**High School Requirements**

**All High School Students MUST assess in one art area but are free to choose an option to assess in two areas.**

**ALL Digital Communication and Visual Arts portfolios must be picked up from Cab Calloway between Janaury 29th to February 2nd.**

**IMPORTANT NOTE ABOUT ASSESSMENTS**: **If your student is assessing for the Charter School of Wilmington and Cab Calloway, please schedule your student’s testing for Charter School of Wilmington on December 9, 2017 to avoid any conflicts.**

**Digital Communication Arts**

**The following bullets are highlights of the portfolio, the link to the portfolio is located below this list. All students are required to participate in an assessment of their choice located on the bottom of this page (Creative Writing, Graphic Design, and A Photo Manipulation) in addition to the Portfolio requirement on their assessment date and time.**

For a successful completion of the HS Digital Communication Arts Assessment you will need to do the following:

* A Portfolio containing the necessary elements
* An assessment activity of your choice on the day of your scheduled assessment

#### The Portfolio Requirements (Submitted the day of your assessment) should contain the following:

* A traditional or digital portfolio that includes 3 of the main "Sections": The work submitted should be finely polished and include descriptions of every component used to make the piece.
* There are 3 main sections of the portfolio that you will turn in to Mr. Greider on the date of assessment. The “Artist Statement,” “2 Finely Polished Pieces” showing what you are proud of, and 3 of the 4 different “Samples of work.” You may include a letter of recommendation from a current teacher.

### Portfolio Sections are listed below:

* An Artist statement Section
  + Provide a written statement about why you want to be a Digital Communication Arts major here at Cab.
* Finely Polished pieces Section. A showcase of work. **(Choose 2 of the 6 categories)**
  + 6 photographs showing various different areas of study
  + A piece of graphic design either an advertisement or logo
  + 1 photocomposition should be made from 3 different pictures with those pictures also displayed in the portfolio
  + At least a 2 page screenplay or fictional/non-fictional story
  + A website, not from a template builder
  + A 1 minute or longer edited video (edits include different shots)
  + A 3d Object (Submitted as a digital file or a physical object)
* Work samples Section from 3 of the following categories. **(Choose 3 of the 4 categories)** The sample of work should be labeled as finished pieces. These can be a variety of skills and are not weighted as much as the finely polished pieces.
  + 3 Photographs (1 category)
  + 2 poems
  + A short story that is at most a page in length
  + 1 heavily edited photo (Edited in some photo application)

**See link to the Rubric that you will be scored against:**[HS DIGITAL COMM ARTS PORTFOLIO RUBRIC 2017-2018](http://www.cabcallowayschool.org/wp-content/uploads/2016/07/HS-DIGITAL-COMM-ARTS-PORTFOLIO-2017-2018.pdf)

**ALL digital communication arts portfolios must be picked up from Cab Calloway between the dates of January 29th to February 2nd.**

If you are submitting a digital portfolio as a flash drive look for it to be in an envelope with your name on it when you pick it up.

### Day of Assessment Information and Rubrics

Be prepared to participate in an assessment activity as it pertains to your specific concentration on your assessment date and time. There are 3 different assessment activities. Two assessments require knowledge of free software called "[Gimp](https://www.gimp.org/)" which is compatible with Mac's and Window's machines. You can also assess the two assessments with a paid program called Adobe Illustrator and/or Adobe Photoshop. However, these are not required. You may also have a choice to assess in Creative writing which requires knowledge of a word processor like Google Docs or Microsoft Word.

**EMAIL: william.greider@redclay.k12.de.us**

**Dance**

* Dance students assessing in dance must bring their music on either a CD or tape and

come prepared in proper dance attire (No street clothes or costumes).

* Assessment of students into the high school dance program will include

o A 1 1/2 to 2 minute classical ballet piece

o A 1 1/2 to 2 minute jazz or modern piece

o A short lesson, during which you will follow instructions by the instructor.

**EMAIL: allyson.cohen@redclay.k12.de.us**

**NOTE:**  A mandatory dance session will be April 25, 2018 from 3:00 to 4:30 PM for students who have been invited to attend Cab Calloway for dance.

**Instrumental Music**

**Guitar is not offered as a major instrument and will not be considered for assessment.**

***All Instrumental Applicants*:**

* Perform the required solo for Jr. All-State Band for that school year. NOTE: The solo list

is available on the Delaware Music Educators Association website, ([www.delawaremea.org](http://www.delawaremea.org)). Consult your teacher or local music store to obtain an original copy. No substitution solo will be allowed. The solo does not have to memorized. Bring sheet music with you.

***Wind and Mallet Percussion*:**

* Demonstrate proficiency in majors scales, C, F, B-flat, E-flat, G, D, A, and A-flat, two octaves

where appropriate for the instrument from memory.

* Demonstrate proficiency in chromatic scale to the extreme ranges of the instrument from

memory.

* Demonstrate proficiency in sight-reading.

***Snare Drum*:**

* Demonstrate proficiency in the 26 standard rudiments from memory.
* Demonstrate proficiency in sight-reading.
* NOTE: Drum set may not be used for assessment.

**EMAIL: james.tharp@redclay.k12.de.**us

**Piano**

* Plan to demonstrate your ability in ALL of the following areas:
* Be able to **demonstrate proficiency in major  and minor scales** (a minimum of two octaves).
* Perform **one classical piece**; demonstrating your best technical mastery, two to three minutes in length: one piece or one movement from a longer work. A shorter more complex piece is preferred over a longer, easier piece. Composers may include, but are not limited to, Bach, Bartok, Beethoven, Brahms, Chopin, Clementi, Debussy, Dussek, Haydn, Mendelssohn, Mozart, Schubert, Schumann. **Bring sheet music for the assessor to read.** Music does not have to be memorized. Repertoire questions in advance, please email [**margaret.badger@redclay.k12.de.us**](mailto:margaret.badger@redclay.k12.de.us).
* Perform **one contemporary** (such as, but not limited to, jazz or pop or sacred) **piece** that is one to two minutes in length. **Bring sheet music for the assessor to read**. Music does not have to be memorized. Play something that you love.
* Demonstrate proficiency in **sight-reading**.

**Technical Theatre**

* Each student will use the script from “Noises Off” (by Michael Frayn, Anchor Paperback, c2002). Each student is responsible for obtaining the script from a library or bookstore. Choose, submit, and present the three following design elements that would be used in the show process:  
   **Set Design –** Design the set by following the following steps:
  + Create a set rendering (an artistic drawing of what the final design should look like i.e. a sketch).
  + Create a scale ground plan (top down view with all measurements, dimensions, and ratios correct for the set).
  + Create scale 3-d model of the set (it should be in some sort of scale that makes sense; ½” or ¼” [on the model] = 1’ [in real life] are common choices, and it should look similar to the finished product of the rendering).

**Costume Design** – Design all of the costumes to be used in the show. You may sketch, color, paint, clip from magazines, print pieces from the internet, or even craft and sew them. Costumes should make sense for the time period being portrayed in the production and may emphasize, or hint at, qualities and traits of the character.  
**Prop Design** –

* Create a props list: Do NOT just list the props in the show. Working through any act, find all of the props needed for that act.
* Create a working budget for the props department. Do NOT just list the props in the show. Working through any act, find all of the props needed for that act.
* Create a budget for buying/crafting/finding all of the necessary props for this act: create a props list, find the items on amazon, eBay, craigslist, etc., compile the data and “submit” the budget to buy or craft all necessary props. Be creative. (for example, real sardines on a plate night after night will get a bit funky. How can you make it look like there are sardines on the plate eight times a week for 52 weeks without having to open a new can every night?)
* The student must present a short written and oral synopsis of the show and characters including the setting.
* If the student has extensive technical theater experience, the student may present a portfolio for review in addition to the above requirements. All students will be interviewed to speak about their experience, ambition, and goals. Students will also be asked to explain all of their design choices.

**EMAIL: james.mikijanic@redclay.k12.de.us**

**Theatre**

* Prepare two contrasting 60 second monologues. The monologues should be age appropriate, **must be memorized** and from a produced play. You will be cut off at 3 minutes from start of the first monologue.
* -Be prepared to receive direction. The assessor will choose one of the actor’s monologues and give direction to the actor to alter their performance. Student will perform the section of monologue again taking in the direction.
* Student will answer an artist’s statement given to them on the day of the assessment.
* Student will participate in group improvisation as part of the assessment.  If you wear a skirt or dress, please wear shorts underneath so that your movement is not limited.

**Be aware to implement these improvisation rules**

**1) Yes And!**

-While performing an improvisation it is important that each actor in the scene say “yes” to each other’s ideas. This doesn’t mean that the character has to say “yes,” but rather, the actor has to say “yes.”

For example: Actor 1 starts improvisation as a child screaming.

“Mom, the new playstation 5000!! I want it!!”

Actor 2 (now mom and saying yes to that situation)

“No honey, it is far too expensive, plus it will rot your mind out.”

Even though actor 2’s character literally said no, the actor said yes to the situation and added onto the scene while building conflict.

REMEMBER it is not enough to say “yes” to a situation. You must “and.” You must be sure to add on to the scene and keep building the circumstances.

For Example Actor 1 “I can’t believe cats are falling from the sky”

Actor 2 “I know, thankfully I have little Wiskers safe here in my arms.”

Actor 2 doesn’t just say yes, he/she also adds to the scene

.

**2)**  **BASE REALITY** In the first few lines (pieces of dialogue) establish the relationship between the two characters (cop/convict, mom/daughter, siblings, principal/student,) where the characters are and what the situation/conflict is. When doing this you still must follow rule 1.

**3) CAREFUL WITH QUESTIONS** For a rule of thumb don’t ask questions. But, if you do, they must be helping you follow rule 1 and 2.

**EMAIL: brendan.moser@redclay.k12.de.us**

**Strings**

* Prepare a 2 to 4 minutes solo (your choice). Solo does not have to be memorized. Bring sheet music with you.
* Must demonstrate proficiency in major scales, two octaves, from memory. C, G, D, A, F, B-flat, E-flat, and A-flat are suggested.
* Sight reading will be given at the assessment.

**EMAIL: bonnie.ayers@redclay.k12.de.us**

**Visual Arts**

Besides a timed in-person drawing assignment, the portfolio you prepare will be the primary criteria by which your assessment will be based. Not only will your acceptance be based on its submission, but the strength of your work will allow us to fairly determine your placement in the Visual Arts program. Once you have applied, an assessment date and a Portfolio Registration Form will be sent to you. Portfolios should be picked up on the designated days given to you upon delivery.

The portfolio must contain:

* A still life containing at least three everyday objects, grouped together and drawn from observation.
* A full-figure drawing of a person standing, seated or reclining, and drawn from observation.
* A self-portrait of yourself, preferably done in pencil and using a mirror.
* A landscape drawing or painting created from observation: Use your yard, school, neighborhood or a park as a resource. Fantasy elements to add interest are permitted but demonstrating the ability to draw from observation is key.
* **Four additional works** that are representative of your arts interests, abilities,  
  commitment and experience. Suggested mediums may include any of the following:  
  watercolor, acrylics or oil paintings; pencil, pen, chalk, charcoal or pastel; printmaking— linoleum, etching, litho, mono-prints or silkscreen; collage or mixed medium; photography, sculpture and pottery, digital media.
* The works and ideas represented should be your own, **completed by your hand only**, and not taken from published sources.

• **In-class timed drawing. Subject to be selected by instructor. Students must bring a pencil.**

**ALL visual arts portfolios must be picked up from Cab Calloway between the dates of January 29th to February 2nd.**

**EMAIL: toniann.degregory@redclay.k12.de.us**

**Vocal Music**

* Sing a song from a Broadway show. Bring the sheet music (piano music) for the

accompanist to play. Students must sing with the piano. A cappella music is not

appropriate for this audition.

* Sing a solo that is a classical piece of music (example: Mozart, Schubert, Purcell, etc.) or

sing your vocal line (Soprano, Alto, Tenor, Bass) from a choral piece of music that is

classical. Bring the sheet music with you. A cappella music is not appropriate for this

audition.

