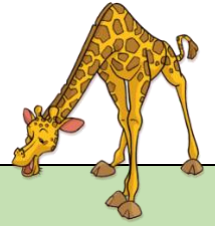Name: _____

Blended Movement Style Solo Rubric – 5th Period

| Criteria | *Distinguished* 4pts "Yes" | *Proficient* 3pts "Yes, but…" | *Approaching* 2pts "No, but…" | *Developing* 1pt "No" |
|---|---|---|---|---|
| **Artistic Intent** | **All** choreography is **true to the artistic intent**. Choreography **coveys meaning** and **features the essence** of the traditional movement practice. For example, if you are being a giraffe you should use tall posture and movements. | Choreography is **true to the artistic intent**. Choreography **coveys meaning** and **features the essence** of the traditional movement practice, but there are **some unrelated moments**. For example, if you are being a giraffe you use tall posture and movements sometimes. | **Most** choreography is true to the artistic intent. Choreography **attempts** to covey meaning but the essence of the traditional movement practice is **hard to discern** at times as a result of **unrelated moments**. For example, if you are being a giraffe you use tall posture a few times. | The choreography **does not seem connected** to the artistic intent. Choreography **attempts to covey** meaning but the essence of the traditional movement practice is **hard to discern** as a result of **many unrelated moments**. For example, if you are being a giraffe you use tall posture once or twice. |
| **Movement Motif Communicates Artistic Intent** | A movement motif is **highlighted** to portray artistic intent and is **easily identifiable.** The motif **reoccurs** in the choreography at least three times and is **manipulated using the learned choreographic devices.** | A movement motif is **identifiable** and portrays the artistic intent. The motif **reoccurs** in the choreography at least three times, **manipulated motifs are hard to identify** | A movement motif is **hard to identify** but portrays the artistic intent. While it **reoccurs** in the choreography at least three times, manipulated motifs are **almost the same as the original**. | A movement motif is **hard to identify** and does not portray the artistic intent, while it may **reoccur** in the choreography at least three times, manipulated motifs **do not embody or communicate the same essence** as the original. |
| **Contrast and Interest in Choreography** | Choreography blends multiple movement styles/vocabularies. Contrasting qualities are **shown throughout** to enhance the artistic intent using level, accents, effort, and spatial changes. Manipulated motifs and choreographic choices are **unexpected** and **"wow" the audience.** | Choreography blends multiple movement styles/vocabularies. Contrasting qualities are **shown at times** using level, accents, effort, and spatial changes. Manipulated motifs and choreographic choices are **unexpected** and **surprise the audience at times**. | Choreography blends multiple movement styles/vocabularies. Contrasting qualities are **shown rarely**, with few changes in level, accents, effort, and spatial relationship. Manipulated motifs and choreographic choices are **expected**. | Choreography blends multiple movement styles/vocabularies. Contrasting qualities **are not shown**; the dance **"flat lines."** Manipulated motifs and choreographic choices are **expected**. |
| **Choreography Flows Well** | **Design and performance** of choreography **flows from one movement to the next**. Transitions are choreographed **intentionally**. Movements are **connected and consistent** with the theme/artistic intent. | **Design of choreography flows** from one movement to the next. Transitions are choreographed **intentionally**. Movements are **connected and consistent** with the theme/artistic intent, but **the performance is choppy**. | **Design and performance** of choreography has **awkward or unintentional pauses**. Transitions are choreographed but are **not connected and consistent** with the theme/artistic intent. | **Design and performance of choreography does not flow** from one movement to the next. Transitions are **not choreographed** in the piece and many **movements are not** connected and consistent with the theme/artistic intent. |
| **The dance is performed with emotion** | The dance is performed with **emotion in the face** and **energy in the body** (even the fingertips!) that **matches the choreographic intent**. | **Some moments** of the dance are performed with emotion in the face and energy in the body that matches the choreographic intent. | The dance is performed with emotion in the face and energy in the body that **does not match the choreographic intent**. | The dance is performed **without emotion** in the face **or observable energy** in the body. |