

Performance	Exemplary	Accomplished	Developing	Beginning
Preparation	Content is memorized and is delivered without noticeable errors. Dancer achieves all major landmarks and shows strong evidence of applying distinct aesthetics.	Content is memorized and is delivered with few noticeable errors. Dancer achieves most major landmarks and shows strong evidence of applying distinct aesthetics.	Content is memorized and is delivered with some noticeable errors. Dancer achieves many major landmarks and shows some evidence of applying distinct aesthetics.	Content is memorized and is delivered with many noticeable errors. Dancer achieves some major landmarks and replicates the material as demonstrated.
Physicality	Dancer consistently demonstrates optimal: <ul style="list-style-type: none"> • Alignment • Flexibility • Rotation • Strength • Stamina relative to their observed capacity.	Dancer frequently demonstrates optimal: <ul style="list-style-type: none"> • Alignment • Flexibility • Rotation • Strength • Stamina relative to their observed capacity.	Dancer occasionally demonstrates optimal: <ul style="list-style-type: none"> • Alignment • Flexibility • Rotation • Strength • Stamina relative to their observed capacity.	Dancer does not yet demonstrate optimal: <ul style="list-style-type: none"> • Alignment • Flexibility • Rotation • Strength • Stamina relative to their observed capacity.
Mechanics	Movements are consistently coordinated. Weight transfers are consistently well timed and measured. Dancer consistently shows spatial clarity.	Movements are frequently coordinated Weight transfers are frequently well timed and measured. Dancer frequently shows spatial clarity.	Movements are occasionally coordinated. Weight transfers are occasionally well timed and measured. Dancer occasionally shows spatial clarity.	Movements are coordinated when performed in isolation. Weight transfers are indicated but require more to be fully realized. Dancer shows spatial clarity when moving at a slower tempo than specified.
Dynamics	Dancer consistently demonstrates optimal manipulation of: <ul style="list-style-type: none"> • Breath • Effort • Rhythmic impulse • Momentum/gravity • Projected energy relative to their observed capacity.	Dancer frequently demonstrates optimal manipulation of: <ul style="list-style-type: none"> • Breath • Effort • Rhythmic impulse • Momentum/gravity • Projected energy relative to their observed capacity.	Dancer occasionally demonstrates optimal manipulation of: <ul style="list-style-type: none"> • Breath • Effort • Rhythmic impulse • Momentum/gravity • Projected energy relative to their observed capacity.	Dancer does not yet demonstrate optimal: <ul style="list-style-type: none"> • Breath • Effort • Rhythmic impulse • Momentum/gravity • Projected energy relative to their observed capacity.
Artistry	Dancer consistently demonstrates presence through manipulation of: <ul style="list-style-type: none"> • Intention • Focus • Expression • Musicality/phrasing Risks are consistently taken. Accidents are disguised.	Dancer frequently demonstrates presence through manipulation of: <ul style="list-style-type: none"> • Intention • Focus • Expression • Musicality/phrasing Risks are frequently taken. Accidents are subtle.	Dancer occasionally demonstrates presence through manipulation of: <ul style="list-style-type: none"> • Intention • Focus • Expression • Musicality/phrasing Risks are occasionally taken. Accidents are visible, quickly resolved.	Dancer does not outwardly express: <ul style="list-style-type: none"> • Intention • Focus • Expression • Musicality/phrasing Risk-taking is not observed. Accidents distract beyond recovery.
Comments:				