* You will be asked to sight sing an eight-measure phrase of music that will be chosen by

the assessor.

* You will be asked to sing back a series of pitches that the assessor will play on the piano.
* You will learn and sing an eight-measure phrase that is taught during the assessment.

**EMAIL: Marjorie.eldreth@redclay.k12.de.us**

**NOTE: If your student is assessing for Vocal Music and has been selected to be on the All-State Choir, you must notify Deby Fawcett immediately upon receiving notification. If notification is not received before scheduling is done, there is no guarantee student’s assessment date and time will not conflict with mandatory rehearsals.**

CAB CALLOWAY HIGH SCHOOL DANCE ASSESSMENTS

NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ GRADE: \_\_\_\_\_\_\_\_\_

Ballet Routine:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| TECHNIQUE | Dancer did not show any skills or movements with coordination and control.  1-2-3 | Dancer showed little or few skills or movements with coordination and control.  4-5-6 | Dancer showed many skills or movements with coordination and control.  7-8-9 | Dancer showed all skills and movements with coordination and control.  10 |
| TURNOUT | Dancer did not show any use of holding their rotators from the hips properly.    1-2-3 | Dancer showed little or few movements with holding their rotators from the hips properly.  4-5-6 | Dancer showed many movements with holding their rotators from the hips properly.  7-8-9 | Dancer showed all movements with holding their rotators from their hips properly.  10 |
| BODY PLACEMENT | Dancer did not maintain his/her placement in a straight line with correct alignment.  1-2-3 | Dancer showed little or few moments with correct placement in a straight line with correct alignment.  4-5-6 | Dancer show many movements with correct placement in a straight line with correct alignment.  7-8-9 | Dancer showed all movements with correct placement in a straight line with correct alignment.  10 |
| PRESENTATION/PROJECTION | Dancer did not show a clear beginning, middle, and end w/a clear focus of whole body and did not have a clear intent of focus and confidence in his/her ability.  1-2-3 | Dancer showed a little bit of a beginning, middle, and end. Showed a little intent with some focus and confidence in his/her ability.  4-5-6 | Dancer showed a good beginning, middle, and end. Showed a great deal of intent w/ good focus and confidence in his/her ability.  7-8-9 | Dancer show a great beginning, middle, and end. Show an exceptional intent w/ great focus and confidence in his/her ability.  10 |
| MUSICALITY | Dancer did not dance with phrasing, rhythm, and dynamics of the music.  1-2-3 | Dancer showed a little bit of phrasing, rhythm, and dynamics of the music.  4-5-6 | Dancer showed nice phrasing, rhythm, and dynamics with the music.  7-8-9 | Dancer showed exceptional phrasing, rhythm, and dynamics with the music.  10 |
| EXPRESSIVENESS/STYLE | Dancer showed no personality and authenticity to the dance.  1-2-3 | Dancer showed little personality and authenticity to the dance.  4-5-6 | Dancer showed a great deal of personality and authenticity to the dance.  7-8-9 | Dancer showed exceptional personality and authenticity to the dance.  10 |
| ENERGY/INTENSITY | Dancer showed no energy that propelled the movement in their body. (Percussive, sustain, swing, suspend)  1-2-3 | Dancer showed little energy that propelled the movement in their body. (Percussive, sustain, swing, suspend)  4-5-6 | Dancer showed a great deal of energy that propelled the movement in their body. (Percussive, sustain, swing, suspend)  7-8-9 | Dancer showed amazing energy that propelled the movement in the body. (Percussive, sustain, swing, suspend)  10 |
| STRENGTH/CONTROL OF BODY | Dancer showed no control and composure in their body while dancing from beginning to the end.  1-2-3 | Dancer showed little control and composure in their body while dancing from beginning to the end.  4-5-6 | Dancer showed a great deal of control and composure in their body while dancing from beginning to the end.  7-8-9 | Dancer was fully controlled and composed in their body from beginning to the end.  10 |
| CLARITY of MOVEMENTS | Dancer showed no clean and precise movements for the audience to see visually.  1-2-3 | Dancer showed few clean and precise movements for the audience to see visually.  4-5-6 | Dancer showed a great deal of clean and precise movements for the audience to see visually.  7-8-9 | Dancer was fully clean and precise in their movements for the audience to see visually.  10 |
| QUALITY OF DANCE | Dance show no elements and movements to see foundation of the dancer as a whole.  1-2-3 | Dancer showed few elements and movements to see foundation of the dancer as a whole.  4-5-6 | Dancer showed a great deal of elements and movements to see foundation of the dancer as a whole.  7-8-9 | Dancer showed an exceptional deal of elements and movements to see foundation of the dancer as a whole.  10 |

Total Points for Ballet Routine: \_\_\_\_\_\_\_\_\_ (100 points)

Jazz or Modern Routine:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| TECHNIQUE | Dancer did not show any skills or movements with coordination and control.  1-2-3 | Dancer showed little or few skills or movements with coordination and control.  4-5-6 | Dancer showed many skills or movements with coordination and control.  7-8-9 | Dancer showed all skills and movements with coordination and control.  10 |
|  |  |  |  |  |
| BODY PLACEMENT | Dancer did not maintain his/her placement in a straight line with correct alignment.  1-2-3 | Dancer showed little or few moments with correct placement in a straight line with correct alignment.  4-5-6 | Dancer show many movements with correct placement in a straight line with correct alignment.  7-8-9 | Dancer showed all movements with correct placement in a straight line with correct alignment.  10 |
| PRESENTATION/PROJECTION | Dancer did not show a clear beginning, middle, and end w/a clear focus of whole body and did not have a clear intent of focus and confidence in his/her ability.  1-2-3 | Dancer showed a little bit of a beginning, middle, and end. Showed a little intent with some focus and confidence in his/her ability.  4-5-6 | Dancer showed a good beginning, middle, and end. Showed a great deal of intent w/ good focus and confidence in his/her ability.  7-8-9 | Dancer show a great beginning, middle, and end. Show an exceptional intent w/ great focus and confidence in his/her ability.  10 |
| MUSICALITY | Dancer did not dance with phrasing, rhythm, and dynamics of the music.  1-2-3 | Dancer showed a little bit of phrasing, rhythm, and dynamics of the music.  4-5-6 | Dancer showed nice phrasing, rhythm, and dynamics with the music.  7-8-9 | Dancer showed exceptional phrasing, rhythm, and dynamics with the music.  10 |
| EXPRESSIVENESS/STYLE | Dancer showed no personality and authenticity to the dance.  1-2-3 | Dancer showed little personality and authenticity to the dance.  4-5-6 | Dancer showed a great deal of personality and authenticity to the dance.  7-8-9 | Dancer showed exceptional personality and authenticity to the dance.  10 |
| ENERGY/INTENSITY | Dancer showed no energy that propelled the movement in their body. (Percussive, sustain, swing, suspend)  1-2-3 | Dancer showed little energy that propelled the movement in their body. (Percussive, sustain, swing, suspend)  4-5-6 | Dancer showed a great deal of energy that propelled the movement in their body. (Percussive, sustain, swing, suspend)  7-8-9 | Dancer showed amazing energy that propelled the movement in the body. (Percussive, sustain, swing, suspend)  10 |
| STRENGTH/CONTROL OF BODY | Dancer showed no control and composure in their body while dancing from beginning to the end.  1-2-3 | Dancer showed little control and composure in their body while dancing from beginning to the end.  4-5-6 | Dancer showed a great deal of control and composure in their body while dancing from beginning to the end.  7-8-9 | Dancer was fully controlled and composed in their body from beginning to the end.  10 |
| CLARITY of MOVEMENTS | Dancer showed no clean and precise movements for the audience to see visually.  1-2-3 | Dancer showed few clean and precise movements for the audience to see visually.  4-5-6 | Dancer showed a great deal of clean and precise movements for the audience to see visually.  7-8-9 | Dancer was fully clean and precise in their movements for the audience to see visually.  10 |
| QUALITY OF DANCE | Dance show no elements and movements to see foundation of the dancer as a whole.  1-2-3 | Dancer showed few elements and movements to see foundation of the dancer as a whole.  4-5-6 | Dancer showed a great deal of elements and movements to see foundation of the dancer as a whole.  7-8-9 | Dancer showed an exceptional deal of elements and movements to see foundation of the dancer as a whole.  10 |

Total Points for Jazz/Modern Routine: \_\_\_\_\_\_\_\_\_\_\_ (90 points)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| FOUNDATION/VERSATILITY OF DANCE | Dancer shows no foundation and/or versatility in genres of dance.  1-2-3 | Dancer show little foundation and/or versatility in genres of dance.  4-5-6 | Dancer has some foundation and/or versatility in genres in dance.  7-8-9 | Dancer has great foundation and/or versatility in genres in dance.  10 |
| PICKS UP COMBOS QUICKLY | Dancer can’t pick up the movements given in the combinations.  1-2-3 | Dancer has a hard time with picking up some of the movements in the combinations.  4-5-6 | Dancer can pick up the movements in the combinations without too many problems.  7-8-9 | Dancer can pick up all the movements in the combination without any problems.  10 |
| KNOWS/UNDERSTANDS TERMINOLOGY | Dancer has no idea of terminology that is given in the combinations.  1-2-3 | Dancer has a little idea of the use of terminology given in the combinations.  4-5-6 | Dancer has some idea of the use of terminology given in the combinations.  7-8-9 | Dancer has great idea of the use of terminology given in the combinations.  10 |

Total Points for Choreography Given to Dancer: \_\_\_\_\_\_\_\_\_\_\_\_\_(30 points)

High School Dance Major Artist Statement: \_\_\_\_\_\_\_\_\_\_\_\_ (40 points)

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Why did you choose to audition to become a dance major? | Student did not answer question.  0 | Student does not show any interest in dancing. Student has no knowledge about his/her craft.  1-2-3 | Student expresses a slight desire to dance. Student does not display much knowledge about his/her craft.  4-5-6 | Student expresses a desire to dance and shows knowledge about his/her craft.  7-8-9 | Student expresses a strong desire for the arts and great interest in learning the skills in this area. Students is knowledgeable about his/her craft.  10 |
| What is your favorite genre of dance and why? | Student did not answer question.  0 | Student cannot articulate favorite genre of dance, nor explain preferences.  1-2-3 | Student can somewhat articulate favorite genre and explain preferences.  4-5-6 | Student articulates preferences clearly and uses some dance vocabulary to defend choices.  7-8-9 | Student articulates preferences very clearly and completely uses appropriate dance vocabulary to defend choices.  10 |
| What strengths will you bring to the dance program? | Student did not answer question.  0 | Student does not show understanding of dance elements and could not give a dancer answer.  1-2-3 | Student shows a slight understanding of dance elements and gives answers, but may lack proper terminology.  4-5-6 | Student shows a good understanding of dance elements and gives appropriate dance answers.  7-8-9 | Student shows an excellent understanding of dance elements, use appropriate terminology and gives thorough answers.  10 |
| What do you hope to learn in the high school dance program? | Student did not answer question.  0 | Student does not  show an understanding of dance elements and could not give a dancer answer.  1-2-3 | Student shows a slight understanding of dance elements and gives answers, but may lack proper terminology.  4-5-6 | Student shows a good understanding of dance elements and gives appropriate dance answers.  7-8-9 | Student shows an excellent understanding of dance elements, use appropriate terminology and gives thorough answers.  10 |
| What are your career goals after high school? | Student did not answer question.  NOT SCORED | Student has no plans after high school.  NOT SCORED | Student has plans after high school that are not related to the arts.  NOT SCORED | Student has plans after high school that may be slightly related to the arts.  NOT SCORED | Student has plans after high school that are related to an arts career.  NOT SCORED |

TOTAL AMOUNT OF POINTS: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (260 points)

Must pass w/ 70% or higher (181 points or higher)

Accepted Waitlisted Not Accepted

**HS Digital Communication Arts PORTFOLIO RUBRIC**

I, ­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, hereby acknowledge that all of the works present in this portfolio are original pieces created by me and only me in preparation for this assessment.

