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