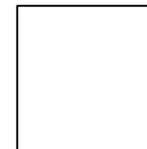


## Dance Auditions Rubric - Savannah Arts Academy

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

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



DANCE TECHNIQUE (Maximum 55 points)							
	5 points	4 points	3 points	2 points	1 point	Points Earned	Points Available
<b>Use of Turn-out</b>	Accesses rotation from the hip joint, uses full rotation on both standing and gesture leg, maintains rotation in stillness, body positions and in motion	Accesses rotation from the hip joint, uses full rotation in either standing leg or gesture leg, mostly maintains rotation in stillness, body positions and in motion	Use of rotation from the hip joint, ability to use full rotation on standing or gesture leg, ability to maintain rotation in stillness, body positions and in motion is inconsistent	Little evidence of accessing rotation from the hip joint, unable to use full rotation on standing or gesture leg, unable to maintain rotation in stillness, body positions and in motion	No evidence of accessing rotation from the hip joint		5
<b>Use of Plié</b>	Correct alignment during plié (knees over toes, heels down in demi, etc . . .), uses full range of motion, plié is functional in preparing for and landing from movements	Correct alignment during plié (knees over toes, heels down in demi, etc . . .), <b>mostly</b> uses full range of motion, plié is functional in preparing for <b>or</b> landing from movements	Deviation from proper alignment during plié, mostly uses full range of motion, functional of plié in preparing for or landing from movements in inconsistent	Little evidence of proper alignment during plié, unable to uses full range of motion, plié lacks functionality in preparing for or landing from movements	No evidence of proper alignment, full range of motion or functionality in plié		5
<b>Use of Feet</b>	Clear articulation of the feet (toe, ball, heel & heel, ball, toe), feet push through the floor, feet and ankles are stretched in movements and positions without sickling	Feet push through the floor for functionality, feet and ankles are stretched in movements and positions without sickling most of the time	Lacking one or more qualities of proper use of feet technique, but student does have a basic concept of proper techniques.	Feet do not push through the floor, feet are not always stretched from the ankle, some sickling	No attention to functionality of the feet or stretch from the ankle, mostly sickled		5
<b>Flexibility</b>	Student is able to achieve full split right, left and center. Student is able to use flexibility in extensions	80% achievement of proper flexibility	60% achievement of proper flexibility	40% achievement of proper flexibility	20% achievement of proper flexibility		5
<b>Strength</b>	Student possesses the strength to hold positions, extensions and balances	80% achievement of proper strength	60% achievement of proper strength	40% achievement of proper strength	20% achievement of proper strength		5
<b>Musicality</b>	Ability to move accurately within the musical phrase – also known as “filling the music”	Ability to perform movements correlating to the musical phrase, some errors in phrasing	Difficulty utilizing musical phrasing during movement sequences	Little evidence of correct use or understanding of musical phrasing	Lacks awareness of the connection of movement phrase to musical phrase		5
<b>Rhythm</b>	Ability to accurately reproduce the correct rhythm in movement sequence – also known as “being on the beat” or “on the counts”	Ability to perform movements correlating to the beat or rhythm some errors in replication of rhythm	Deviation from correct rhythm	Little evidence of ability to move to the correct beat or rhythm	Lacks awareness of beat and rhythm		5

<b>Execution of Jumps</b>	Appropriate plié for take-off and landing including heels down, clear articulation of the feet, proper body placement during the jump	Minor deviation from appropriate plié for take-off and landing <b>or</b> clear articulation of the feet <b>or</b> proper body placement during the jump	Lacking one or more qualities of proper jump technique, but student does have a basic concept of proper jump technique	Difficulty with most elements of jump technique	Lacks awareness of take-off, landing and placement of the body for jumps		5
<b>Execution of Turns</b>	Clear preparation and landing position of turn, proper placement of feet, legs and arms during desired turn, clean spot while executing turn	Minor deviation from clear preparation and landing position of turn, <b>or</b> proper placement of feet, legs and arms during desired turn, <b>or</b> clean spot while executing turn	Lacking one or more qualities of proper turn technique, but student does have a basic concept of proper turn technique	Difficulty with most elements of turn technique	Lacks awareness of preparation, landing, placement of the body, and spotting for turns		5
<b>Alignment</b>	Clear alignment through the upper and lower body in stillness and in motion including, neutral pelvis, neutral spine, neutral ribcage, and scapula pulled down and back	Occasional deviation from proper alignment in stillness and in motion	Lacks ability to maintain alignment in either stillness <b>or</b> in motion	Inability to maintain proper alignment through stillness <b>and</b> in motion	Lacks awareness of proper alignment in stillness or in motion		5
<b>Reproduce Material</b>	Ability to quickly process movement information and accurately reproduce movement sequences	Ability to process movement information and adequately reproduce movement sequence with occasional misconception of movement vocabulary	Difficulty processing movement information and frequent misconception of movement vocabulary	Limited ability to process movement information and with mistaken reproduction of movement vocabulary	Inability to process movement information and mistaken reproduction of movement sequences or total omission of sections		5