**Make sure all Sections, Categories and Works are clearly labeled in your digital (flash drive and/or website) or analog (physical) portfolio!**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| There are 3 main sections of the portfolio that you will turn in to Mr. Greider on the date of assessment. The “Artist Statement,” “2 Finely Polished Pieces” showing what you are proud of, and 3 of the 4 different “Samples of work.” You may include a letter of recommendation from a current teacher. | | | | | | | | |
|  | | | | | | | | |
| This is “The Artist Statement Section.” It should tell the audience why you want to be a Digital Communication Arts major here at Cab. | | | | | | | | |
| Artist Statement Category | 5pts | 3pts | 2pts | | 1pt | | 0 pts | |
| Artist Statement  Answer all of the following questions: Why did you choose this major? What is the intent and/or purpose of the artwork you included in this portfolio? Why does this major at Cab appeal to your artwork or you?  What are your career goals after High School?  (Mechanics and grammar of writing are Capitalization  Punctuation etc.) | The Artist statement was prominent in the portfolio. The student showed that they have a clear understanding of the direction of their Artwork. They answered all of the questions completely. The mechanics of the statement were error free. The student answered all of the questions completely. | The Artist statement was prominent in the portfolio. The student showed that they have a mostly a clear understanding of the direction of their Artwork. The student answered all of the questions completely. There are a few minor mechanical errors in the piece. | The Artist statement was prominent in the portfolio. The student showed that they have a somewhat of an understanding of the direction of their Artwork. Some questions were not addressed completely. | | The Artist statement was present but not prominent in the portfolio. The student showed that they have a somewhat of an understanding of the direction of their Artwork. Most of the questions were not addressed. A number distracting mechanical errors took away from the statement. | | The Artist statement was present but addressed virtually none of the questions asked. | |
| See the other Sections on the following pages | | | | | | | | |
| This is the “Finely Polished pieces Section” It should display some things that you are proud of as they have the greatest weight. Make sure everything is labeled very clearly! | | | | | | | | |
| Finely Polished Pieces Must have **2** of the following Categories and be labeled as finely polished pieces, the students should be proud of these. | 4pts | 3pts | 2pts | | 1pt | | 0pts | |
| 6 Photographs  Category  Different areas of study can be: Still life, Portrait, Abstract, Landscape, Perspective and another new area of study of your choice. Camera Settings are: *Type of Camera*, ISO, Shutter speed, and Aperture. (If digital, Submitted as .Jpgs) | There are 6 Photographs displaying various areas of study all with the appropriate exposure and aesthetically pleasing ergo: All referenced on the side bar. All of which are labeled with camera settings and what type of image they are and described how the image was taken. Students displayed knowledge of photography’s main ideas | There were 6 photos but some concepts weren’t labeled or described with settings. And/or a few of them could use some cropping or weren’t aesthetically pleasing. The category wasn’t labeled. | There were 6 pieces and some of the concepts weren’t labeled or described and a lot of photos weren’t particularly aesthetically pleasing or they were not varied in subject matter. The category wasn’t labeled or described. | | There were 6 pieces and all of the concepts weren’t labeled or described. Or were not varied in subject matter. Most photos weren’t particularly aesthetically pleasing or they were not varied in subject matter. Student clearly didn’t understand the knowledge of photography main ideas. Some or all of the images are not labeled, described and have camera settings or the camera settings were incorrect. | | There were less than 6 images, some of the concepts weren’t labeled or described. And/or they were not varied in subject matter. Most photos weren’t particularly aesthetically pleasing or they were not varied in subject matter | |
| 1 Piece of Graphic Design Category  (If digital, Submitted as .Jpgs or PDF. Graphic design usually has an image(s) and text together)  (Principles of design are)  Balance, Emphasis, Movement, Pattern, Repetition, Proportion, Rhythm, Unity.) | 1 Piece of graphic design displaying knowledge of design e.g. Elements and Principles of Design that was finely polished and aesthetically pleasing. It was labeled as such and documented how the student made it. A principle of design is labeled in the description. | 1 Piece of graphic design that somewhat displayed knowledge of the principles of design. | 1 Piece of graphic design that displayed less knowledge of design than was required. A principle of design was not labeled in the description. | | 1 Piece of graphic design displaying barely any knowledge of the principles of design. It was not labeled or was not documented how the student made it. (Ergo: Programs, medium.) The design is a piece of graphic is not obviously combining text and images together. | | The Piece did not show any of the Elements and Principles of Design. And/or was not aesthetically pleasing | |
| 1 Composite-Photo Category  A Composite-Photo is usually multiple blended images comprised together to form a new photo. Please include a description of what you did. | 1 Composite-Photo  That is a piece of ART, comprised from at least 3 different photographs of your own, (included in the portfolio and labeled as such) that can stand on its own as a strong piece of art  (Aesthetically pleasing). It had good craftsmanship. You gave a description of how you changed it. | 1 Composite-photo that is comprised from at least 3 different photographs that still stands on its own as a graphic piece but is only somewhat is aesthetically pleasing or not labeled as such. The category wasn’t labeled or the description was missing. | 1 Composite-photo that is comprised with 3 different photographs that is hard to stand on it’s own as a graphic piece and not labeled as such, craftsmanship was lacking. | | 1 Composite-photo that is comprised with 2 different photographs that cannot stand on its own | | 1 Composite-photo that was only from 1 photo. It didn’t include any other photos in the piece. (A Composite-Photo includes at least 2 photos) | |
| 2-4 Page Screen Play  Category  (Mechanics and grammar of writing are Capitalization  Punctuation etc.) | A 2-page screenplay or fictional/non-fictional story. It stands by itself as an overall story. 12pt double-spaced in Arial or Helvetica font. Is at least 2 pages but no longer than 4. There are no errors in mechanics or punctuation. | 2-page screenplay, but was lacking some elements of a story, Characters, setting etc. There are a few grammatical, punctuation, or spelling errors.  The category wasn’t labeled. | A 2-page screenplay but it was grossly lacking elements of a story. | | A 2-page screenplay but it was lacking a lot of complete thoughts and story elements. Numerous mechanical errors were found throughout the work.  The story was longer than 4 pages. | | A 1-page screenplay but it was lacking a lot of complete thoughts and story elements. | |
| A Website Category  (Knowledge of HTML and CSS means that it clearly had the bare essentials of what a website is composed of) Ex: <html>  <head> </head> <body></body>  </html>  Nothing from Wix, or any other template builder website) | A website (Can be the portfolio as long as its acknowledged as one) with specific knowledge of HTML and CSS (not from a Template). Shown comfortably in the code. | A website that is lacking some content ergo A clear understanding of HTML or has 1 error or broken link, but is still constructed well.  The category wasn’t labeled somehow | A website that is lacking some content or has 2 errors or broken link, it is unclear what some things are. | | A website that is lacking some content or has 3 or more errors or broken link | | A website that from a template and is lacking some content or has 1 error or broken link | |
| 1 minute or longer Edited Video  Category  Should be exported as a stand alone video instead of a project file. | 1 to 3 minute edited video (must have at least 10 cuts or transitions and some sort of sound) The video MUST BE a narrative (Have a story) Should not be a trip video. Make sure it is exported in a recognized format. .Mov or .Avi and/or burned to a DVD or submitted on a flash drive. | 1 minute or longer edited video with less than 4 cuts or transitions. Some sound was missing or too quiet or there were slight problems viewing the video. It has an overall theme and/or narrative idea. The category wasn’t labeled. | 1 minute or longer video with less than 3 cuts. There were problems viewing the video. Or there wasn’t a theme. It is missing an overall theme and/or narrative idea. Craftsmanship could be improved. | | 1 minute or longer video that has 2 or less cuts or edits, it was severely lacking a theme.  It is shorter or longer than 4 minutes. | | The video that is less than a minute long with 1 cut or none at all… The video was in a format that Mr. Greider couldn’t view it. | |
| **3D Printed or Digitally Sculpted Object Category**  (can be the actual object or submitted as a image of the object that you made from Digital Orgins in a software program such as Sketchup or Autodesk- Maya) | A 3d Object or  It is a piece of ART or a Functional Utilitarian object that is aesthetically pleasing and/or has a real world practical purpose. You described how you made it and why you made it. | The object is a piece of ART or a Functional Utilitarian object that could be improved with elements or principles of design aesthetically pleasing and/or has a real world practical purpose. | | ---------------------- | | The object is not really piece of ART or a Functional Utilitarian object that could be greatly improved with elements or principles of design aesthetically pleasing and/or has a real world practical purpose. The Sculpture is not digital or was not constructed in a digital 3d program | | The object is not really piece of ART or a Functional Utilitarian. Or it was submitted incorrectly… |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | | | | | | | |
| This next section of the portfolio should be a demonstration of some of the other work that you can do. Since Communication Arts is so vast and diverse. It doesn’t have to be your concentration pieces (or pieces that you extremely excel at) just a collection of work that you enjoyed working on. | | | | | | | | |
| 3 Samples of work Must include at least **3** of the following Categories in this section | | 2 pts | 1.5 pts | 1 pt | .5 pt | | 0 pts | |
| 3 Photographs  Category  All were images that you yourself took with some sort of camera (smartphone cameras are fine) | 3 Photographs (Should be various types of subjects) All of which are labeled by subject matter and displayed together all settings were labeled with the image (settings are ISO, Shutter speed and Aperture) All the images are exposed properly. | | 3 photographs, not varied in subject matter. All the images are exposed properly. | 3 photographs, not varied in subject matter or well described or labeled and/or not clear in subject matter. Some images are underexposed or overexposed. | 3 photographs, not varied in subject matter or well described or labeled and/or not clear in subject matter, the applicant does not address the settings in the description of the images (settings are ISO, Shutter speed and Aperture) | | Less than 3 photos that was really lacking any sort of effort or clarity or described well | |
| 2 poems  Category (Mechanics and grammar of writing are Capitalization  Punctuation etc.) | 2 poems showing clear, overall themes, and thoughts. No longer than 1 page each. There are no mechanical or grammar problems. | | 2 poems, 1 of them was lacking clear overall thoughts and themes | 2 poems, 2 of them are lacking overall thoughts and themes | 1 showing clear overall themes was submitted. | | 1 submitted poem lacking overall thoughts and themes. | |
| A short story  Category  (Elements of a story are: Introduction, Character, Imagery, Setting, Conflict/Problem, Resolution) | A short story (1 page long) with clear and organized thoughts. All elements of a story are present | | A short story that has a few areas that could be improved | A short story that has some story elements missing that distracts from the piece | A short story that has many elements that can be improved | | A short story with little or no content or context | |
| A heavily edited Photo  Category  (Students can use “Photoshop, Gimp or any other photo editing program” to doctor or change a photo to display their knowledge of photography manipulation) | A heavily edited photo (Otherwise known as a “Doctored” Photo) of Included description and images that were before and after of what was done to the turned in piece. It was aesthetically pleasing. It was an image that you yourself took with some sort of camera. | | A heavily edited photo that was not manipulated well .Was missing some exact descriptions and/or not aesthetically pleasing or the image was not particularly original. | A photo that was corrected some Was missing some exact descriptions and/or not aesthetically pleasing. It did not include the description what was done to it. | | A photo that looked aesthetically unappealing and did not have the description with it. Or (before and after) images were not included. It did not have the best rules of composition. | | A photo was turned that was aesthetically not appealing and out of focus, with not description |

Name:

**CREATIVE WRITING RUBRIC**

25pts

Be sure to follow the rubric thoroughly as you will have the first 5 minutes to review it and then the rest of the hour to do the assessed piece.

