



Office of Arts & Special Projects  
Paul L. King, Executive Director

### **New York City Department of Education Comprehensive Examination in Dance**

The new Code Deck codes dance courses in two ways, depending on whether the course counts towards arts credit or physical education credit.

**“Dance as arts” is coded as follows: A (for Arts)-D (for Dance)-(course title letter). So a dance-coded ballet course would read A-D-B.**

**“Dance as physical education” is coded P-D.**

The Comprehensive Examination in Dance is available to high school seniors who have taken a minimum of **6 credits of sequential “Arts-Dance” coded coursework** – equivalent to 3 units as defined by New York State. Students with six Dance credits who pass the exam will receive a ***Certificate of Advanced Achievement in the Arts: Dance, in recognition of advanced achievement and the completion of a 3-unit sequence of major study.***

Seniors who pass the exam and have accumulated **10 credits of sequential “Arts-Dance” coded coursework** – equivalent to 5 units as defined by New York State – will receive a ***Chancellor’s Endorsed Diploma in the Arts: Dance, in recognition of advanced achievement and the completion of a 5-unit sequence of major study in partial fulfillment of the Regents Diploma.*** This more advanced designation can be applied toward the Regents diploma requirements. Students who have passed a foreign language Regents need only 9 credits of A-D coded dance courses to be eligible for this designation.

In either case, the language may be placed on the student’s transcript.

**“Physical Education-Dance” credits (P-D code) do not count toward the credit requirements for these certificates. Courses must carry the “Arts-Dance” (A-D) code.**

One unit is defined as 180 minutes per week throughout the year. Courses bearing Dance credit may include leveled studio technique classes, improvisation/choreography classes, in-school performing groups, off-site supervised dance internships, and non-performing academic classes in dance history, anatomy/kinesiology, technical theater for dance, and dance industry preparation.

**NOTE:** Students who have taken a foreign language course are eligible for the Advanced Designation with 9 Dance credits. 10 Dance credits are required without foreign language. However, foreign language cannot replace the 6 credits in Dance as a minimum requirement.

## **The Comprehensive Examination in Dance is comprised of three sections:**

- 1. Performance On-Demand – 30 points total**
  - A. Movement Replication (15 points)
  - B. Compositional Problem-Solving (15 points)
  
- 2. Written Examination – 40 points total**
  - A. Multiple Choice (20 points)
  - B. Short Answer (10 points)
  - C. Essay (10 points)
  
- 3. Area of Specialization – 30 points total**
  - A. Student Exit Project (25 points)
  - B. Reflective Essay and Supporting Materials (5 points)

### **Timetable for Exam Administration 2010-11**

- January 14, 2011:** Deadline for schools to order Section 1 (Performance On-Demand) materials online (deadline has been extended). A link will be provided.  
NOTE: Schools ordering Section 1 are committing to participation in all three sections of the exam.
- January 28, 2011:** Section 1 (Performance On-Demand) administered at individual schools on **Friday, January 28, 2011** in the afternoon time slot at **1:15-4:15 pm**. Student Section 1 scores are reported to school test coordinator, who enters them on an excel spreadsheet provided by OASP, saves this record, and submits it via email to Joan Finkelstein, Director of Dance at [jfinkelstein2@schools.nyc.gov](mailto:jfinkelstein2@schools.nyc.gov). All paper materials are sent back to OASP via pre-paid messenger by Wednesday, Feb. 2, 2011.
- February 1, 2011:** Administration instructions and scoring templates/rubrics for Section 3 (Area of Specialization - Student Exit Project) are emailed to participating teachers. Scoring templates may be reproduced in the number needed at each school.
- May 6, 2011:** Deadline for schools to order Section 2 (Written Examination) materials online. A link will be provided.
- June Regents:** Administration of Section 2 (Written Examination) in one 3-hour sitting on a **date TBD during Regents Week**. Section 2 exam booklets and answer sheets (used and unused) are sent by pre-paid messenger directly to OASP for scoring.
- Ongoing 2010-11:** Section 3 (Area of Specialization) is **evaluated at individual schools** during the spring semester. Students' Section 3 scores are submitted via email to Joan Finkelstein on the excel spread sheet, and all score sheets are submitted to OASP along with the Written Examinations in June.

