</p>	The dancer performs with an intense focus, enhanced energy and professional etiquette creating the vision of artistic intent.	The dancer performs with appropriate focus, energy and etiquette, while maintaining the artistic intent.	The dancer performs with breaks in focus in energy and etiquette, which impacts the artistic intent.	The dancer performs with lethargic energy and etiquette, which impacts the artistic intent.	The dancer did not perform with any energy and etiquette, or the dancer did not perform.

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<b>Creating Standard 1 (A) Generate and Conceptualize Artistic Ideas</b>	<b>DA.CR.1.HS2a.</b> Utilize various approaches to creative processes that consider relationships of movement components and/or diverse choreographic sources for a dance study (e.g. improvisational approaches).	The choreographer(s) incorporates a broad use of space, time, and energy and their relationships to create a fully developed dance study/composition.	The choreographer(s) incorporates space, time, and energy and their relationships to create a fully developed dance study/composition.	The choreographer(s) inconsistently incorporates space, time, and energy and their relationships to create a fully developed dance study/composition.	The choreographer(s) minimally uses space, time, and energy, and their relationships to create a fully developed dance study/composition.	The choreographer did not demonstrate use of space, time, and energy or did not participate.
<b>Creating Standard 1 (B-C) Create Original Movement</b>	<b>DA.CR.1.HS2b.</b> Identify and analyze movement preferences of self and others and explore ways to expand movement possibilities. <b>DA.CR.1.HS2c</b> Synthesize content generated from various stimuli to choreograph a fully developed dance study or dance composition using original or codified movement.	The choreographer creates a high degree of original movement combinations.	The choreographer clearly creates original movement combinations.	The choreographer inconsistently creates original movement combinations.	The choreographer creates minimal original movement combinations.	The choreographer did not create any choreography.
<b>Creating Standard 2 (A) Organize and Develop Artistic Ideas</b>	<b>DA.CR.2.HS2a.</b> Collaborate in the investigation and development of the choreographic elements, structures and processes to create a dance study. Consider the choreographic intent of the movement.	The study/composition has a well-defined structure using choreographic concepts to provide interest and variety.	The study/composition has a clear structure using choreographic concepts.	The study/composition has a structure that is limited with choreographic concepts used sporadically.	The study/composition has a structure that is unclear with choreographic concepts used sporadically and unintentionally.	The study or composition has no structure with no choreographic concepts used, or the choreographer did not create any choreography.
<b>Creating Standard 2 (B) Organize and Develop Artistic Ideas</b>	<b>DA.CR.2.HS2b.</b> <b>Choreograph a dance study that uses ideas and themes as motivation. Justify how the movement supports the artistic intent.</b>	The choreographer unmistakably communicates the intended ideas and themes.	The choreographer precisely communicates the intended ideas and themes.	The choreographer inconsistently communicates the intended ideas and themes.	The choreographer does not communicate any intended ideas or themes.	The choreographer did not create any choreography.

*Note: For the summative assessment, all indicators are to be scored on an individual basis. If the rubric is used for other dance studies throughout the year, the choreography components may be scored as a group score, but the performance standards need to be scored individually.*