If you print to the wrong printer it is an automatic 10 points off.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Turned in Assessed Writing Piece | | | | |
|  | 4pts | 3pts | 2pts | 1-0pt­ |
| Introduction | The first paragraph has a “grabber” | A catchy beginning was attempted but was not continued throughout the piece | The first paragraph has a weak “grabber” | No attempt was made to catch the reader’s attention in the first paragraph |
| Creativity | The story contains many creative details and/or descriptions that contribute to the reader’s enjoyment | The story contains a few creative details and/or descriptions | The story contains a few creative details and/or descriptions, but they distract from the story | There is little evidence of creativity in the story. |
| Mechanics | It is 12pt font and in Arial. | Not in Arial or 12 pt. It was missing 1 of the elements |  | Not in Arial or 12 pt. It was missing both of the elements |
| Problem/ Conflict | It is very easy to understand the problem the main characters face and why it is a problem **(Worth 5 points)** | It is fairly easy to understand the problem the main characters face and why it’s a problem | It is fairly easy to understand the problem, that the main characters face but it is not clear why it’s a problem | It is not clear what problem the main characters face. |
| Organization | The story is very well organized. | Certain elements of the story are out of place. Clear transitions are used. | The story is a little hard to follow. | The story is hard to follow. |
| Climax/Closing | It is very easy to understand the turning point. The story wound down to a logical ending. | It is fairly easy understand the turning point. The story ends smoothly. | Purpose of turning point is unclear. The story just ends. | It is not clear what the turning point is in the story. Illogical ending. |

Name:

**GRAPHIC DESIGN RUBRIC**

Worth a total of 25 pts.

Be sure to follow the rubric thoroughly as you will have the first 5 minutes to review it and then the rest of the hour to do the assessed piece

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Assessed Submitted Graphic Piece | | | | |
| Done on either Photoshop or Illustrator or Gimp | 4pts | 3pts | 2pts | 1-0pts |
| Design and Composition  (Principles of design are)  Balance, Emphasis, Movement, Pattern, Repetition, Proportion, Rhythm, Unity.) | Has a good use of the Principles of design and is aesthetically pleasing and places all objects in a creative and/or fun way principles of art are used | Used some of the principles of design but they didn’t add that much to your work and it is mildly aesthetically pleasing some principles of art are used | Used some of your principles of design and was not working  Some or little principles of art are used | These didn’t really add anything to any of your work and were really not aesthetically pleasing. No principles of art are used |
| Spelling/  Grammar and Categories | Everything is spelled right/ Correct grammar is used/ All Categories are present | 1-2 mistakes, or 1 of the categories are not used | 3-4 mistakes, or 2 of the categories are not used | 5 or more, or 3 or more of the categories are not used |
| Graphic relevance  When adding graphics you may draw more elements, when using Illustrator remember to embed the image into the illustrator document.  Elements of Art and design are)  Line, Shape, Form, Color, Texture, Space, and Value | Your graphics add to your overall message as to why a person would look at this? Elements of art and design are used effectively and clearly. All graphics that were submitted were created by you.  **(Worth 5 points).** | Some of the graphics add to the overall message some Elements of art and design are used effectively and clearly | Barely any of the graphics add to the overall message. Elements of art and design are barely used effectively | None of the graphics add to this design.  Elements of art and design are not used effectively or clearly |
| Color choices  (color principles include color wheel theory complimentary, analogous, hue, etc.) | All the colors related to the graphic and gave some sort of relationship of the color wheel. | Some of the colors could related to the piece a little more | Most of the colors did not relate to the graphics or add any aesthetics to the piece | All of the chosen colors did not provide or add any relevance to the piece. |
| Layers  (Pertaining to Adobe Photoshop, Illustrator or Gimp) | All of your layers are labeled as what they pertain to. | You are missing 1 layer names | You are missing 2 layer names | You are missing more than 2 layer labels or there are no layers displayed on the assessed piece |
| (You may use Adobe Photoshop or Illustrator or Gimp) Use of Illustrator or Photoshop and finished the piece | You actively used at least 2 tools and palates as well making sure all the text flowed well with the graphic relevance of the piece, you submitted in the appropriate file PSD (if using Adobe Photoshop) or PDF (if using Adobe Illustrator)  Or XCF (if using Gimp). | You used 2 different tools and palates. Started to really design but some the text wasn’t quite relevant to the graphic piece | You used a tool and 1 palate. Some of the text was definitely not relevant, you did not submit it in the appropriate file PSD (if using Adobe Photoshop) or PDF (if using Adobe Illustrator)  Or XCF (if using Gimp). | You used a tool, it was obvious that you didn’t use any other area of Photoshop or Illustrator. Nothing about your piece was relevant to the assignment |

Name:

**PHOTO-MANIPULATION RUBRIC**

(Photo-Composition or Collage) 25pts

Be sure to follow the rubric thoroughly as you will have the first 5 minutes to review it and then the rest of the hour to do the assessed piece

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Turned in Assessed Photo Piece | | | | |
| (Adobe Photoshop or GIMP) | 4pts | 3pts | 2pts | 1-0pt |
| Use of Adobe Photoshop and/or Gimp | The Photo-Manipulation clearly showed Mr. Greider that you know Photoshop or GIMP | The Photo-Manipulation sort of showed Mr. Greider that you know Photoshop or GIMP | The Photo-Manipulation barely showed Mr. Greider that you know Photoshop or GIMP | It is clear that you don’t know the tools or don’t have any idea of photo composition or Adobe Photoshop or GIMP |
| Composition (Principles of Art and design are)  Balance, Emphasis, Movement, Pattern, Repetition, Proportion, Rhythm, Unity) | The photo cleverly places all other photos and the principles of art and design in a creative and/or fun way **(Worth 5 points)** | The photo places all of the elements (other photos) in an arrangement but could have been arranged a little more creative way | The photo places all of the elements (other photos) in an arrangement but really struggles to have any sort of creative changes | The photo places only some of the elements (other photos) in an order but it is not placed in a way that adds any sort of order to the photo |
| The Photo  (Elements of Art and design are)  Line, Shape, Form, Color, Texture, Space, and Value) | The photo is changed but still conveys a similar idea of the original. (it uses elements of art and design effectively). | The photo is manipulated but was not changed as much as it could be (it uses elements of art and design effectively). | The photo is mostly recognizable about from it’s individual elements (it somewhat uses elements of art and design effectively). | The photo is barely combined into it’s own piece, it is hard to see what it is at all (it does not use elements of art and design effectively). |
| Layers  (Pertaining to Adobe Photoshop, Illustrator or Gimp) | All of your layers are labeled as what they pertain to. | You are missing 1 layer names | You are missing 2 layer names | You are missing more than 2 layer labels or there are no layers displayed on the assessed piece |
| Resolution (Size) | The image was at least 3000 pixels wide by 2000 pixels tall or 8x10inches at 300 pixels per inch | ----------------------- | The image was at least 3000 pixels wide by 2000 pixels tall or 8x10 at 72 pixels per inch | You did not submit the image in the right size and the image was too big or small for Mr. Greider to see or read on his computer. |
| Submission | You submitted it to the flash drive as yourlastname.PSD with all the layers still visible  Or you submitted a yourlastname.xcf file extension | You submitted it with only your first name | You didn’t submit with your last name as the file name but I can still identify it as yours or it wasn’t on the flash drive | You submitted it with your last name in the wrong file type (not PSD or xcf file) and thus Mr. Greider was not able to see your work… |

**Rubric Form for Instrumental Auditions**

**NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**INSTRUMENT: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PITCH ACCURACY**  **Accidentals \_\_\_\_**  **Clarity \_\_\_\_** | **This performance did not demonstrate an expression of musical notation.**  **1 - 2** | **Wrong pitches detracted from performance.**  **3 - 4** | **Most pitches were correct, with only a few spots of inaccuracy.**  **5 - 6** | **Virtually all pitches were correct.**  **7 – 8 - 9** | **All pitches were correct.**  **10** |
| **RHYTHMIC ACCURACY**  **Subdivision \_\_\_\_\_\_**  **Dotted Notes \_\_\_\_\_\_**  **Ties \_\_\_\_\_\_** | **There were significant rhythm problems.**  **1 - 2** | **There were several places in which the rhythms were unclear.**  **3 - 4** | **Most rhythms were correct with only a few spots of inaccuracy.**  **5 - 6** | **Rhythms were accurate and clear.**  **7 – 8** | **Rhythms were precise. Attacks and releases were executed exactly.**  **9 - 10** |
| **TEMPO/TIME**  **Relationships \_\_\_\_\_\_** | **Beat definition was not evident.**  **1 - 2** | **Beat definition had several problems.**  **3 - 4** | **Beat definition had few problems.**  **5 – 6** | **Beat was clear.**  **7 – 8** | **Beat was clear and the tempo was solid.**  **9 – 10** |
| **TONE**  **Breath Support \_\_\_\_\_**  **Embouchure \_\_\_\_\_**  **High Range / dyn \_\_\_\_\_**  **Low Range / dyn \_\_\_\_\_**  **Vibrato \_\_\_\_\_** | **Major problems hindered musical expression.**  **1 – 2** | **Tonal concept was underway, but needs further refinement.**  **3 – 4** | **Tone was clear but lacked maturity.**  **5 – 6** | **Tone was characteristic of the instrument.**  **7 – 8** | **Tone was well developed.**  **9 – 10** |
| **INTONATION**  **Large Intervals \_\_\_\_\_\_**  **Particular Pitch \_\_\_\_\_** | **Intonation created a barrier to playing in an ensemble.**  **1 – 2** | **There were consistent instances of intonation problems.**  **3 -4** | **There were occasional instances of intonation problems.**  **5 -6** | **Intonation did not detract from performance.**  **7 – 8** | **There were few intonation problems with this performance.**  **9 - 10** |
| **EXPRESSION**  **Style \_\_\_\_\_\_**  **Interpretation \_\_\_\_\_\_**  **Dynamics \_\_\_\_\_** | **The performance did not express musical ideas effectively.**  **1 -2** | **Expression was inhibited, or too subtly conveyed to the listener.**  **3 – 4** | **Performance was expressive, but certain areas were still lacking.**  **5 - 6** | **Musical expression was evident throughout.**  **7 – 8** | **Performance clearly expresses musical intent of composer.**  **9 – 10** |
| **ARTICULATION**  **As Marked \_\_\_\_**  **Technique \_\_\_\_\_**  **Attacks / releases \_\_\_\_\_** | **The composer’s intent was not communicated well.**  **1 – 2** | **There were many places where articulation was an issue.**  **3 – 4** | **Articulation was mostly well executed.**  **5 – 6** | **Articulation was well performed throughout.**  **7 – 8** | **Articulation enhanced the performance.**  **9 - 10** |
| **FACILITY**  **Finger Choices \_\_\_\_\_**  **Hand Position \_\_\_\_\_**  **Posture \_\_\_\_\_** | **Ability to control the instrument needs significant work.**  **1 – 2** | **Several basic components need attention for better facility.**  **3 -4** | **Good fundamental approach. Performance lacked only fluency.**  **5 – 6** | **Student had appropriate control of the instrument.**  **7 -8** | **Student has achieved fluent control of the instrument.**  **9 – 10** |
| **Solo Performance (80 points out of a total of 140)** | | | | **TOTAL:** |  |

