



DENVER SCHOOL *of the* ARTS

CLASSICAL & CONTEMPORARY PRE-PROFESSIONAL DANCE PROGRAM

Student/Parent Handbook 2022-2023



“Dance is not always about one’s individual artistic achievements. It takes an ensemble of support to reach places that may seem unattainable.” - Terrell Davis :)

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Introduction from *Terrell Davis & Rachel Oliver Young*
DSA Classical and Contemporary Pre-Professional Dance Program Directors



Dear Parents & Students,

A special welcome to our new families, as well as to our returning families, to the Classical and Contemporary Pre-Professional Dance Program at Denver School of the Arts for the 2021-2022 school year. We are eager and excited for the start of our season together and look forward to dancing with each and every one of you.

The Denver School of the Arts Classical and Contemporary Pre-Professional Dance Program is committed to the training and education of the complete dancer in a nurturing and disciplined environment. We provide education in Ballet, Modern, Jazz, Dance History, Composition, Dance Conditioning, Professional Development Seminars, Master Classes, and Student Choreography Projects for students in 6th – 12th grade. Our program offers instruction from industry professionals, university professors, local dance artists, and master teachers from across the country. Performance and choreographic opportunities are abundant, and reflect the quality of intense training and artistic development that any young aspiring dancer will need to succeed in the college level, and in the professional dance world.

We strive to give all students as much one-on-one attention as possible, therefore we hire a variety of guest artists throughout the school year to help teach, direct, and coach our students. We are honored to welcome back our Resident Artist: Aubrey Klinger Fearn, and our Guest Artists: Christina Caplan, Anastasia Coney, Oleg Dedogryuk, Rachael Harding, Jennifer Howard, Seamus Peart, and Jarrett Rashad. We encourage you to head over to the DSA Dance website to review their prestigious backgrounds.

Please take the time to review the information in this handbook. The more familiar you are with the Dance Department policies, guidelines and scheduling, the better prepared students will be to have a positive and successful year here at Denver School of the Arts.

After you have read this packet, please print, sign (both student and guardian) and submit via photo or email, the enclosed agreement contract by September 16th to either Terrell or Rachel.

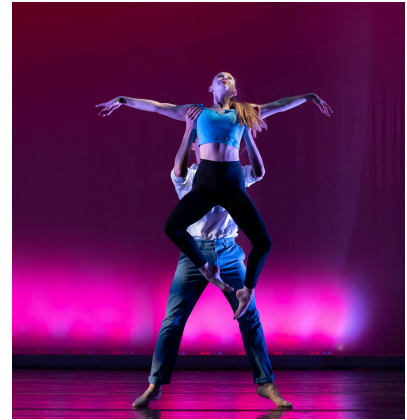
Should you have any questions, please don't hesitate to reach out. Whenever you do reach out, please ALWAYS contact both Terrell and Rachel, which will result in a quicker response time to you. We will always do our best to respond within 48 hours. We welcome and encourage open communication from both dancers and families. We are so happy to be here and that you are here with us.

As information updates, please stay updated with the website and through our weekly emails.

Warmly,

Terrell Davis- Artistic Director
Rachel Oliver Young - Education Director

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DSA DANCE PHILOSOPHY

The Denver School of the Arts Classical and Contemporary Pre-Professional Dance Program is committed to the training and education of the complete dancer in a nurturing and disciplined environment. Students are trained to know what is expected of them in a collegiate, conservatory and/or professional situation. Courses are designed to give our students a foundation of skills and techniques, emphasizing a healthy approach based on properly aligned and placed instruction. All classes require energy, focus, commitment, and above all, participation.

Our commitment to our students, even in our new virtual world of dance, will not sway from our core values mentioned above. We will provide instruction that balances technique, creativity focused exploration, and critical thinking, either in-person or remotely.

The goal of this program is to support the dreams and desires of our dancers and their aspirations in pursuing dance in college and as professionals, regardless of their ability to acquire dance training outside of DSA.

In order to provide an easy transition into college conservatory or professional dance careers, the DSA Dance program has been modeled as a smaller version of a conservatory model at a collegiate program:

1. Our students are offered courses modeled on professional and university conservatory programs.
 - We provide education in Ballet, Modern, Jazz, Dance History, Composition, and Dance Conditioning, with guest artists with varied backgrounds, dance styles, and teaching styles; and with visiting master classes from visiting college and university dance professors, and practicing dance professionals.
 - Safe alignment, proper use of turn-out, and safety in dance practices are encouraged.
2. Our students are trained to know what is expected of them in a professional situation.
 - Students are expected to comply with the dress codes, arrive to class on time and prepared, to refrain from excessive talking throughout class, and to be focused and respectful throughout class and/or rehearsal.

