## PART 4-SELF-EVALUATION AND REFLECTION

Today you will evaluate your final dance performance by watching the recorded public performance using the Teacher Scoring Rubric—Dance Performance Rubric on pages 3-4 of your Student Booklet. Use it to assess your ability to maintain performance dynamics in regard to space, time, and energy.

On your rubric, please mark or indicate your level of performance in each dimension.
When you have finished evaluating your final performance, complete the Reflection Worksheet on pages 5-6. Use your three self-evaluations to reflect upon your growth and areas for future improvement in dance performance.

You will have the rest of the class period to finish your work.
TEACHER SCORING RUBRIC—DANCE PERFORMANCE

| Dimension | 1 | 2 | 3 | 4 |
| :--- | :--- | :--- | :--- | :--- |
| Accuracy of <br> technical skill <br> and concept | Skills are not <br> performed <br> correctly and <br> safely. <br> Understanding of <br> appropriate <br> concepts, <br> initiation, and <br> movement <br> awareness is not <br> made evident. | Few skills are <br> performed <br> correctly and <br> safely. A limited <br> understanding of <br> appropriate <br> concepts, <br> initiation, and <br> movement <br> awareness is <br> presented. | Some aspects of <br> skills are <br> performed <br> correctly and <br> safely. Some of the <br> appropriate <br> concepts, <br> initiation, and <br> movement <br> awareness and <br> understanding are <br> presented. | Skills are <br> performed <br> correctly and <br> safely. The <br> appropriate <br> concepts, <br> initiation, and <br> movement <br> awareness and <br> understanding <br> are presented. |
| Alignment <br> Body placement <br> in space and <br> moving through <br> space | Not able to <br> maintain proper <br> aspects of <br> alignment and <br> body placement <br> in space or while <br> moving through <br> space. | Not always able to <br> maintain proper <br> aspects of <br> alignment and <br> body placement. <br> Not always <br> demonstrated in <br> space and through <br> space. | maintain able to <br> aspects of <br> alignment and <br> body placement <br> demonstrated not <br> only in space but <br> also while moving <br> through space. | Able to maintain <br> proper aspects of <br> alignment and <br> body placement <br> demonstrated <br> not only in space <br> but also while <br> moving through <br> space. |
| Transitions | Smooth and <br> efficient <br> transitions are <br> not presented <br> between <br> movements. | Transitions <br> between <br> movements are <br> somewhat smooth <br> and efficient but <br> need practice. | Transitions <br> between <br> movements are <br> mostly smooth <br> and efficient. | Transitions <br> between <br> movements are <br> consistently <br> smooth and <br> efficient. |


| Musicality Rhythm and syncopation, phrasing | Musicality and understanding of rhythm awareness are not demonstrated throughout performance. | Very little musicality and understanding of rhythm awareness are demonstrated throughout performance. | Some movement is performed demonstrating an ability to feel and present the rhythm and musicality to the phrase. | Movement is performed demonstrating an ability to feel and present the rhythm and musicality to the phrase. |
| :---: | :---: | :---: | :---: | :---: |
| Use of Space Directions, line, spatial clarity in motion | There is little awareness of how the body and limbs can use the space around them. <br> Performance does not demonstrate awareness of self and others in space while performing. | Awareness of space through entire body and limbs is not always connected. More awareness of self and others in space is needed throughout performance. | Awareness of space is often developed through body and limbs. <br> Spatial awareness of self and others is usually evident in performance. | Awareness of space is developed through body and limbs. Spatial awareness of self and others is evident in performance. |
| Dynamics of Movement Quality of attack | Ability to present movement that demonstrates use of texture, attack, flow, and effort throughout performance is not present. | Has limited ability to present movement that demonstrates use of texture, attack, flow, and effort throughout performance. | Demonstrates quality of movement understanding, and demonstrates some aspects of texture, attack, flow, and effort throughout performance. | Demonstrates quality of movement understanding, and demonstrates texture, attack, flow, and effort throughout performance. |
| Learning and Understanding physically projected throughout dance | Emotion, expression, and intent of movement is not demonstrated and projected throughout the performance. | Emotion, expression, and intent of movement are rarely demonstrated and projected throughout the performance. | Emotion, expression, and intent of movement are somewhat demonstrated and projected throughout the performance. | Emotion, expression, and intent of movement is demonstrated and projected throughout the performance. |

## REFLECTION WORKSHEET

1. Analyze and describe your physical commitment and technical accuracy in each performance. Identify strengths and weaknesses and use examples.
2. Analyze and describe your emotional commitment to the theme or intent of the choreography. How did you use physical expression to convey the meaning? Identify strengths, areas of growth, and targets for future improvements.
3. Identify one performance standard (use the rubric for ideas) that you clearly demonstrated improvement within the three performances. Using specific examples, explain your growth in this area.
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TEACHER SCORING RUBRIC-STUDENT SELF-REFLECTION

| Dimensions | $\mathbf{1}$ | $\mathbf{2}$ | $\mathbf{3}$ | $\mathbf{4}$ |
| :--- | :--- | :--- | :--- | :--- |
| Technique <br>  <br> Weaknesses | Articulated no <br> technical <br> strengths and <br> weaknesses. | Minimally <br> articulated <br> technical <br> strengths and <br> weaknesses. | Moderately <br> articulated <br> technical <br> strengths and <br> weaknesses. | Substantially <br> articulated <br> technical <br> strengths and <br> weaknesses. |
| Personal <br> Expression | Articulated no <br> self-reflection of <br> personal <br> expression <br> during <br> performance. | Minimally <br> articulated self- <br> reflection of <br> personal <br> expression <br> during <br> performance. | Moderately <br> articulated self- <br> reflection of <br> personal <br> expression <br> during <br> performance. | Substantially <br> articulated self- <br> reflection of <br> personal <br> expression during <br> performance. |
| Personal <br> Improvement | Described areas <br> of growth with no <br> detail. | Described areas <br> of growth in <br> minimal detail. | Described areas <br> of growth in <br> moderate detail. | Described areas <br> of growth in <br> specific detail. |