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **SOLO**  **(80 Points)** |  | | **SCALES**  **(30 Points)** | |  | **SIGHTREADING**  **(30 Points)** | | |  | **TOTAL**  **(140 Points)** | |  |
| **MAJOR SCALE #1**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** | | **There were significant problems with pitches, tempo, articulation and other components of the scale requirements.**  **1 - 2** | | **There were significant problems with some of the scale requirements.**  **3 – 4** | | | **There were minor problems with some of the scale requirements.**  **5 – 6 - 7** | **The scale was played as per All State handbook requirements.**  **8** | | | **The scale exceeds the All State handbook requirements.**  **9 - 10** | |
| **MAJOR SCALE #2**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** | | **As Above.**  **1 – 2** | | **As Above.**  **3 -4** | | | **As Above.**  **5 – 6 – 7** | **As Above.**  **8** | | | **As Above.**  **9 – 10** | |
| **CHROMATIC SCALE**  **On \_\_\_\_\_\_\_\_\_\_\_\_\_** | | **As Above.**  **1 – 2** | | **As Above.**  **3 -4** | | | **As Above.**  **5 – 6 – 7** | **As Above.**  **8** | | | **As Above.**  **9 – 10** | |
| **Scale Performances (30 points out of a total of 140)** | | | | | | | | **TOTAL:** | | |  | |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PITCH ACCURACY**  **Observed key \_\_\_\_**  **Clarity \_\_\_\_** | **This performance did not demonstrate an expression of musical notation.**  **1 - 2** | **Wrong pitches detracted from performance.**  **3 - 4** | **Most pitches were correct, with only a few spots of inaccuracy.**  **5 - 6** | **Virtually all pitches were correct.**  **7 – 8 - 9** | **All pitches were correct.**  **10** |
| **RHYTHMIC ACCURACY**  **Subdivision \_\_\_\_\_**  **Dotted Notes \_\_\_\_\_**  **Ties \_\_\_\_\_** | **There were significant rhythm problems.**  **1 - 2** | **There were several places in which the rhythms were unclear.**  **3 - 4** | **Most rhythms were correct with only a few spots of inaccuracy.**  **5 - 6** | **Rhythms were accurate.**  **7 – 8** | **Rhythms were precise. Attacks and releases were executed exactly.**  **9 - 10** |
| **MUSICALITY**  **Dynamics \_\_\_\_\_**  **Tempo \_\_\_\_\_**  **Articulation \_\_\_\_\_**  **Expression \_\_\_\_\_** | **There was no noticeable expression in this performance.**  **1 – 2** | **Some of the musical elements, beyond pitches and rhythms, were evident.**  **3 – 4** | **There was a noticeable effort to perform the selection as written.**  **5 - 6** | **All markings were observed and expressed through performance.**  **7 - 8** | **The performance expresses profound comprehension of the composer’s intent.**  **9 - 10** |
| **Sightreading Performance (30 points out of a total of 140)** | | | | **TOTAL:** |  |

**Comments: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Rubric Form for Mallet Auditions**

**NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**INSTRUMENT: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PITCH ACCURACY**  **Accidentals \_\_\_\_**  **Clarity \_\_\_\_** | **This performance did not demonstrate an expression of musical notation.**  **1 - 2** | **Wrong pitches detracted from performance.**  **3 - 4** | **Most pitches were correct, with only a few spots of inaccuracy.**  **5 - 6** | **Virtually all pitches were correct.**  **7 – 8 - 9** | **All pitches were correct.**  **10** |
| **RHYTHMIC ACCURACY**  **Subdivision \_\_\_\_\_\_**  **Dotted Notes \_\_\_\_\_\_**  **Ties \_\_\_\_\_\_** | **There were significant rhythm problems.**  **1 - 2** | **There were several places in which the rhythms were unclear.**  **3 - 4** | **Most rhythms were correct with only a few spots of inaccuracy.**  **5 - 6** | **Rhythms were accurate and clear.**  **7 – 8** | **Rhythms were precise. Attacks and releases were executed exactly.**  **9 - 10** |
| **TEMPO/TIME**  **Relationships \_\_\_\_\_\_** | **Beat definition was not evident.**  **1 - 2** | **Beat definition had several problems.**  **3 - 4** | **Beat definition had few problems.**  **5 – 6** | **Beat was clear.**  **7 – 8** | **Beat was clear and the tempo was solid.**  **9 – 10** |
| **TONE**  **Mallet selection \_\_\_\_\_**  **Stroking \_\_\_\_\_** | **Major problems hindered musical expression.**  **1 – 2** | **Tonal concept was underway, but needs further refinement.**  **3 – 4** | **Tone was clear but lacked maturity.**  **5 – 6** | **Tone was characteristic of the instrument.**  **7 – 8** | **Tone was well developed.**  **9 – 10** |
| **EXPRESSION**  **Style \_\_\_\_\_\_**  **Interpretation \_\_\_\_\_\_**  **Dynamics \_\_\_\_\_** | **The performance did not express musical ideas effectively.**  **1 -2** | **Expression was inhibited, or too subtly conveyed to the listener.**  **3 – 4** | **Performance was expressive, but certain areas were still lacking.**  **5 - 6** | **Musical expression was evident throughout.**  **7 – 8** | **Performance clearly expresses musical intent of composer.**  **9 – 10** |
| **ARTICULATION**  **As Marked \_\_\_\_**  **Technique \_\_\_\_\_** | **The composer’s intent was not communicated well.**  **1 – 2** | **There were many places where articulation was an issue.**  **3 – 4** | **Articulation was mostly well executed.**  **5 – 6** | **Articulation was well performed throughout.**  **7 – 8** | **Articulation enhanced the performance.**  **9 - 10** |
| **FACILITY**  **Finger Choices \_\_\_\_\_**  **Hand Position \_\_\_\_\_**  **Posture \_\_\_\_\_** | **Ability to control the instrument needs significant work.**  **1 – 2** | **Several basic components need attention for better facility.**  **3 -4** | **Good fundamental approach. Performance lacked only fluency.**  **5 – 6** | **Student had appropriate control of the instrument.**  **7 -8** | **Student has achieved fluent control of the instrument.**  **9 – 10** |
| **Solo Performance (70 points out of a total of 130)** | | | | **TOTAL:** |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **SOLO**  **(70 Points)** |  | **SCALES**  **(40 Points)** |  | **SIGHTREADING**  **(30 Points)** |  | **TOTAL**  **(130 Points)** |  |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **MAJOR SCALE #1**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** | **There were significant problems with pitches, tempo, articulation and other components of the scale requirements.**  **1 - 2** | **There were significant problems with some of the scale requirements.**  **3 – 4** | **There were minor problems with some of the scale requirements.**  **5 – 6 - 7** | **The scale was played as per All State handbook requirements.**  **8** | **The scale exceeds the All State handbook requirements.**  **9 - 10** |
| **MAJOR SCALE #2**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** | **As Above.**  **1 – 2** | **As Above.**  **3 -4** | **As Above.**  **5 – 6 – 7** | **As Above.**  **8** | **As Above.**  **9 – 10** |
| **CHROMATIC SCALE**  **On \_\_\_\_\_\_\_\_\_\_\_\_\_** | **As Above.**  **1 – 2** | **As Above.**  **3 -4** | **As Above.**  **5 – 6 – 7** | **As Above.**  **8** | **As Above.**  **9 – 10** |
| **Scales Performances (30 points out of a total of 130)** | | | | **TOTAL:** |  |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PITCH ACCURACY**  **Observed key \_\_\_\_**  **Clarity \_\_\_\_** | **This performance did not demonstrate an expression of musical notation.**  **1 - 2** | **Wrong pitches detracted from performance.**  **3 - 4** | **Most pitches were correct, with only a few spots of inaccuracy.**  **5 - 6** | **Virtually all pitches were correct.**  **7 – 8 - 9** | **All pitches were correct.**  **10** |
| **RHYTHMIC ACCURACY**  **Subdivision \_\_\_\_\_**  **Dotted Notes \_\_\_\_\_**  **Ties \_\_\_\_\_** | **There were significant rhythm problems.**  **1 - 2** | **There were several places in which the rhythms were unclear.**  **3 - 4** | **Most rhythms were correct with only a few spots of inaccuracy.**  **5 - 6** | **Rhythms were accurate.**  **7 – 8** | **Rhythms were precise. Attacks and releases were executed exactly.**  **9 - 10** |
| **MUSICALITY**  **Dynamics \_\_\_\_\_**  **Tempo \_\_\_\_\_**  **Articulation \_\_\_\_\_**  **Expression \_\_\_\_\_** | **There was no noticeable expression in this performance.**  **1 – 2** | **Some of the musical elements, beyond pitches and rhythms, were evident.**  **3 – 4** | **There was a noticeable effort to perform the selection as written.**  **5 - 6** | **All markings were observed and expressed through performance.**  **7 - 8** | **The performance expresses profound comprehension of the composer’s intent.**  **9 - 10** |
| **Sightreading Performance (30 points out of a total of 130)** | | | | **TOTAL:** |  |

**Comments: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Rubric Form for Snare Drum Auditions**

**NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**INSTRUMENT: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **RHYTHMIC ACCURACY**  **Subdivision \_\_\_\_\_\_**  **Dotted Notes \_\_\_\_\_\_**  **Ties \_\_\_\_\_\_** | **There were significant rhythm problems.**  **1 - 2** | **There were several places in which the rhythms were unclear.**  **3 - 4** | **Most rhythms were correct with only a few spots of inaccuracy.**  **5 - 6** | **Rhythms were accurate and clear.**  **7 – 8** | **Rhythms were precise. Attacks and releases were executed exactly.**  **9 - 10** |
| **TEMPO/TIME**  **Relationships \_\_\_\_\_\_** | **Beat definition was not evident.**  **1 - 2** | **Beat definition had several problems.**  **3 - 4** | **Beat definition had few problems.**  **5 – 6** | **Beat was clear.**  **7 – 8** | **Beat was clear and the tempo was solid.**  **9 – 10** |
| **TONE**  **Proper use of drum head and sticks \_\_\_\_\_** | **There was no evidence of tonal use.**  **1 – 2** | **Tonal concept was underway, but needs further refinement.**  **3 – 4** | **Tone was clear but lacked maturity.**  **5 – 6** | **Tone was characteristic of the instrument.**  **7 – 8** | **Tone was well developed.**  **9 – 10** |
| **EXPRESSION**  **Style \_\_\_\_\_\_**  **Interpretation \_\_\_\_\_\_**  **Dynamics \_\_\_\_\_** | **The performance did not express musical ideas effectively.**  **1 -2** | **Expression was inhibited, or too subtly conveyed to the listener.**  **3 – 4** | **Performance was expressive, but certain areas were still lacking.**  **5 - 6** | **Musical expression was evident throughout.**  **7 – 8** | **Performance clearly expresses musical intent of composer.**  **9 – 10** |
| **ARTICULATION**  **As Marked \_\_\_\_**  **Technique \_\_\_\_\_** | **The composer’s intent was not communicated well.**  **1 – 2** | **There were many places where articulation was an issue.**  **3 – 4** | **Articulation was mostly well executed.**  **5 – 6** | **Articulation was well performed throughout.**  **7 – 8** | **Articulation enhanced the performance.**  **9 - 10** |
| **FACILITY**  **Finger Choices \_\_\_\_\_**  **Hand Position \_\_\_\_\_**  **Posture \_\_\_\_\_** | **Ability to control the instrument needs significant work.**  **1 – 2** | **Several basic components need attention for better facility.**  **3 -4** | **Good fundamental approach. Performance lacked only fluency.**  **5 – 6** | **Student had appropriate control of the instrument.**  **7 -8** | **Student has achieved fluent control of the instrument.**  **9 – 10** |
| **Solo Performance (60 points out of a total of 130)** | | | | **TOTAL:** |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **SOLO**  **(60 Points)** |  | **RUDIMENTS**  **(40 Points)** |  | **SIGHTREADING**  **(30 Points)** |  | **TOTAL**  **(130 Points)** |  |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **RUDIMENT #1 – RHYTHMIC ACCURACY**  **\_\_\_\_\_\_\_\_\_\_\_\_** | **There were significant rhythm problems.**  **1** | **There were several places in which the rhythms were unclear.**  **2** | **Most rhythms were correct, with only a few spots of inaccuracy.**  **3** | **Rhythms were accurate and clear.**  **4** | **Rhythms were precise. Attacks and releases were executed exactly.**  **5** |
| **RUDIMENT #1 – TEMPO/TIME** | **Beat definition was not evident.**  **1** | **Beat definition had several problems.**  **2** | **Beat definition had few problems.**  **3** | **Beat was clear.**  **4** | **Beat was clear and the tempo was solid.**  **5** |
| **RUDIMENT #2 – RHYTHMIC ACCURACY** | **As above.**  **1** | **As above.**  **2** | **As above.**  **3** | **As above.**  **4** | **As above.**  **5** |
| **RUDIMENT #2**  **TEMPO/TIME** | **As above.**  **1** | **As above.**  **2** | **As above.**  **3** | **As above.**  **4** | **As above.**  **5** |
| **RUDIMENT #3 – RHYTHMIC ACCURACY**  **\_\_\_\_\_\_\_\_\_\_\_\_** | **As above.**  **1** | **As above.**  **2** | **As above.**  **3** | **As above.**  **4** | **As above.**  **5** |
| **RUDIMENT #3 – TEMPO/TIME** | **As above.**  **1** | **As above.**  **2** | **As above.**  **3** | **As above.**  **4** | **As above.**  **5** |
| **RUDIMENT #3 – RHYTHMIC ACCURACY**  **\_\_\_\_\_\_\_\_\_\_\_\_** | **As above.**  **1** | **As above.**  **2** | **As above.**  **3** | **As above.**  **4** | **As above.**  **5** |
| **RUDIMENT #4 – TEMPO/TIME** | **As above.**  **1** | **As above.**  **2** | **As above.**  **3** | **As above.**  **4** | **As above.**  **5** |
| **RUDIMENT (40 points out of a total of 130)** | | | | **TOTAL:** |  |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **FACILITY**  **Hand position \_\_\_\_**  **Stick control \_\_\_\_\_**  **Posture \_\_\_\_** | **Ability to control the instrument needs significant work.**  **1 - 2** | **Several basic components need attention for better facility**  **3 - 4** | **Good fundamental approach. Performance lacks only fluency.**  **5 - 6** | **Student had appropriate control of the instrument.**  **7 – 8 - 9** | **Student has achieved fluent control of the instrument.**  **10** |
| **RHYTHMIC ACCURACY**  **Subdivision \_\_\_\_\_**  **Dotted Notes \_\_\_\_\_**  **Ties \_\_\_\_\_** | **There were significant rhythm problems.**  **1 - 2** | **There were several places in which the rhythms were unclear.**  **3 - 4** | **Most rhythms were correct with only a few spots of inaccuracy.**  **5 - 6** | **Rhythms were accurate.**  **7 – 8** | **Rhythms were precise. Attacks and releases were executed exactly.**  **9 - 10** |
| **MUSICALITY**  **Dynamics \_\_\_\_\_**  **Tempo \_\_\_\_\_**  **Articulation \_\_\_\_\_**  **Expression \_\_\_\_\_** | **There was no noticeable expression in this performance.**  **1 – 2** | **Some of the musical elements, beyond pitches and rhythms, were evident.**  **3 – 4** | **There was a noticeable effort to perform the selection as written.**  **5 - 6** | **All markings were observed and expressed through performance.**  **7 - 8** | **The performance expresses profound comprehension of the composer’s intent.**  **9 - 10** |
| **Sightreading Performance (30 points out of a total of 130)** | | | | **TOTAL:** |  |