3. Our students are encouraged to remain open to new ways of approaching something, and open to diverse teaching styles, methods, and cultural origin.
 - In a poll of college and university dance programs, conducted by Cydney Spohn of *Solutions In Motion*, dance professors regularly stated that they are looking for students who are open to change, know that there are many “rights” to doing something, and open to teaching styles and methods that are different from their past training.
 - Students should be able to adapt to each teacher and each expectation, because this is preparing them for auditions, for intensives, for college, and for dancing professionally. Each choreographer they encounter will have a different aesthetic and will ask for movement to look specific to their aesthetic, and it is important for dancers to be versatile and able to adapt to each teacher, choreographer, and choreography.
4. Students are offered regular performance opportunities and choreographic opportunities each semester.
 - High School students are given additional choreographic opportunities, in which they collaborate with students from other art forms within DSA.

As you can imagine, fitting this all only into an hour and 20 minutes a day is challenging, and we cannot offer every dance style and opportunity for creative expression.

Therefore we highly encourage dancers to participate in our after-school ensemble groups, in which they are given opportunities to work closely with additional guest artists, learning different choreography, and have more performance opportunities.

In addition, we also encourage dancers to participate in outside dance opportunities. The Dance Department works hard to be flexible with outside studio schedules- allowing for professional obligation absences, and giving up all Saturday and Sunday performances so as not to conflict with weekend studio rehearsals, competition, and convention schedules. **We ask that you support our process, as well.** We cannot do this without everyone doing what they need to do for all of us to be successful. Therefore, we ask that when DSA Dance performances are happening, students are present at every after school designer run, tech rehearsal, dress rehearsal, and performance.

What we offer at DSA might look different than the dance training you have had before DSA, or continue to have outside of DSA. Great! We highly encourage our students to get many different opportunities- different takes on what dance can be, different dance styles, different teaching styles, and different cultural perspectives that enrich their dance experiences.

With these differences, we ask that you follow what is expected at DSA when participating at dance in DSA, and then follow what is expected of you at your home studio when attending class outside of DSA.

DSA DANCE LEARNING OBJECTIVES

Ballet/Pointe

Proper Alignment and Placement

The ability to identify and understand proper alignment and placement.

Core Stability

The understanding and awareness of core stability.

Terminology

Understanding and proper use of terminology.

Proper Epaulement and Port de Bras Placement

Understanding of proper epaulement and port de bras placement.

Skill Demonstration

Demonstration of technique. Requires good observation, focus and retention of information. Musicality, focus, and coordination will also be assessed.

Attitude and Professionalism

Demonstration of a positive and determined attitude, as well as preparation for class both physically and mentally. Classroom etiquette will also be assessed.

Skill Improvement

Demonstration of consistent work ethic and curiosity in how to improve.

Performance

Assessment of performance quality and skill both in and out of the classroom and on stage.

Pointe Work Preparation

Understanding of proper pointe preparation, including proper alignment, pointe shoe care, and strength and conditioning of feet.

Jazz

Terminology

Understanding and proper use of terminology.

Performance

Assessment of performance quality and skill both in and out of the classroom and on stage.

Skill Improvement

Demonstration of consistent work ethic and curiosity in how to improve.

Attitude and Professionalism

Demonstration of a positive and determined attitude, as well as preparation for class both physically and mentally. Classroom etiquette will also be assessed.

Skill Demonstration

Demonstration of technique. Requires good observation, focus and retention of information. Musicality, focus, and coordination will also be assessed.

Elements of Jazz Dance

Understanding of various elements of jazz dance, including musicality, history and style.

Jazz Dances' Application

Understanding of jazz dance in relation to today's contemporary dance industry.

Jazz Dance Styles

Understanding of multiple jazz dance styles, including, but not limited to, lyrical, musical theatre and contemporary jazz.

Modern

Performance

Assessment of performance quality and skill both in and out of the classroom and on stage.

Skill Improvement

Demonstration of consistent work ethic and curiosity in how to improve.

Attitude and Professionalism

Demonstration of a positive and determined attitude, as well as preparation for class both physically and mentally. Classroom etiquette will also be assessed.

Skill Demonstration

Demonstration of technique. Requires good observation, focus and retention of information. Musicality, focus, and coordination will also be assessed.

Terminology

Understanding and proper use of terminology.

Placement and Articulation

Understanding of proper parallel placement and spinal articulation.

Movement Relationship

Understanding of movement in relation to space and time.

Body Conditioning

Skill Improvement

Demonstration of consistent work ethic and curiosity in how to improve.