**Students' total score on the examination will be made available to schools at the end of Regents Week. Students who have passed with a score of 65 or better are eligible for the appropriate Certificate as described above, which will be sent directly to students at their homes by the Office of Arts and Special Projects. An event will be held in the summer celebrating the students who have received the Chancellor's Endorsed Diploma.**

## EXAMINATION CONTENT AND SCOPE

### 1. Performance On-Demand Section (30 points)

The Performance On-Demand Section is administered and evaluated by the student's own dance teacher, and a second dance teacher from the school or an outside evaluator brought in for this purpose. It consists of the following elements:

#### A: Replication of a Movement Combination (15 points)

Dance teachers at each school create the movement combination to be administered to their students, following the parameters below. Students are given the choice of learning **one** of the following types of **16-count** dance combinations. Schools may choose to offer any one, two or three of these choices depending on their curriculum focus.

- **A ballet grand allegro.** Must include traveling steps, a balance, an elevation, extensions, a turn
- **A modern dance combination.** Must include traveling steps, an elevation, a contraction or spiraling/twisting use of the torso, a fall, a turn
- **A West African or Afro-Caribbean dance combination.** Must include a variety of traditional steps involving polyrhythmic use of the torso, hips, arms, legs, and head

The movement combination is shown three times by the instructor. Students have the opportunity to practice their phrase for five (5) minutes. They perform it twice, in groups of two (2), and are scored by the two evaluators on the following criteria, scored from 5 (highest) to 1 (lowest):

- **Accuracy.** Ability to demonstrate the combination accurately – order of steps, timing, body shapes
- **Technique.** Level of technical performance of individual elements of the combination
- **Movement quality.** Degree of appropriate use of transitions, flow, dynamics, rhythm, musicality

#### B: Compositional Problem-Solving (15 points)

Students are given a creative task, as follows:

- Students create a 30-second movement phrase with a set of required dance elements (e.g., travel, elevate, make a shape, change levels, etc.). The required elements will change each year.
- Students must manipulate the phrase they have created. They are given a choice of ways in which the phrase can be manipulated (e.g., speed, dynamics, order of movements, use of space, etc.).
- The two phrases – original followed by variation – are combined into a one-minute study.

Students are presented with the task, and have the opportunity to ask for clarification. They have 20 minutes to work on the task. Students show their studies individually, and are asked to explain what they have created. The studies are scored by the two evaluators on the following criteria, scored from 5 (highest) to 1 (lowest):

- **Addresses Task.** Rigor in following the directions of the task
- **Solves Task with Inventiveness.** Inventiveness with which the task is approached
- **Explains Solution Clearly.** Understanding demonstrated by explanation of how task was addressed

These criteria are made explicit to the students when they are given the assignment.

## **2. Written On-Demand Section (40 points)**

This section includes:

- A. 50 multiple choice questions (40 count toward the score; 10 are field test questions)**
- B. Short answer, fill-in diagram, and one-paragraph responses (5 questions total)**
- C. An extended essay (500 words).**

The content covered includes the following areas of dance study:

### **Dance Making**

- Elements of dance:
  - Body (shapes and actions – both axial and locomotor)
  - Dynamics (effort or force; speed; attack; movement quality)
  - Space (levels, directions, pathways, planes)
  - Relationships (groupings, formations, musical relationships)
- Technical concepts:
  - Warm-up and cool-down (methods and reasons)
  - Turnout and parallel (difference, muscles required to execute, associated vocabulary)
  - Extension and flexion of limbs (muscle demands and use)
  - Turning (balance and spotting)
  - Use of the torso in whole body movement (contraction, release, sequential, twisting, bending, stretching, archaic, oppositional, fall and recovery, swings, suspensions, etc.)
  - Order of exercises, routines and behaviors in a dance class; reasons for these
- Improvisation and Choreography
  - Types and uses of improvisation
  - Choreographic form
    - Manipulating a movement phrase (students should be able to articulate various methods they have tried for developing movement motifs)
    - Choreographic devices and structures (students should have experience of these via practice and analysis)
- Performance/Production
  - Proscenium Stage Directions (students should be able to transfer this knowledge to a diagram when the location of the audience is clearly indicated)
  - Types of performance venues and their effect on dance creation, performance and perception
  - Tech roles (before, during and after a performance)