**Comments: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**CCSA Piano Studio High School Assessment**

**Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ TOTAL SCORE\_\_\_\_\_\_\_\_/200**

**Percentage:\_\_\_\_\_**

***ACCEPT REJECT WAIT LIST***

Entering Grade Level: \_\_\_\_\_\_\_\_\_\_\_

**Classical Piece Title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Composer:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Total: \_\_\_\_\_\_\_\_\_\_\_/50**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Notes/Rhythm:** | Major inaccuracies  0-1-2-3 | Several errors  4-5-6 | One or two errors  7-8-9 | Perfect performance 10 |
| **Repertoire:** | Simple  0-1-2-3 | Intermediate  4-5-6 | Complex  7 -8-9 | Highly Complex  10 |
| **Fingering:** | Unplanned, poorly chosen fingering  0-1-2-3 | Inconsistent, poor fingering style  4-5-6 | Generally good fingering with a few fumbles  7-8-9 | Excellent Presentation  10 |
| **Dynamics** | No or little variation  0-1-2-3 | Inhibited presentation, too subtle too convey to listener  4-5-6 | Musical expression evident throughout  7-8-9 | Excellent Presentation  10 |
| **Performance** | Major problems hindered musical expression  0-1-2-3 | Performance too subdued or timid  4-5-6 | Good expression, good posture  7-8-9 | Excellent, engaging performance  10 |

**Contemporary Piece Title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Composer:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**\_\_\_\_

**Total: \_\_\_\_\_\_\_\_\_\_\_/50**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Notes/Rhythm:** | Major inaccuracies  0-1-2-3 | Several errors  4-5-6 | One or two errors  7-8-9 | Perfect performance 10 |
| **Repertoire:** | Simple  0-1-2-3 | Intermediate  4-5-6 | Complex  7 -8-9 | Highly Complex  10 |
| **Fingering:** | Unplanned, poorly chosen fingering  0-1-2-3 | Inconsistent, poor fingering style  4-5-6 | Generally good fingering with a few fumbles  7-8-9 | Excellent Presentation  10 |
| **Dynamics** | No or little variation  0-1-2-3 | Inhibited presentation, too subtle too convey to listener  4-5-6 | Musical expression evident throughout  7-8-9 | Excellent Presentation  10 |
| **Performance** | Major problems hindered musical expression  0-1-2-3 | Performance too subdued or timid  4-5-6 | Good expression, good posture  7-8-9 | Excellent, engaging performance  10 |

**Scales** (hands together, 2 octaves up and down): 20 points each **TOTAL: \_\_\_\_\_\_\_\_\_/60**

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Sight Reading:** **Total: \_\_\_\_\_\_\_\_\_\_\_\_\_/20**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Melodic Accuracy | No concept of sight reading at all, or only slightly  0-1-2-3 | Several note errors  4-5-6 | 1 or 2 note errors  7-8-9 | All notes correct  10 |
| Rhythmic Accuracy | No concept or rhythm at all, or only slightly  0-1-2-3 | Several rhythm problems  4-5-6 | 1 or 2 rhythm errors  7-8-9 | All rhythms correct  10 |

**Artist Statement: Total: \_\_\_\_\_\_\_\_\_\_ x 2/20**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Artist Statement**  Answer all of the following questions:  Why did you choose this major?  What is the intent and/or purpose of the music you choose to play?  Why does the piano major at CCSA appeal to you?  What are your career goals after High School? | The Artist statement was clear from their answers and their performance. The student showed that they have a clear appreciation for and mastery of the music they are presenting. They answered all of the questions completely, and have a clear sense of their musical goals.  10 | The Artist statement showed that the student has a generally clear understanding of the direction of their musical and artistic goals.  7-8-9 | The Artist statement showed that the student has a basic understanding of the direction of their musical and artistic goals.  4-5-6 | In the Artist statement most of the questions were not addressed.  1-2-3 | The Artist statement addressed none of the questions asked.  0 |
| **Comments:** | | | | | |

**Cab Calloway Orchestra Audition Rubric**

**Student Name** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Date** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Instrument** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Entering Grade Level** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Scales \_\_\_\_/20** | | | | |
|  | **5** | **4** | **3** | **2** |
| **Intonation** - pitch | Accurate and consistent throughout | Generally accurate, but a few notes out of tune | Mostly accurate with some out of tune notes | Basic pitch center buy many out of tune notes |
| **Rhythm** - duration, subdivision, steady pulse | Accurate and steady | Few difficulties with rhythm patterns; steady pulse | Some difficulties with rhythm patterns and pulse | Many difficulties with rhythm patterns and pulse |
| **Posture/Tone** | Student has good posture, correct bow placement; used full bows; has a clear, full tone | Student has less than perfect posture; doesn't always pull whole, straight bow strokes | Student exhibits poor playing position in the left or right hand; has inconsistent tone. poor bow distribution | Student exhibits poor posture (both hand/ slouching ); uses small, crocked bow strokes; has a scratchy/unclear sound |
| **Correct Pitches** | Student plays all pitches correctly for the given key | Student plays one incorrect pitches for the given key | Student plays two incorrect pitches for the given key | Student plays more than three incorrect pitches for the given key |
| **Sight Reading \_\_\_\_/10** | | | | |
|  | **5** | **4** | **3** | **2** |
| **Correct Pitches** | Student plays all pitches correctly for the given key | Student plays one incorrect pitches for the given key | Student plays two incorrect pitches for the given key | Student plays more than three incorrect pitches for the given key |
| **Note Reading** | Student reads/plays the written music flawlessly | Student incorrectly reads/plays one or two notes | Student incorrectly reads/plays three or four notes | Student incorrectly reads/plays five or more notes |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Prepared Piece \_\_\_\_/70** | | | | |
|  | **10-9-8** | **7-6-5** | **4-3-2** | **1-0** |
| **Intonation** - pitch | Accurate and consistent throughout | Generally accurate, but a few notes out of tune | Mostly accurate with some out of tune notes | Basic pitch center buy many out of tune notes |
| **Rhythm** - duration, subdivision, steady pulse | Accurate and steady | Few difficulties with rhythm patterns; steady pulse | Some difficulties with rhythm patterns and pulse | Many difficulties with rhythm patterns and pulse |
| **Bowing** – direction, distribution, articulation | Accurate direction, distribution and articulation | Few difficulties with direction, distribution and articulations | Many difficulties with direction, distribution and articulations | Little attention to direction, distribution and articulations |
| **Expression** – dynamics, phrasing, style | Musical phrasing; expressive dynamic range; appropriate style | Few difficulties with phrasing, dynamics, or style | Many difficulties with phrasing, dynamics, or style | Little attention to phrasing, dynamics, or style |
| **Posture/Tone** | Student has good posture, correct bow placement; used full bows; has a clear, full tone | Student has less than perfect posture; doesn't always pull whole, straight bow strokes | Student exhibits poor playing position in the left or right hand; has inconsistent tone. poor bow distribution | Student exhibits poor posture (both hand/ slouching ); uses small, crocked bow strokes; has a scratchy/unclear sound |
| **Correct Pitches** | Student plays all pitches correctly for the given key | Student plays one incorrect pitches for the given key | Student plays two incorrect pitches for the given key | Student plays more than three incorrect pitches for the given key |
| **Note Reading** | Student reads/plays the written music flawlessly | Student incorrectly reads/plays one or two notes | Student incorrectly reads/plays three or four notes | Student incorrectly reads/plays five or more notes |

