**Middle School Requirements**

**All Middle School students MUST assess in one art area but are free to choose the option to assess in two areas.**

**ALL Communication and Visual Arts portfolios dropped off on the assessment days must be picked up from Cab Calloway between the dates of January 29th to February 2nd.**

**ALL Communication Arts portfolios go to Mr. Mayo and ALL Visual Arts portfolios go to Mrs. Ostafy. DO NOT combine both into one portfolio.**

**Communication Arts**

* Bring two samples of your writing (article, poetry, short story) in a binder or protective sleeve. **Please do not bring loose pages of writing!** If you have had any of your work published, bring a copy.
* **Optional:** Bring any existing examples of your photography in a binder or protective sleeve. **Please do not bring loose photos!** If a student does not have any photos, it will **not** affect his/her assessment.
* **Optional:** Bring the web addresses (URLs) of any websites that you have created. (All students in this major will be using the Internet to create their own web pages). If student does not have a website, it will **not** affect his/her assessment.
* Be prepared to participate in a group writing activity. **Students must bring a pen—no pencils**.
* The two samples of work cannot be anything that has been published or edited by a professional.

**ALL communication arts portfolios dropped off during the assessment days must be picked up from Cab Calloway between the dates of Janaury 29th to February 2nd.**

**EMAIL: steve.mayo@redclay.k12.de.us**

**Dance**

* Dancers should come to the assessment ready to participate in an hour long dance class. The class will focus on ballet and modern dance skills along with combinations, leaps and an improvisation.
* Applicants should prepare a 1 ½ minute solo in the style of their choice,
* Applicants should arrive to the assessment in proper dance attire–leotard and tights with hair pulled back and bring along ballet shoes.

**NOTE:** **The dance assessor may choose to videotape auditions.**

**EMAIL: tara.robbins@redclay.k12.de.us**

**Instrumental Music**

Applicants should have at least one year of experience in playing a wind, piano or

percussion instrument. Guitar is NOT offered and is not considered a valid instrument for

assessments.

* Students are required to bring their instrument. For snare drum, please bring your drum sticks.
* All instrumentalists minimally must be able to read music at a fifth-grade level. Students

who cannot read music should not apply to the school for instrumental music choices.

* Applicants will perform a practiced solo, piece of band music or exercise that

demonstrates their highest attained level of proficiency. This should be about thirty

seconds to one minute in length. Solos do not have to be memorized. Please bring sheet music to the assessment.

* Applicants will perform a piece of sight-reading music that will be selected by the assessor. Applicants should also be prepared to play major scales up to 3 flats and 3 sharps from memory (2octaves when possible).

**EMAIL: carlton.cannon@redclay.k12.de.us**

**Piano**

* Plan to demonstrate your ability in ALL of the following areas:
* Be able to demonstrate proficiency in major scales (one octave, hands together).
* Perform a solo piece of your choice of up to two minutes in length. Bring a copy of the sheet music with you for the assessor to read. Music does not have to be memorized. Make it your best piece, and something you love to play.
* Demonstrate proficiency in sight reading – piece will be provided. (Student must be able to read music.)

**EMAIL:** [**margaret.badger@redclay.k12.de.us**](mailto:margaret.badger@redclay.k12.de.us)

**Strings**

* Students are required to bring their instrument. Prepare a solo of your choice. The solo does not have to be memorized; bring sheet music with you.
* Prepare two scales (G, D or A scale suggested – 1 or 2 octave).
* Student will be asked to sight read during the assessment. (Students must be able to read the notes on the D and A strings for staff and G, D, and A strings for bass).

**EMAIL:** [**bonnie.ayers@redclay.k12.de.us**](mailto:bonnie.ayers@redclay.k12.de.us)

**Theatre**

* Prepare one 60-second monologue. The monologue should be age appropriate and **it must be memorized.**

Be prepared to participate in group improvisation activities and games. If you wear a skirt or dress, please wear shorts underneath so that your movement is not limited.

NOTE: The assessor may choose to videotape the assessments.