### **Dance Literacy**

- Dance Vocabulary and Terminology:
  - Terms used across all styles (see the Blueprint)
  - Style-specific vocabulary and terminology
    - Modern: commonly used terms across modern dance styles (e.g., contract, release, suspend, swing, fall, recover, lateral, hinge, triplet, etc.)
    - Tap and jazz: common terms (e.g., step-ball-change, isolations, shuffle, flap, etc.)
    - Ballet: basic set of French terms for foot and leg positions, port de bras, barre exercises and traveling steps
  - Choreography terms (e.g. – devices: unison, canon, counterpoint, repetition, accumulation, retrograde, call & response; structures: ABA, theme & variation, rondo, palindrome, suite)
- Styles and Genres, Major Works and Artists
  - Basic hallmarks of the major modern dance styles (Graham, Limon, Cunningham, Horton)
  - Major modern and ballet choreographers (e.g., Graham, Dunham, Cunningham, Limon, Balanchine, Robbins, Tudor, Ailey, Taylor, Mark Morris, Bill T. Jones, etc.)
  - Famous modern and ballet dancers and company directors (e.g., Arthur Mitchell, Judith Jamison, Rudolf Nureyev, Mikhail Baryshnikov, etc.)
  - Major tap artists (e.g., Savion Glover, Fred Astaire); rhythm tap vs. Broadway tap
  - Recognize some major works of choreography in ballet and modern dance (e.g., *Swan Lake*, *Nutcracker*, *Giselle*, etc.; *Lamentation*, *The Moor's Pavane*, *Revelations*, *Esplanade*, etc.)
  - Basic hallmarks of traditional cultural styles: East Indian, African, East Asian, Native American
  - Basic hallmarks and origins of Hip-Hop

## **Making Connections**

- **Dance History:**
  - Ballet: Origins in French and Italian courts; Russian story ballets; Balanchine Neo-Classical ballets; Tudor dramatic ballets; Robbins jazz ballets
  - Modern Dance: modern dance pioneers; at least one contemporary artist
  - Basic hallmarks of major aesthetic movements in dance (Expressionism; Neo-Classicism; Post-Modernism); place major artists accordingly
  - African-American contributions to modern dance (see *Free to Dance* video set)
  - Social Dances and their origins (Waltz, Swing, Salsa, Tango, Charleston, etc.)
  - Cultural origins of contemporary tap dance
  - Origins of one dance form that arose in response to distinct social conditions, such as Hip-Hop, Gum Boot Dance, Capoeira, Butoh, etc.
  
- **Dance History in Context:** Students should be prepared to: 1) discuss the stylistic hallmarks and the social/historical/cultural context of one cultural dance form, 2) describe the work, a major accomplishment, and legacy of one choreographer in social/historical/cultural context, 3) choose one period of history, identify major world events, and discuss the social and theatrical dances of the period.
  
- **Health and Well-Being: Anatomy and Kinesiology:**
  - Major bones and muscle groups used in dance
  - Major connective tissues and their function (ligaments and tendons)
  - Basic kinesiology terms such as adduction, abduction and rotation
  - Common dance injuries
  - Health conditions related to dancers' nutrition and self-care
  - Injury prevention and treatment

## **Community and Cultural Resources**

- **Community and Cultural Organizations**
  - Understand what at least one dance cultural organization does
  - Draw upon experience with a teaching artist when discussing dance
  - Refer to professional performances that student has seen
  
- **Use Dance Research Resources**
  - Identify what NYPLPA offers to dancers and dance researchers
  - Use web-based resources, books and videos in dance research

## **Careers and Lifelong Learning**

- **Dance and Dance-Related Careers**
  - Identify and describe various dance and dance-related careers involved with dance production
  - Identify and describe various other careers that support the dance field (presenter, physical therapist, nutritionist, critic, etc.)
  - Discuss why a particular career is important to the dance world

### **3. Area of Specialization (30 points)**

The Area of Specialization is tantamount to an artist's portfolio of work. It allows the student to show a project that embodies the student's best work and area of greatest interest and skill, honed over time. **Exit Projects will be scored by the student's dance teacher, and a second dance teacher from the school or an outside evaluator brought in for this purpose.**

**Two components will be judged:**

- **Exit Project (25 points)**
- **Reflective Essay and Supporting Materials (5 points)**

#### **A. Student Exit Project (25 points)**

The Exit Project will take different forms in different schools, depending on the curriculum. Students may present one of the following types of projects:

- **Performance.** A polished solo performance (2 minutes or longer) that they have worked on for performance quality: this is judged for performance only. It may be in any dance style or genre. It may be an original work choreographed by the student, or a piece of repertoire from another choreographer.
- **Choreography.** A piece of their own original choreography that they have revised and refined (2 minutes or longer). This is judged for choreography only. It may be a solo or a group piece in any style. The choreographer is not required to be in the piece.
- **Research.** An 8-10 page research paper on a dance topic of their choice. The paper must be in 12-point type, double-spaced, with a one inch margin on all sides, and must include an annotated bibliography in addition to the body of the paper.