***High School Technical Theatre Assessment***

***Rubric for CCSA ‘18-‘19***

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

PLEASE DO NOT WRITE BELOW THIS LINE

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |  |
| **SCENIC DESIGN** | **Unsatisfactory Performance**  **1-0** | **Inadequate Performance**  **3-2** | **Adequate Performance**  **5-4** | **Pleasing Performance**  **7-6** | **Skillful Performance**  **9-8** | **Excellent Performance**  **10** |
| **Detailed analysis of play, key characters, plot overview** | Historical and cultural details are missing from the design. | The design is based on the logical principles of design, but has little or no 'flavor". | The design captures the "flavor" of the play but is not original, and includes very few details which reflect the period, culture or theme. | The design somewhat captures the "flavor" of the play by including a few details which reflect the period, culture or theme. | Design is somewhat "outside the box", captures the "flavor" of the play by including several details which accurately reflect the period, culture or theme. | Innovative, goes beyond expected concepts while maintaining the integrity & the "flavor" of the play by including several details which accurately reflect the period, culture or theme. |
| **Designers concept, including use of symbols, color, textures and materials** | Student turns in a partial design concept. | Student turns in a complete design concept, but lacks a rationale. | Student turns in a complete, although uninteresting design concept and rationale, and the rationale needs to be expanded. | Student turns in a complete, interesting design concept and rationale, but the rationale needs to be expanded. | Student turns in a complete, interesting, and justified rationale for their design concept. | Student turns in a complete, fascinating and entirely justified rationale for their design concept. |
| **Floor plans, Elevations and 3-D Model Accuracy** | No designs OR designs are seriously incomplete. Student made no effort to take clues from play to represent the character. | Designs generally do not reflect design elements and details of character. | Designs somewhat reflect design elements and details of character, yet maintains play integrity. | Designs reflect design elements and details of character, & maintains play integrity. | Designs accurately reflect design elements and details of character, and maintains play integrity. | Designs are innovative and unique and reflect design elements and details of character, & still maintains play integrity. |
| **Attention to Detail/ Attractiveness** | The designs are incomplete, untidy and lack relevance to the play. | The designs are not attractive nor informative in terms of design, layout, and neatness. | The designs are not always attractive and informative in terms of design, layout, and neatness. | The designs are somewhat attractive and informative in terms of design, layout, and neatness. | The designs are attractive and informative in terms of design, layout, and neatness. | The designs are exceptionally attractive and informative in terms of design, layout, and neatness. |
| **Presentation in Interview** | Student is not prepared to present. | The student is somewhat less than prepared, and the research is lacking; and clearly did not rehearse. | The student is somewhat prepared & researched & does appear to know the subject ; but clearly did not rehearse much. | Student is prepared & researched and is fairly knowledgeable; but might need a few more rehearsals. | Student is well prepared & researched and appears knowledgeable; and has obviously rehearsed. | Student demonstrates excellent preparation & research and appears knowledgeable and natural in delivery. |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |  |
| **COSTUME DESIGN** | **Unsatisfactory Performance**  **1-0** | **Inadequate Performance**  **3-2** | **Adequate Performance**  **5-4** | **Pleasing Performance**  **7-6** | **Skillful Performance**  **9-8** | **Excellent Performance**  **10** |
| **Detailed analysis of play, key characters, plot overview** | Historical and cultural details are missing from the design. | The design is based on the logical principles of design, but has little or no 'flavor". | The design captures the "flavor" of the play but is not original, and includes very few details which reflect the period, culture or theme. | The design somewhat captures the "flavor" of the play by including a few details which reflect the period, culture or theme. | Design is somewhat "outside the box", captures the "flavor" of the play by including several details which accurately reflect the period, culture or theme. | Innovative, goes beyond expected concepts while maintaining the integrity & the "flavor" of the play by including several details which accurately reflect the period, culture or theme. |
| **Designers concept, including use of symbols, color, textures and materials** | Student turns in a partial design concept. | Student turns in a complete design concept, but lacks a rationale. | Student turns in a complete, although uninteresting design concept and rationale, and the rationale needs to be expanded. | Student turns in a complete, interesting design concept and rationale, but the rationale needs to be expanded. | Student turns in a complete, interesting, and justified rationale for their design concept. | Student turns in a complete, fascinating and entirely justified rationale for their design concept. |
| **Drawing/ Construction/ Display Accuracy** | No designs OR designs are seriously incomplete. Student made no effort to take clues from play to represent the character. | Designs generally do not reflect design elements and details of character. | Designs somewhat reflect design elements and details of character, yet maintains play integrity. | Designs reflect design elements and details of character, & maintains play integrity. | Designs accurately reflect design elements and details of character, and maintains play integrity. | Designs are innovative and unique and reflect design elements and details of character, & still maintains play integrity. |
| **Attention to Detail/ Attractiveness** | The designs are incomplete, untidy and lack relevance to the play. | The designs are not attractive nor informative in terms of design, layout, and neatness. | The designs are not always attractive and informative in terms of design, layout, and neatness. | The designs are somewhat attractive and informative in terms of design, layout, and neatness. | The designs are attractive and informative in terms of design, layout, and neatness. | The designs are exceptionally attractive and informative in terms of design, layout, and neatness. |
| **Presentation in Interview** | Student is not prepared to present. | The student is somewhat less than prepared, and the research is lacking; and clearly did not rehearse. | The student is somewhat prepared & researched & does appear to know the subject ; but clearly did not rehearse much. | Student is prepared & researched and is fairly knowledgeable; but might need a few more rehearsals. | Student is well prepared & researched and appears knowledgeable; and has obviously rehearsed. | Student demonstrates excellent preparation & research and appears knowledgeable and natural in delivery. |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |  |
| **PROPERTIES (PROP) DESIGN** | **Unsatisfactory Performance**  **1-0** | **Inadequate Performance**  **3-2** | **Adequate Performance**  **5-4** | **Pleasing Performance**  **7-6** | **Skillful Performance**  **9-8** | **Excellent Performance**  **10** |
| **Detailed analysis of play, key characters, plot overview as pertains to properties** | Historical and cultural details are missing from the design. | The design is based on the logical principles of design, but has little or no 'flavor". | The design captures the "flavor" of the play but is not original, and includes very few details which reflect the period, culture or theme. | The design somewhat captures the "flavor" of the play by including a few details which reflect the period, culture or theme. | Design is somewhat "outside the box", captures the "flavor" of the play by including several details which accurately reflect the period, culture or theme. | Innovative, goes beyond expected concepts while maintaining the integrity & the "flavor" of the play by including several details which accurately reflect the period, culture or theme. |
| **Designers concept, including cost, availability, and practicality of materials** | Student turns in a partial design concept. | Student turns in a complete design concept, but lacks a rationale. | Student turns in a complete, although uninteresting design concept and rationale, and the rationale needs to be expanded. | Student turns in a complete, interesting design concept and rationale, but the rationale needs to be expanded. | Student turns in a complete, interesting, and justified rationale for their design concept. | Student turns in a complete, fascinating and entirely justified rationale for their design concept. |
| **Categorization, organization, and readability of properties management** | No organization system OR system is seriously incomplete. Student made no effort to take clues from play to represent the show. | Organization system and properties management generally do not reflect design elements and details of play. | Organization system and properties management somewhat reflect design elements and details of show, yet maintains play integrity. | Organization system and properties management reflect design elements and details of show, & maintains play integrity. | Organization system and properties management accurately reflect design elements and details of show, and maintains play integrity. | Organization system and properties management are extremely organized and unique and reflect design elements and details of show, and still maintains play integrity. |
| **Attention to Detail** | The designs are incomplete, untidy and lack relevance to the play. | The designs are not attractive nor informative in terms of design, layout, and neatness. | The designs are not always attractive and informative in terms of design, layout, and neatness. | The designs are somewhat attractive and informative in terms of design, layout, and neatness. | The designs are attractive and informative in terms of design, layout, and neatness. | The designs are exceptionally attractive and informative in terms of design, layout, and neatness. |
| **Presentation in Interview** | Student is not prepared to present. | The student is somewhat less than prepared, and the research is lacking; and clearly did not rehearse. | The student is somewhat prepared & researched & does appear to know the subject ; but clearly did not rehearse much. | Student is prepared & researched and is fairly knowledgeable; but might need a few more rehearsals. | Student is well prepared & researched and appears knowledgeable; and has obviously rehearsed. | Student demonstrates excellent preparation & research and appears knowledgeable and natural in delivery. |

Total Score /150

Comments:

**High School Theatre Performance Rubric**

**High School Theatre Performance Rubric**

NAME\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1st Monologue Sco

5 4 3 2 1

**Memorization/Concentration**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Actor has achieved an ownership of lines- as if they are saying their own words. | Actor knows lines well- lines appear to be memorized, accurate and they flow easily. A few unneeded pauses. | Actor hesitates a lot- flow is a bit disjointed, unneeded pauses and awkward hesitations. | Actor knows some lines, but has to ask for help or start over. | Actor clearly doesn’t know the lines. |

**Stage Presence/Naturalism**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Is alert and honest as the character and alive moment to moment. Actor is thinking completely as character and we do not see actor performing. Great emotional commitment and energy, often if not always follows instincts. | Often times alert, moment to moment and honest. At times we see actor performing rather than alive and present as the character. Good emotional commitment and energy. Actor follows instincts much of the time. | Not present as character at times, has moments which are truthful as character but we see actor performing. Sometimes follows instincts and has emotional commitment and energy at points. | See actor performing as the character much of the time rather than present as the character, not instinctual. Weak emotional commitment and energy. | Obviously uncomfortable performing. No emotional commitment or energy. Not instinctual or moment to moment. |

**Diction/Projection/Enunciation**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Superior vocal control, differentiation in pace, inflection, resonance, quality and very clear and distinct enunciation. Communicates character’s uniqueness. | Voice shows excellent expression, differentiation in pace, inflection, resonance, quality and enunciation. Can hear character’s uniqueness | Voice shows expression, differentiation in pace, inflection and enunciation. Can hear a unique voice true to the character. | Some expressive moments; inconsistent in quality and pace. Some problems with enunciation & pronunciation. While unique, may not always reflect the character. | Voice is monotone and not expressive; too quick/too slow; too high/too low. Completely indistinct and often unclear. Voice is not true to character. |

**Character Development**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Actor has internalized the subtext and the actor is transformed into the character throughout the performance. There is a connection between the actor and the audience. | Actor has internalized the subtext to the point that a distinct character has developed. Stayed in character throughout the performance. The actor’s performance is believable. | Actor has a distinct character and stayed in character through almost all the performance. The actor’s performance is usually believable. | Actor did not have a distinct character and/or broke character several times. Actor does not know what they are talking about. | No sense of character. The actor reciting lines instead of portraying a character. |

**Connection to Body/Movement**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Actor uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is motivated by the text. | Actor usually uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is usually textually motivated. | Actor sometimes uses their body (gestures, business, blocking) to help reinforce what they are saying. Movement is a bit awkward at times/ fidgety/ lacking movement. | Actor uses little or none of their body (gestures, business, blocking) to help express what they are saying. Their body movement does not make sense with the text. | Actor has no movement or so much movement that it is distracting. |

**Overall**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Overall effort shows tremendous preparation and consideration. | Overall effort is very good and shows preparation. | Overall effort is good- needs more attention and preparation. | Overall effort is fair- needs much more attention and preparation. | Overall effort is insufficient. |

**ADDITIONAL COMMENTS**

**2nd Monologue**

5 4 3 2 1

**Memorization/Concentration**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Actor has achieved an ownership of lines- as if they are saying their own words. | Actor knows lines well- lines appear to be memorized, accurate and they flow easily. A few unneeded pauses. | Actor hesitates a lot- flow is a bit disjointed, unneeded pauses and awkward hesitations. | Actor knows some lines, but has to ask for help or start over. | Actor clearly doesn’t know the lines. |

**Stage Presence/Naturalism**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Is alert and honest as the character and alive moment to moment. Actor is thinking completely as character and we do not see actor performing. Great emotional commitment and energy, often if not always follows instincts. | Often times alert, moment to moment and honest. At times we see actor performing rather than alive and present as the character. Good emotional commitment and energy. Actor follows instincts much of the time. | Not present as character at times, has moments which are truthful as character but we see actor performing. Sometimes follows instincts and has emotional commitment and energy at points. | See actor performing as the character much of the time rather than present as the character, not instinctual. Weak emotional commitment and energy. | Obviously uncomfortable performing. No emotional commitment or energy. Not instinctual or moment to moment. |

**Diction/Projection/Enunciation**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Superior vocal control, differentiation in pace, inflection, resonance, quality and very clear and distinct enunciation. Communicates character’s uniqueness. | Voice shows excellent expression, differentiation in pace, inflection, resonance, quality and enunciation. Can hear character’s uniqueness | Voice shows expression, differentiation in pace, inflection and enunciation. Can hear a unique voice true to the character. | Some expressive moments; inconsistent in quality and pace. Some problems with enunciation & pronunciation. While unique, may not always reflect the character. | Voice is monotone and not expressive; too quick/too slow; too high/too low. Completely indistinct and often unclear. Voice is not true to character. |

**Character Development**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Actor has internalized the subtext and the actor is transformed into the character throughout the performance. There is a connection between the actor and the audience. | Actor has internalized the subtext to the point that a distinct character has developed. Stayed in character throughout the performance. The actor’s performance is believable. | Actor has a distinct character and stayed in character through almost all the performance. The actor’s performance is usually believable. | Actor did not have a distinct character and/or broke character several times. Actor does not know what they are talking about. | No sense of character. The actor reciting lines instead of portraying a character. |