**EMAIL:** [**amanda.curry@redclay.k12.de.us**](mailto:amanda.curry@redclay.k12.de.us)

**Visual Arts**

The portfolio prepared by the student must include:

* A self-portrait, preferably done in pencil and using a mirror.
* A landscape drawing or painting.
* A still life of at least three (3) everyday objects grouped and drawn/painted from

observation.

* One (1) additional piece of the child’s choice. This piece may be a 3-dimensional work.
* **In-class timed drawing. Subject to be selected by instructor. Students must bring a pencil.**

All work must be the original work created by the applicant. Animation or cartoons of any kind will

not be accepted.

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

**EMAIL: lindsey.ostafy@redclay.k12.de.us**

**Vocal Music**

Each student’s will assessment will consist of the following:

* Sing Dona Nobis Pacem in the key of G: The music can be found at:

Http:/en.wikipedia.org/wiki/Dona\_Nobis\_Pacem\_round or email Mr. Lassman at Martin.Lassman@redclay.k12.de.us

You can use recordings at: <Https://www.youtube.com/watch?v=9fhJ6XrZ4jg> and <https://www.youtube.com/watch?v=v5FAZk497D4> as references.

Be prepared to sing the piece twice; as a solo and in a round with other singers.

* Sing a song from a Broadway Show or a Disney animated movie. Some of the more popular possibilities are: “Castle on a Cloud” from Les Mis, “Maybe” or “Tomorrow” from Annie or “Do-Re-Mi” from The Sound of Music. If you have question, contact Mr. Lassman by email (martin.lassman@redclay.k12.de.us), or by phone/text at 302-893-0168. Each student is expected to bring sheet music of their Broadway piece.
* Sing back a series of pitches the instructor will play on the piano to demonstrate Aural Memory and the ability to sing higher notes in head voice.
* Identify which example of music is being played while looking at two possibilities.
* Sing simple exercises by reading notes in a three note range; do, re, mi.
* A group practice time, when students can sing through ‘Dona Nobis Pacem’ with other students, is scheduled for Thursday, January 5, 2017from 6:00 to 6:30 PM in Room 226. Parents and students are welcome. Attendance is not required and will not affect the student’s assessment scores.

Download the vocal music recommendation form here: <http://tinyurl.com/huapmk7>. Forms mailed or turned in by students will not be accepted.

**Cab Calloway Middle School**

**Communication Arts Assessment**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_ Time: \_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Category** |  |  |  |  | Score |
| Writing  Process | 4 – A lot of time  planning/  prewriting  drafting/editing | 3– Some time  planning/  prewriting  drafting/  editing | 2 – Does enough to get by | 1 – Little effort |  |
| Creativity | 4 – Details/Uses imagination | 3 – Some details & imagination | 2 – Details distract | 1 – Very little creativity |  |
| Setting | 4 – Very vivid | 3 – Some description | 2 – Vague understanding | 1 – No clue about setting. |  |
| Characters | 4 – Main characters are clearly described | 3 – Have some idea what they looked like & names | 2 – Have names and very little else | 1 – Have trouble identifying the characters. |  |
| Title | 4 – Great title Sparks interest | 3 – Title is related to it | 2 – Present but not related | 1 –No title |  |
| Introduction | 4 – Grabber:  Catchy start | 3 – Weak grabber | 2 – Confusing grabber | 1 – No grabber |  |
| Focus | 4 – Related to topic – Expands it | 3 – Wanders but keeps topic | 2 – We learn nothing of topic | 1 – Not on topic at all |  |
| Organization | 4 – Good sequence & transitions | 3 – May have one thing out of sequence | 2 – Hard to follow | 1 – Random order of events. |  |
| Portfolio Content | 4 – Has two complete and different writing pieces as well as two other areas (photography, digital design, animation, etc.) | 3 - Has two complete and different writing pieces as well as one other area (photography, digital design, animation, etc.) | 2 – Has two complete and different writing pieces. | 1 – Has writing pieces. |  |
| Portfolio Effort | 4 – Student made a amazing design effort to make work presented beautifully. | 3 – Student made an effort to make work aesthetically presented. | 2 – Student did minimal presentation. | 1 – Student handed in loose pieces of paper. |  |
|  |  |  |  | Total: |  |