Each school will determine the nature of its exit projects. Rubrics should reflect the criteria below, 5 (highest) to 1 (lowest).

**Performances are scored on:**

- **Dynamic Variation**
- **Musical/Rhythmic Sensitivity**
- **Fullness of Physicality, Commitment and Focus**
- **Technical Proficiency in the Genre Presented**
- **Expressiveness and Individual Style**

**Choreography is scored on:**

- **Clarity of Structure**
- **Originality**
- **Sustaining of Theme or Mood**
- **Development of Movement Material**
- **Effectiveness of Musical Choices**

**Research papers are scored on:**

- **Knowledge and Understanding of the Topic**
- **Development of Ideas** – the extent to which ideas are fleshed out
- **Organization of Ideas** – the sequence in which ideas are presented in the paper
- **Fluency with Dance Concepts, Vocabulary and Terminology** – familiarity with dance language
- **Variety of Sources** – how deeply and widely the student searched for information, evident in the content of the paper and in the bibliography

## **B: Reflective Essay and Supporting Materials (5 points)**

The 1 to 2-page reflective essay gives the student the opportunity to talk about his/her learning process while working on the exit project. Supporting materials may include such items as excerpts from the student's journal about the process of creating the project, photos or articles that relate to the exit project or may have inspired the student, drawings and sketches that the student generated in relation to the project, etc. The evaluating teacher will decide and document what these supporting materials must include.

The reflective essay should address the following questions:

- **Why did the student choose this project?**
- **How did the student go about working on the project? (describe the process)**
- **What insights about the dance field, dance performance, or the creative process resulted from working on the project?**
- **What insights about the student's own preferences, strengths and weaknesses resulted from working on this project?**

The essay and supporting materials will be scored by the student's teacher on the following criterion, from 5 (highest) to 1 (lowest):

- **Meaning and relevance – the extent to which the essay and materials reveal the student's self-awareness of his/her artistic process and learning style.**

The reflective essay and supporting materials address the following Blueprint components, appropriate to the student's project:

### **Dance Making**

- Respond, Reflect, Revise
  - Clearly describe their personal process of inventing and refining an original dance
  - Clearly describe their personal process of learning a dance and polishing the performance

### **Community and Cultural Resources**

- Use Dance Research Resources
  - Clearly describe their personal process in addressing a dance research project

### **Careers and Lifelong Learning**

- Set and Work Toward Goals
  - Identify personal preferences, strengths and weaknesses in dance
  - Place self in relation to the greater world of dance

**New York City Department of Education Comprehensive Dance Examination**

**Exam Weighting Table**

<b>SECTION</b>	<b>Maximum points</b>	<b>Score</b>	<b>Initials A</b>	<b>Initials B</b>
<b>1. Performance On-Demand (30 points)</b> A. Movement Replication	<b>15</b>		Dance Teacher	Second Dance Teacher or Outside Evaluator
B. Compositional problem-solving	<b>15</b>		Dance Teacher	Second Dance Teacher or Outside Evaluator
<b>2. Written Examination (40 points)</b> A. <u>Multiple Choice</u> : Technique, Dance Literacy, Cultural and Historical Connections, Anatomy/Kinesiology, Dance Career Roles	<b>20</b>		Central	Central
B. <u>Short Answer</u> : Choreography, Production Elements	<b>10</b>		Central	Central
C. <u>Essay</u> : Analysis and Interpretation	<b>10</b>		Central	Central
<b>3. Area of Specialization (30 points)</b> A. Student Exit Project: Performance, Choreography, or Research Paper	<b>25</b>		Dance Teacher	Second dance teacher or outside evaluator
B. Creative Process: Reflective Essay, Supporting Materials	<b>5</b>		Dance Teacher	Second dance teacher or outside evaluator
<b>Total</b>	<b>100</b>			