**Connection to Body/Movement**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Actor uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is motivated by the text. | Actor usually uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is usually textually motivated. | Actor sometimes uses their body (gestures, business, blocking) to help reinforce what they are saying. Movement is a bit awkward at times/ fidgety/ lacking movement. | Actor uses little or none of their body (gestures, business, blocking) to help express what they are saying. Their body movement does not make sense with the text. | Actor has no movement or so much movement that it is distracting. |

**Overall**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Overall effort shows tremendous preparation and consideration. | Overall effort is very good and shows preparation. | Overall effort is good- needs more attention and preparation. | Overall effort is fair- needs much more attention and preparation. | Overall effort is insufficient. |

**ADDITIONAL COMMENTS**

Group Improvisations Score-

5 4 3 2 1

**Makes bold Choices**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Made large bold choices to help advance the characters and the scene. | Made choices to help advance the characters and the scene. | Made small choices to help advance the characters and the scene. | Made choices that did not help to advance the characters and the scene. | Made no choices at all. |

**Stage Presence/Poise/Confidence**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Appears very comfortable performing- relaxed and enjoyable to watch. | Appears comfortable performing. | Appears slightly uncomfortable performing. | Often appears uncomfortable performing. | Obviously uncomfortable performing. |

**Following the Improv Rules**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Has an exceptional understanding of the improve rules and follows them throughout the performance. | Has an understanding of the basic improve rules and follows them throughout the performance. | Has an understanding of the basic improve rules and follows them throughout most of the performance. | Has little knowledge of the improve rules and does not follow many of them throughout the performance. | Has no knowledge of the improve rules. |

**Overall**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Skills developed to an advanced level. | Skills developed to a good level. | Skills are developing. | Skills are just beginning to develop. | Skills are not yet developed. |

**Direction Taken Score**

**10-9-8 7-6-5 4-3-2 1- 0**

|  |  |  |  |
| --- | --- | --- | --- |
| Student immediately jumps into character with change and is present and truthful. Student is alive in their performance. | Student internalizes direction and change is seen. However, you can still see actor thinking about performance. | Student made some attempt to play character with direction but did not internalize or change much. | Student made little to no attempt to play their character with new direction. |

**ARTISTS STATEMENT**

**10 9-8-7 6-5-4 3-2-1 0**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Student expresses a strong desire for the arts and great interest in learning how to hone his/her skills in this area. Student is knowledgeable about his/her craft. | Student expresses a desire to do theatre and shows knowledge about his/her craft. | Student expresses a slight desire to do theatre. Student does not display much knowledge about his/her craft. | Student does not show any interest in theatre. Student has no knowledge about his/her craft. | Student did not answer question. |

**High School Visual Arts Rubric**

**DEFINITIONS:**

Each art submission is measured using four separate components: composition, skill/technique, student voice and craftsmanship.

**Composition**: The plan, placement and arrangement of the elements of art, and the application of the design principles in a piece; measures student’s ability to affectively design the picture plane.

**Skill and technique:** Rendering and use of materials, tools and mediums; measures student’s knowledge, aptitude and ability to render with authenticity.

**Student’s Voice:** The act of conveying mood, sentiment, feeling, spirit and character in artistic execution; measures student’s ability to create expressive powerful works that clearly reflect the student’s original point of view.

**Craftsmanship:** Level of attention to the finished product and presentation of the artwork; measures the student’s effort and ability to create works that demonstrate pride of workmanship.

**Portfolio and On-site Drawing are weighted equally. The written response is weighted 25% of the total.**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **ART PORTFOLIO & ON-SITE DRAWING (Maximum 320 points)** | | | | | |
|  | **Excellent** | **Very Good** | **Good** | **Weak** | **Not Evident** |
| **Composition** | **Excellent** use of art elements and design principles | **Very good** use of art elements and design principles | **Good** use of art elements and design principles | **Weak** use of art elements and design principles | Use of art elements and design principles is **not evident** |
| **Skill/Technique** | **Excellent** technique and attention to detail | **Very good** technique and some attention to detail | **Good** technique little attention to detail | **Weak** technique and little attention to detail | Use of technique with little or no attention to detail **not evident** |
| **Student Voice** | **Excellent** use of expressive qualities that demonstrates student’s point of view | **Very good** use of expressive qualities that demonstrates student’s point of view | **Good** use of expressive qualities that demonstrates student’s point of view | **Weak** use of expressive qualities poorly demonstrates student’s point of view | Use of expressive qualities is **not evident;** piece does not demonstrates student’s point of view |
| **Craftsmanship** | **Excellent** craftsmanship | **Good** craftsmanship | **Average** craftsmanship | **Below Average** craftsmanship | **Unacceptable/Weak** craftsmanship |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Name:** | | | **Grade:** | **Date:** |  |
| **REQUIRED ELEMENTS:** | **Composition**  **E VG G W N/A 10 8 7 6 4-0** | **Skill/Technique**  **E VG G W N/A**  **10 8 7 6 4-0** | **Student Voice**  **E VG G W N/A**  **10 8 7 6 4-0** | **Craftsmanship**  **E VG G W N/A**  **10 8 7 6 4-0** | **Total** |
| **Self-portrait**  **From Observation** |  |  |  |  |  |
| **Still-life**  **From Observation** |  |  |  |  |  |
| **Human Figure**  **From Observation** |  |  |  |  |  |
| **Landscape**  **From Observation** |  |  |  |  |  |
| **Additional 1**  **From Observation** |  |  |  |  |  |
| **Additional 2**  **From Observation** |  |  |  |  |  |
| **Additional 3**  **From Observation** |  |  |  |  |  |
| **Additional 4**  **From Observation** |  |  |  |  |  |
| **Total** |  |  |  |  |  |
|  | | | | | |
| **On-site Drawing** |  |  |  |  |  |
| **Written Response** |  |  |  |  |  |

**CAB CALLOWAY HIGH SCHOOL VOCAL ASSESSMENTS**

NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_GRADE: \_\_\_\_\_\_\_\_ VOICE PART: \_\_\_\_\_\_\_\_

**Broadway Song:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Total: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| DICTION | Words were not pronounced clearly, with some words unintelligible  1- 2 - 3 | There were places in the performance where the words were not clear  4 - 5 - 6 | All words were clear and understandable  7 – 8 – 9 | Enunciation was clear and showed an understanding of the context of the piece  10 |
| TONE | Major problems hindered musical expression.  1 - 2 - 3 | Tonal concept was underway, but needs further refinement.  4 – 5 – 6 | Tone was well developed and appropriate for genre  7 – 8 – 9 | Tone quality enhanced the performance  10 |
| INTONATION | Intonation created a barrier to singing the solo in tune  1 – 2 – 3 | There were many instances of pitch problems  4 – 5 – 6 | Virtually all pitches were correct and in tune  7 – 8 – 9 | The entire performance was tuned beautifully  10 |
| RHYTHMIC ACCURACY | There were significant rhythm problems    1 – 2 – 3 | There were several places in which the rhythms were not clear  4 – 5 – 6 | Most rhythms were correct, with only a few inaccurate spots  7 – 8 – 9 | Rhythms were precise. Attacks and releases were executed exactly  10 |
| PHRASING, DYNAMICS and  EXPRESSION | The performance did not express musical ideas effectively  1 – 2 – 3 | Expression was inhibited, or too subtle to convey to the listener  4 – 5 – 6 | Musical expression was evident throughout  7 – 8 – 9 | Performance clearly expressed musical intent of the composer  10 |
| PRESENTATION | Performer did not give consideration to the visual aspect of the performance  1 – 2 – 3 | The performer appeared subdued or timid; or had distracting movements  4 – 5 – 6 | Performer included appropriate expressions with good posture  7 – 8 – 9 | The presentation was such that the listener was fully engaged in the performance  10 |

**Classical Song: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Total: \_\_\_\_\_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| DICTION | Words were not pronounced clearly, with some words unintelligible  1- 2 - 3 | There were places in the performance where the words were not clear  4 - 5 - 6 | All words were clear and understandable  7 – 8 – 9 | Enunciation was clear and showed an understanding of the context of the piece  10 |
| TONE | Major problems hindered musical expression.  1 - 2 - 3 | Tonal concept was underway, but needs further refinement.  4 – 5 – 6 | Tone was well developed and appropriate for genre  7 – 8 – 9 | Tone quality enhanced the performance  10 |
| INTONATION | Intonation created a barrier to singing the solo in tune  1 – 2 – 3 | There were many instances of pitch problems  4 – 5 – 6 | Virtually all pitches were correct and in tune  7 – 8 – 9 | The entire performance was tuned beautifully  10 |
| RHYTHMIC ACCURACY | There were significant rhythm problems    1 – 2 – 3 | There were several places in which the rhythms were not clear  4 – 5 – 6 | Most rhythms were correct, with only a few inaccurate spots  7 – 8 – 9 | Rhythms were precise. Attacks and releases were executed exactly  10 |
| PHRASING, DYNAMICS and  EXPRESSION | The performance did not express musical ideas effectively  1 – 2 – 3 | Expression was inhibited, or too subtle to convey to the listener  4 – 5 – 6 | Musical expression was evident throughout  7 – 8 – 9 | Performance clearly expressed musical intent of the composer  10 |
| PRESENTATION | Performer did not give consideration to the visual aspect of the performance  1 – 2 – 3 | The performer appeared subdued or timid; or had distracting movements  4 – 5 – 6 | Performer included appropriate expressions with good posture  7 – 8 – 9 | The presentation was such that the listener was fully engaged in the performance  10 |

**Pitch Reproduction: TOTAL multiplied by 2 = \_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| PITCH ACCURACY | Only one or a few responses were accurate  1 – 2 – 3 | A few more responses were accurate  4 – 5 – 6 | Most of the challenging responses were accurate  7 – 8 – 9 | All responses, including the most challenging, were accurate 10 |

**Two-part Melody: TOTAL multiplied by 2 = \_\_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| ABILITY TO LEARN PART | Could not learn the melody at all, or only slightly  1- 2 – 3 | Trouble with several pitches and rhythms in the melody    4 – 5 – 6 | Most of the rhythms and pitches were accurate and learned  7 – 8 – 9 | All of the pitches and rhythms were executed with precision and learned quickly  10 |
| ABILITY TO MAINTAIN PART | Could not maintain melody at all or only at the beginning with countermelody  1 – 2 – 3 | Trouble maintaining melody and rhythm during most of the song with countermelody  4 – 5 – 6 | Most of the rhythms and pitches were maintained with countermelody  7 – 8 – 9 | All of the pitches and rhythms were executed precisely with countermelody  10 |

**Sight-reading Section: TOTAL multiplied by 2 = \_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| MELODIC ACCURACY | No concept of sight-reading at all, or only slightly  1 – 2 – 3 | There were several pitch errors  4 – 5 – 6 | There were 1 or 2 pitch errors but mostly accurate  7 – 8 – 9 | All pitches were correct  10 |
| RHYTHMIC ACCURACY | No concept or rhythm at all, or only slightly  1 – 2 – 3 | There were several rhythm problems  4 – 5 – 6 | There were 1 or 2 rhythm problems, but mostly accurate  7 – 8 – 9 | All rhythms were correct  10 |

**Note reading Ability: TOTAL = \_\_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| TREBLE CLEF | No concept of notation. No note recognition or very little  1 – 2 – 3 | A few notes were recognizable and labeled  4 – 5 – 6 | Several notes were recognizable with a few mistakes  7 – 8 – 9 | All notes were recognized and labeled correctly  10 |
| BASS CLEF | No concept of notation. No note recognition or very little  1 – 2 – 3 | A few notes were recognizable and labeled  4 – 5 – 6 | Several notes were recognizable with a few mistakes  7 – 8 – 9 | All notes were recognized and labeled correctly  10 |

**Total score: \_\_\_\_\_\_\_\_\_\_\_\_\_/240** **Percentage:** \_\_\_\_\_\_\_\_\_\_\_\_\_