Total Pts: \_\_\_\_\_\_\_\_ = \_\_\_\_\_\_\_%

**Middle School Dance Assessment**

**Judging Criteria**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Current Grade \_\_\_\_\_\_\_**

**Audition Solo: Ballet Modern Jazz Other \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

*STUDENTS DO NOT WRITE BELOW THIS LINE*

*Assessment is based on a total of 150 points – 10 points for each item.*

*LOW( 1-4) = STUDENT FAILS TO UNDERSTAND OR APPLY PRINCIPLES 0 TO 40% OF THE TIME*

*AVERAGE( 5-7) = STUDENT ATTEMPTS TO APPLY PRINCIPLES 50 – 70% OF THE TIME*

*HIGH( 8-10) = STUDENT UNDERSTANDS AND APPLIES PRINCIPLES 80-100% OF THE TIME*

**ITEMS TO ACCESS LOW (1-4) AVERAGE (5-7) HIGH (8-10) TOTAL PONTS**

***Ballet Skills***

1. **Physical Instrument** – Alignment/posture, turn-out, feet, and port de bras

1 2 3 4 5 6 7 8 9 10

1. **Flexibility** – Overall flexibility and range of motion in the joint areas

1 2 3 4 5 6 7 8 9 10

1. **Following Instruction** – Ability to respond to directions & take and apply corrections

1 2 3 4 5 6 7 8 9 10

1. **Musicality** – Phrasing, rhythm, dynamics created by the dancer in response to music

1 2 3 4 5 6 7 8 9 10

1. **Skill – technique- style**– Student attacks the combinations with rigor and poise – brings a personal style to the movement

1 2 3 4 5 6 7 8 9 10

***Contemporary Modern/Jazz Skills***

1. ***Strength –*** Ability of the dancer to hold positions; physical muscular strength – leaps and jumps

1 2 3 4 5 6 7 8 9 10

1. **Following Instruction** – Ability to respond to directions & take and apply corrections to combinations

1 2 3 4 5 6 7 8 9 10

1. **Musicality** – Phrasing, rhythm, dynamics created by the dancer in response to music

1 2 3 4 5 6 7 8 9 10

1. **Dance Elements**– Student understands and utilizes the elements of space, time, and energy while dancing

1 2 3 4 5 6 7 8 9 10

1. **Kinesthetic skills** – Awareness of the body in space and in relationship to others

1 2 3 4 5 6 7 8 9 10

***Overall Presentation of the dancer***

1. **Effort** – Focus of the dancer willingness to try and stay positive

1 2 3 4 5 6 7 8 9 10

1. **Movement quality** – Overall manner with which individual movements are executed – use of sustained, staccato, swing and stillness

1 2 3 4 5 6 7 8 9 10

1. **Confidence**– Student attacks the combinations with rigor and poise – personality the dancers brings to the movement

1 2 3 4 5 6 7 8 9 10

1. ***Improvisations*** – Willingness to take movement risks without judging oneself or others – playfulness

1 2 3 4 5 6 7 8 9 10

1. **Improvement** – Ability to apply corrections and improve performance quality over time

1 2 3 4 5 6 7 8 9 10

**TOTAL POINTS ACCRUED**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Assessment is based on a total of 150 points – 10 points for each item.*

*LOW( 1-4) = STUDENT FAILS TO UNDERSTAND OR APPLY PRINCIPLES 0 TO 40% OF THE TIME*

*AVERAGE( 5-7) = STUDENT ATTEMPTS TO APPLY PRINCIPLES 50 – 70% OF THE TIME*

*HIGH( 8-10) = STUDENT UNDERSTANDS AND APPLIES PRINCIPLES 80-100% OF THE TIME*

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

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

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

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**CCSA Piano Studio Middle School Assessment**

**Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ TOTAL SCORE\_\_\_\_\_\_\_/ 100**

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

***ACCEPT REJECT WAIT LIST***

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

**Performance 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, one octave): **TOTAL:\_\_\_\_\_\_\_\_\_/20**

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

**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: \_\_\_\_\_\_\_\_\_\_ /10**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **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 |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Middle School Theatre Assessment Rubric   |  |  |  |  |  | | --- | --- | --- | --- | --- | | Performer: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | | | Total Score \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | | | **Monologue Score -** |  |  |  |  | | **1-2** | **3-4** | **5-6** | **7-8** | **9-10** | | **Memorization/Concentration** |  |  |  |  | | Actor clearly doesn't know the lines. | Actor knows some lines, but has to ask for help, start over or look at script. | Actor hesitates a lot - flow is a bit disjointed, unneeded pauses and awkward hesitations. | Actor knows lines well - lines appear to be memorized, accurate and they flow easily. A few unneeded pauses. | Actor has achieved an ownership of lines - as if they are saying their own words. | | **Stage Presence/Poise/Confidence** |  |  |  |  | | Obviously uncomfortable performing. No emotional commitment or energy. | Often appears uncomfortable performing.  Weak emotional commitment and energy. | Appears slightly uncomfortable performing.  Has emotional commitment and energy at points. | Appears comfortable performing.  Good emotional commitment and energy. | Appears very comfortable performing - relaxed and enjoyable to watch. Great emotional commitment and energy. | | **Diction/Projection/Enunciation** |  |  |  |  | | 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. | Some expressive moments; inconsistent in quality & pace. Some problems with enunciation & pronunciation. While unique, may not always reflect the character. | Voice shows expression, differentiation in pace, inflection and enunciation. Can hear a unique voice true to the character. | Voice shows excellent expression, differentiation in pace, inflection, resonance, quality and enunciation. Can hear the character's uniqueness. | Superior vocal control, differentiation in pace, inflection, resonance, quality and very clear and distinct enunciation. Communicates character's uniqueness. | | **Character Development** |  |  |  |  | | No sense of character. The actor reciting lines instead of portraying a character. | Actor did not have a distinct character and/or broke character several times. Actor does not know what they are talking about or has made choices which are not understood. | Actor has a distinct character and stayed in character through almost all of the performance. The actor’s performance is usually believable. | 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 internalized the subtext and the actor is transformed into the character throughout the performance. There is a connection between the actor and the audience. | | **Connection to Body/Movement** |  |  |  |  | | Actor has no movement or so much movement that it is distracting. | 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 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 usually uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is usually textually motivated. | Actor uses their body (gestures, business, blocking) to help reinforce what they are saying. Their body movement is motivated by the text. | | **Focus** |  |  |  |  | | Actor does not have a focal point and gets easily distracted. | Actor has a focal point at times. Actor gets distracted. | Actor has a clear focal point (that they go in and out of) and does not get distracted. | Actor has a clear focal point and does not get distracted. | Actor has such a clear focal point that it allows the audience to picture who they are talking to. Does not get distracted. | | **Overall** |  |  |  |  | | Overall effort is insufficient. | Overall effort is fair - needs much more attention and preparation. | Overall effort is good - needs more attention and preparation. | Overall effort is very good and shows preparation. | Overall effort shows tremendous preparation and consideration | |  |  |  |  |  | | **Group Improvisation Score -** |  |  |  |  | | **1-2** | **3-4** | **5-6** | **7-8** | **9-10** | | **Makes Bold Choices/Takes Risks** |  |  |  |  | | Made no choices at all. Allows others to make decisions for them. | Made choices that did not help to advance the characters and the scene. | Made small choices to help advance the characters and the scene. | Made choices to help advance the characters and the scene. | Made large bold choices to help advance the characters and the scene. | | **Stage Presence/Poise/Confidence** |  |  |  |  | | Obviously uncomfortable performing. | Often appears uncomfortable performing. | Appears slightly uncomfortable performing. | Appears comfortable performing. | Appears very comfortable performing - relaxed and enjoyable to watch. | | **Overall** |  |  |  |  | | Skills are not yet developed. | Skills are just beginning to develop. | Skills are developing. | Skills developed to a good level. | Skills developed to an advanced level. | |