## Rubric for Performance On-Demand, Part A (Movement Replication)

- 5 = Excellent – meets the benchmark in all ways**  
**4 = Proficient – meets the benchmark in most ways**  
**3 = Fair – meets the benchmark in some ways**  
**2 = Needs Improvement – meets the benchmark in few ways**  
**1 = Poor – performs well below the benchmark**

### Total possible points: 15

<b>Criterion</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Accuracy</b> <i>Ability to demonstrate the combination accurately</i>	Performs all elements of the combination with correct order, facings, body shapes, and timing	Performs most elements of the combination with correct order, facings, body shapes, and timing	Performs many elements of the combination with correct order, facings, body shapes, and timing	Performs some elements of the combination with correct order, facings, body shapes, and timing	Performs few or no elements of the combination with correct order, facings, body shapes, and timing
<b>Technique</b> <i>Ability to perform individual elements of the combination</i>	Performs all individual elements at a high level of technical proficiency	Performs all of the elements competently	Performs many of the elements competently, but has trouble executing some elements	Performs few of the elements competently	Performs none of the elements competently
<b>Movement Quality</b> <i>Ability to perform the combination with appropriate movement quality and phrasing</i>	Performs with modulated energy, nuanced dynamics, sensitive rhythmic/musical phrasing, and smooth transitions	Performs with appropriate energy and dynamic variation, on the beat, with mostly smooth transitions	Performs with some breaks in energy, some dynamic variation, is sometimes off the beat, some transitions are rough	Performs with many breaks in energy, few dynamic variations, is often off the beat, many transitions are rough	Performs with low energy, no dynamic variation, is entirely off the beat, all transitions are rough

### **Sample Score Sheet: Performance Applications, Component A (15 points)**

<b>(Student name &amp; number):</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Accuracy</b>					
<b>Technique</b>					
<b>Movement Quality</b>					
<b>Total Score: _____</b>					

Rubric for Performance On-Demand, Part B  
(Compositional Problem-Solving)

- 5 = Excellent – meets the benchmark in all ways  
 4 = Proficient – meets the benchmark in most ways  
 3 = Fair – meets the benchmark in some ways  
 2 = Needs Improvement – meets the benchmark in few ways  
 1 = Poor – performs well below the benchmark

**Total possible points: 15**

Criterion	5	4	3	2	1
<b>Addresses Task</b>  <i>Ability to understand and follow the directions of the task</i>	Addresses all the directions of the task, fully utilizing each element	Addresses all the directions of the task adequately	Addresses most of the directions of the task, but fulfills them unevenly	Does not address one or more of the directions at all	Does not address any of the directions
<b>Solves Task Inventively</b>  <i>Ability to fulfill the task in an original and inventive manner</i>	Movement choices are inventive, and/or study is original and surprising	Movement choices include several inventive elements, and/or study has clear intent	Movement choices are mostly from class combinations, and/or study is uneven	Movement choices are all from class combinations, and study is generally unclear	Movement choices and study are entirely unclear
<b>Explains Solution Clearly</b>  <i>Ability to explain what they did to fulfill the task</i>	Student gives a detailed explanation of how they fulfilled the task, and explanation is apparent in the movement study	Student gives a basic explanation of how they fulfilled the task and explanation is apparent in the movement study	Student gives a basic explanation of how they fulfilled the task, but explanation is not entirely apparent in the movement study	Student's explanation is unclear, and the explanation is not apparent in the movement study	Student cannot explain how they fulfilled the task, or misunderstood the task entirely

**Sample Score Sheet: Performance Applications, Component B (15 points)**

(Student name & number)	5	4	3	2	1
Addresses Task					
Solves Task with Inventiveness					
Explains Solution Clearly					
<b>Total Score: _____</b>					

## Rubric for Performance Exit Project

Total possible points: 25

- 5 = Excellent – meets the benchmark in all ways  
 4 = Proficient – meets the benchmark in most ways  
 3 = Fair – meets the benchmark in some ways  
 2 = Needs Improvement – meets the benchmark in few ways  
 1 = Poor – performs well below the benchmark  
 0 = N/A – does not submit a project