**BALLET PRESENTATION (Maximum 10 points)**

	<b>5 points</b>	<b>4 points</b>	<b>3 points</b>	<b>2 points</b>	<b>1 point</b>	<b>Points Earned</b>	<b>Points Available</b>
<b>Coordination/ Port de Bras</b>	Well-developed ability to perform synchronized tasks and proper execution of ballet port de bras	Occasional dysfunction in ability to perform synchronized tasks and proper execution of ballet ported bras	Difficulty in coordinating synchronized tasks or execution of proper ballet port de bras	Limited kinesthetic awareness and knowledge of proper ballet port de bras	Lacking kinesthetic awareness and knowledge of proper ballet port de bras is not evident		5
<b>Use of Space/ Spatial Awareness</b>	Understanding and integration of near, middle and far reach space and sophisticated sensitivity to group interactions in space	Moderate understanding and integration of personal kinesphere and occasional deviation from choral movement and	Difficulty utilizing all areas of personal kinesphere and difficulty maintaining spatial relationships	Vague idea of personal kinesphere and action space zones and inaccurate perception of spatial relationships	No evidence of understanding of personal kinesphere or spatial relationships		5

**MODERN PRESENTATION (Maximum 10 points)**

	<b>5 points</b>	<b>4 points</b>	<b>3 points</b>	<b>2 points</b>	<b>1 point</b>	<b>Points Earned</b>	<b>Points Available</b>
<b>Core Connectivity</b>	Developed use of core in movement to mobilize and stabilize the body	Clear use of core in most movement	Understanding of core use but inconsistent execution	Lacks ability to use core as a functional part of movement	No evidence of understanding of core connectivity		5

<b>Use of Weight</b>	Ability to efficiently shift weight and release weight into the floor as a function of movement execution	Mostly effective display of weight distribution and sense of being grounded	Inconsistent use of weight distribution and sense of being grounded	Little accuracy in how to properly shift weight and use the floor as a function of movement execution	No understanding of physical weight centering		5
<b>SOLO PRESENTATION (Maximum 25 points)</b>							
	<b>9-10 points</b>	<b>7-8 points</b>	<b>5-6 points</b>	<b>3-4 points</b>	<b>1-2 points</b>	<b>Points Earned</b>	<b>Points Available</b>
<b>Movement Quality (style, artistry)</b>	Ability to use a wide array of physical effort actions	Fundamentally sound ability to move with different energies	Basic knowledge of stylization of movement	Difficulty executing a variety of effort actions	No evidence of understanding the quality of movement necessary		10
<b>Performance Quality</b>	Ability to express emotional context in movement and ability to control and maintain proper focus and presentation	Ability to express emotional context in movement and control and maintain proper focus and presentation most of the time	Ability to express emotional context in movement some of the time	Insufficient demonstration of qualitative range in movement	No evidence of understanding of performance possibilities		10
	<b>5 points</b>	<b>4 points</b>	<b>3 points</b>	<b>2 points</b>	<b>1 point</b>	<b>Points Earned</b>	<b>Points Available</b>
<b>Technical Proficiency</b>	Ability to accurately execute technique fundamentals during performance	Frequently demonstrates accuracy in technique fundamentals during performance	Inconsistent accuracy executing technique during performance	Mistaken perception of technique fundamentals during performance	No understanding of technique fundamentals during performance		5

TOTAL \_\_\_\_\_ / 100