**MIDDLE SCHOOL CCSA VISUAL ARTS ASSESSMENT RUBRIC**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Name:** | | | **Grade:** | **Date:** |  |
| **REQUIRED ELEMENTS** | **COMPOSITION**  **E VG G W N/A**  **10 8 7 6 4-0** | **SKILL/TECH**  **E VG G W N/A**  **10 8 7 6 4-0** | **ORIGINALITY**  **E VG G W N/A**  **10 8 7 6 4-0** | **CRAFTMANSHIP**  **E VG G W N/A**  **10 8 7 6 4-0** | **TOTAL** |
| **Self Portrait** |  |  |  |  |  |
| **Still Life** |  |  |  |  |  |
| **Landscape** |  |  |  |  |  |
| **Additional Work #1** |  |  |  |  |  |
| **On-Site Drawing** |  |  |  |  |  |
| **Total** |  |  |  |  |  |

**DEFINITIONS:**

Each art submission is measured using four separate components: composition, skill/technique,

originality 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.

**Originality:** 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.**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **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** |
| **Originality** | **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** use ofneatness and skill | **Very Good** use of neatness and skill | **Good** use of neatness and skill | **Weak** use of neatness and skill | Neatness and skill is **not evident** in the work of art |

**MIDDLE SCHOOL VOCAL MUSIC RUBRIC**

Name: Grade: Gender:

1st: 2nd: R: DNR Solo:

# Dona Nobis Pacem (solo)

8 A near perfect performance

7 Sings all three sections; sung musically and with attention to vowels

6 Sings all three sections well; an attempt to sing musically including low D

4 Sings two sections well

3  Sings one section well

2 Sings in the wrong key (not for changed voices)

0 Sings no sections well or did not learn it.

# Dona Nobis Pacem (round)

12 A near perfect performance

10 Sings all three sections; sung musically and with attention to vowels

8 Sings all three sections well; an attempt to sing musically

7 Sings three sections well with very little confusion

4 Sings two sections well; some confusion

1  Sings one section well; unable to maintain part while others are singing

0 Sings no sections well or did not learn it.

# Tone Quality

5 Beautiful, full tone and control in all registers

4 Strong singing with beautiful colors in chest or head voice

3  Some colors in the chest or head voice

2  Bright, belty sound

1  Soft, weak tone with no support

0 Inappropriate tone with much improvement needed

# Intonation

10  Sings perfectly in-tune

7  Sings well in tune

4 Many notes not in pitch

2 Does not hold key center

0 Did not sing or sang many wrong notes

**Volume**

5  Controlled with crescendos

4 Full tone

3 Average

2 Lacks support

0 Sings too softly to be heard well

# Vowels

5  Beautiful, pure vowels

4  Natural vowels with no work

3 Average vowel placement

2 Bright vowels with no blend

0 No vowel concept

# Head Voice

10  Amazing control in upper range; sings full voice up to Bb

8 Unchanged voice or sings easily in head voice; sings full voice up to G

6  Has average range; Sings full voice up to F

2 Has limited range in head voice

0 Unable to sing in head voice

**Broadway piece**

10  An amazing performance with showmanship

8 Sung well and with great enthusiasm and characterization

7 An average performance

6  Several problems with notes, pitch, rhythm, etc.

4  Many problems with notes, pitch, rhythm, etc.

2 Did not maintain key center

0  Did not prepare the song, did not sing or sang very badly

## **Tonal Memory (sing back pitches)**

5  Perfect

4 One wrong note

3 Sang one measure well

2  Correct notes **or** rhythm

0  Many problems with notes pitch or rhythm

## **Note Identification (Choose written notes)**

5  Correct

0  Incorrect

## **Rhythm**

4 Good

0 Problems

## **Sight Read Pitches**

5  Perfect

4 No more than one error

3  No more than two errors

2 Many errors

## **Sight Read Rhythm**

5  Perfect

4 No more than one error

3  No more than two errors

2 Many errors

## **Prepared for Audition**

5  Yes

3 Had inadequate sheet music

2 Had no sheet music or track

0  Did not learn Dona Nobis Pacem **or** the Broadway piece

## **Inherent Musicality**

3 Follows all directions almost intuitively

2 Has difficulty understanding musical directions given

1  Has great difficulty understanding musical directions given

0  Cannot understand musical directions given

# Attitude towards singing (stage presence)

3 A ‘performer’

2  A solid musician

1 Sang with no enthusiasm

0 Reluctant to sing or did not sing