Criterion	5	4	3	2	1
<b>Dynamic Variation</b>	Performs with subtle and surprising variations of dynamic energy and attack	Performs with appropriate variations of dynamic energy and attack	Performs with some variations of dynamic energy	Performs with few variations of dynamic energy	Performs all movements with the same dynamic energy
<b>Musical/Rhythmic Sensitivity</b>	Movement has a sophisticated relationship with the sound, e.g. shaped dynamic phrasing, accents, deliberate opposition or independence	Movement is responsive to the rhythms, phrasing, dynamics and melodic lines of the sound score	Movement is bluntly reflect the basic rhythmic and melodic elements of the sound score	Movement is related to the sound score intermittently or in a superficial way	Movement is entirely unrelated to the sound score
<b>Fullness of Physicality, Commitment and Focus</b>	Performs with extraordinary energy and physical commitment; arresting focus; smooth transitions; finely articulated use of the body	Performs with consistent energy; commitment; clear focus; awareness of the full body	Performs with moderate energy and commitment; wavering focus; some parts of the body are unengaged	Performs with intermittent energy and commitment; uninformed focus; many parts of the body are unengaged	Performs with very low energy; no commitment; looks down, blank, or keeps checking audience; body is extremely weak
<b>Technical Proficiency in the Genre Presented</b> <i>(flexibility, turnout, skills elements, coordination, line, extension, stylistic elements, etc.)</i>	Shows a highly developed level of technical proficiency in the genre	Shows solid technical proficiency in the genre	Shows several basic flaws in the technique of the genre	Shows many basic flaws in the technique of the genre	Performs without any technical elements
<b>Expressiveness and Individual Style</b>	Performs with confidence and a well-defined individual style; expressive intent is clear to the viewer throughout	Performs with confidence; expressive intent is clear to the viewer at most times	Performs with an intermittent sense of confidence and presence; at times loses track of the expressive intent	Performs with some hesitancy; expressive intent is unclear	Performs as if it were a classroom exercise, with no apparent intent or expressive quality

**Sample Score Sheet: Performance Exit Project (25 points)**

<b>(Student's name and number)</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Dynamic Variation</b>					
<b>Musical/Rhythmic Sensitivity</b>					
<b>Fullness of Physicality, Commitment and Focus</b>					
<b>Technique in the Genre</b>					
<b>Expressiveness and Individual Style</b>					
<b>Total Score:</b>  _____					

## Rubric for Choreography Exit Project

Total possible points: 25

**5 = Excellent – meets the benchmark in all ways**

**4 = Proficient – meets the benchmark in most ways**

**3 = Fair – meets the benchmark in some ways**

**2 = Needs Improvement – meets the benchmark in few ways**

**1 = Poor – performs well below the benchmark**

**0 = N/A – does not submit a project**

<b>Criterion</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Clarity of Structure</b>	Structure of the piece is both complex and well-defined, holding the piece together unobtrusively	Structure of the piece is well-defined and clear to the viewer	Structure of the piece is somewhat clear, with some sections that seem out of place	Structure of the piece is unclear in many places	Piece has no discernible structure
<b>Originality</b> <i>Inventiveness of Movement Choices, Idea, or Treatment of Idea</i>	Movement choices, thematic idea, and treatment of the idea are original and inventive	Many of the movement choices are inventive, and the thematic idea is inventively treated	Some movement choices are inventive while others are taken from class work, and the thematic idea is treated with some inventiveness	Most of the movement choices are taken from class work, and the thematic idea is unclear or uninventive	All the movement is taken directly from class work, and the thematic idea is absent or clichéd
<b>Sustaining of Theme or Mood</b>	A theme or mood, or choreographic idea is sustained throughout the piece and/or shifts within the piece in a persuasive way	A theme, mood or choreographic idea is sustained throughout the piece	The theme, mood or choreographic idea is clear but is unevenly sustained in the piece	The theme, mood or choreographic idea is unclear and/or unevenly sustained	There is no discernible theme, mood or choreographic idea
<b>Development of Movement Material</b>	Develops, movement motifs using a wide range of choreographic devices, or using one device with depth and effectiveness	Develop movement motifs using several devices	Develops movement motifs using one or two choreographic devices	Develops movement motifs using one choreographic device, but superficially or unclearly	Does not develop the movement motifs; movements are unconnected and undeveloped
<b>Effectiveness of Musical Choices</b>	Chosen music or sound is unusual and creates a highly effective counterpoint to the dance	Chosen music or sound is appropriate and supports the dance	Chosen music or sound somewhat supports the dance	Chosen music or sound does nothing to support the intent of the dance	Chosen music or sound actively works against the effectiveness of the dance

**Sample Score Sheet: Choreography Exit Project (25 points)**

<b>(Student's name and number)</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Clarity of Structure</b>					
<b>Originality</b>					
<b>Sustaining of Theme or Mood</b>					
<b>Development of Movement Material</b>					
<b>Effectiveness of Musical Choices</b>					
<b>Total Score:</b>  _____					

## Rubric for Research Paper Exit Project

Total possible points: 25

- 5 = Excellent – meets the benchmark in all ways  
 4 = Proficient – meets the benchmark in most ways  
 3 = Fair – meets the benchmark in some ways  
 2 = Needs Improvement – meets the benchmark in few ways  
 1 = Poor – performs well below the benchmark  
 0 = N/A – does not submit a project

Criterion	5	4	3	2	1
<b>Knowledge and Understanding of the Topic</b>  <i>The extent of detail and depth</i>	Paper is supported by numerous detailed examples and shows extraordinary understanding of the topic	Paper is supported by examples and shows good understanding of the topic	Paper is supported by some examples and shows basic understanding of the topic	Paper is supported by few examples and shows superficial understanding of the topic	Paper is unsupported by any examples and shows little understanding of the topic
<b>Development of Ideas</b>  <i>The extent to which ideas are fleshed out</i>	All ideas are developed in depth and inferences are drawn	Most ideas are developed adequately	Some ideas are developed	Few ideas are developed	Ideas are stated but none are developed
<b>Organization of Ideas</b>  <i>The sequence in which ideas are presented</i>	Paper has a clear thesis paragraph, introduces ideas that build upon each other to illuminate and develop the topic, and an insightful conclusion	Paper has a clear thesis paragraph, introduces ideas that develop the topic, and a solid conclusion	Paper has a somewhat unclear thesis paragraph, introduces ideas that sometimes relate to each other or the topic, and a conclusion	Paper has an unclear introduction, introduces ideas that seldom relate to each other or the topic, and a weak conclusion	Paper has no thesis paragraph, introduces few unrelated ideas, and no conclusion
<b>Fluency with Dance Concepts, Vocabulary and Terminology</b>  <i>Familiarity with dance language</i>	Paper always uses appropriate dance terminology and shows deep understanding of dance concepts	Paper usually uses appropriate dance terminology and shows good understanding of dance concepts	Paper sometimes uses dance terminology, but not always appropriately, and shows basic understanding of dance concepts	Paper seldom uses dance terminology, often inappropriately, and shows some misunderstandings of dance concepts	Paper uses no dance terminology, or misuses terms, and shows little understanding of dance concepts
<b>Variety of Sources</b>  <i>How deeply and widely the student researched</i>	Student includes an extensive bibliography of books, articles, websites, and consulted videos <u>and</u> primary sources (e.g., dance artists, experts, live performances)	Student includes a solid bibliography of books, articles and websites, and consulted videos <u>or</u> primary sources	Student includes a moderate bibliography of books, articles and websites, but has not looked beyond this	Student includes a slim bibliography of books and websites, and has not looked beyond this	Student has only used websites for research

**Sample Score Sheet: Choreography Exit Project (25 points)**

<b>(Student's name and number)</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Knowledge and Understanding of the Topic</b>					
<b>Development of Ideas</b>					
<b>Organization of Ideas</b>					
<b>Fluency with Dance Concepts, Vocabulary and Terminology</b>					
<b>Variety of Sources</b>					
<b>Total Score:</b>  _____					

## Rubric for Reflective Essay and Supporting Materials

Total possible points: 5

- 5 = Excellent – meets the benchmark in all ways  
 4 = Proficient – meets the benchmark in most ways  
 3 = Fair – meets the benchmark in some ways  
 2 = Needs Improvement – meets the benchmark in few ways  
 1 = Poor – performs well below the benchmark  
 0 = N/A – does not submit a project

Criterion	5	4	3	2	1
<b>Meaning and relevance</b>	Reflective essay addresses all questions with perceptive insight, all supporting materials are both relevant and illuminating	Reflective essay addresses all questions, all supporting materials are relevant	Reflective essay addresses some questions, some supporting materials are relevant	Reflective essay partially addresses some questions, supporting materials are not relevant	Reflective essay is cursory, does not address questions, no supporting materials

### Sample Score Sheet: Reflective Essay and Supporting Materials

(Student's name and number)	5	4	3	2	1
<b>Meaning and Relevance</b>					
<b>Total Score:</b> <hr/>					