Attitude and Professionalism

Demonstration of a positive and determined attitude, as well as preparation for class both physically and mentally. Classroom etiquette will also be assessed.

Skill Demonstration

Demonstration of technique. Requires good observation, focus and retention of information. Musicality, focus, and coordination will also be assessed.

Proper Stretching and Warming Up

Understanding of proper stretching and warm up practices.

Safety and Health

Demonstration of conditioning work with a safe and healthy approach.

Cross-Training

Understanding of various cross-training and conditioning programs.

Anatomy

Understanding of anatomy and how it is applied to dance.

Injury Prevention

Understanding of prevention of injury through dance training.

Nutrition

Understanding of nutrition and its effect on dance training and performance.

Department Policies/Information

School rules and policies are to be followed at all times during all dance classes, rehearsals, events, and activities. This includes field trips, all department outings, virtual break out classes in small groups, and all virtual classrooms.

Communication

All information about Dance Department policies, grading, and major activities can be found in the Dance Handbook. Due Dates for assignments can be found on Schoology. All rubrics, handbook, class make-up forms, and other reminders are on Schoology. Don't forget that you can email friends, and Ms. Rachel/Mr. Terrell if you have questions about things - There is no reason to not know what is going on!

E-mail is the best way to communicate with Mr. Terrell/Ms. Rachel. Our schedule dictates that we are never in one place for long, so phone calls are hard to catch and/or return!

Should you have any questions, please don't hesitate to reach out. Whenever you do reach out, please ALWAYS contact both Terrell and Rachel, which will result in a quicker response time to you. We will always do our best to respond within 48 hours. We welcome and encourage open communication from both dancers and families. We are so happy to be here and that you are here with us.

Terrell Davis- Artistic Director
terrell_davis@dpsk12.net

Rachel Oliver Young - Education Director
rachel_oliver-young@dpsk12.net

BRINGING VALUABLES

Do not leave personal items in the classrooms/studios/locker rooms. The school is not responsible for lost or stolen articles. Do not bring valuables to school and/or leave your backpack/purse unattended in the classroom or the halls. Please avoid having a large amount of cash in purse/wallets as well.

CELL PHONES

Students are not allowed to have their cell phones turned on in class, **either in-person or virtual classes**. In the event of emergencies or urgent messages, you may contact the Main Office at 720-424-1700 and the message to your child will be delivered. All phone calls must be made on the student's own time, during the break or after school. If a cell phone rings in class, participation points may be deducted and the phone may be confiscated until class is done. All student cell phones have to be switched off or on "do not disturb" before all virtual classes begin.

Students will have to check in their phones prior to any performance (whether they are performing or attending). If the students are performing, they will check their phone in at the call time, and get them returned after strike, once their dressing rooms have been checked and cleared. If the students are attending a performance in order to write a review, they will check in their phone prior to the performance and get them returned once the performance has finished.

AUDITION, REHEARSAL, AND PERFORMANCE POLICIES

Participation in Outside Activities

Students should make sure that outside activities do not conflict with academics, DSA Dance Department, or previous extracurricular commitments.

Most other arts schools in the nation make students commit to their school only and not allow outside performances. We encourage you to participate in outside shows and programs; however, many of our students are overachievers and can tend to take on too many things. The priority of a DSA student is DSA. Falling behind in your arts classes OR academic classes because of an outside production is not acceptable. If your time management skills have not been perfected yet, then focus on your studies first, performances second.

DSA Eligibility for Auditions, Performances, and Opportunities

During a production rehearsal period, each student must maintain a grade-point average of at least 2.0 in order to be eligible to participate in the performance, and must have at least a C in Dance. A student may also be considered ineligible to participate in a performance if that student has excessive absences from academic classes during the rehearsal period, and/or if the student has received recent discipline surrounding bullying other classmates in-person or online via social media, emails, phone calls, and group chats. (See Attendance Policies for Dance Classes on page 10).

DSA AUDITIONS, CASTING AND PERFORMANCE POLICIES

Casting

The DSA Dance Directors and faculty will make all casting decisions for the concerts and ensembles and they are not negotiable. Casting is based on technical and artistic abilities, not seniority. This is an intensive and comprehensive dance program where “process” is both emphasized and celebrated.

Casting of students in any Denver School of the Arts production or performing group including classroom presentations, main or second stage productions, special events, or collaborative Dance Department presentations is the exclusive right and decision of the Artistic Director of that production. Artistic Director/Education Director/Faculty make every effort to be “fair” in all casting decisions and to give all students equal consideration where possible and practical. However, the professional caliber of the production is always the first consideration and directors/faculty will cast those students whom they feel are best suited for the particular role and/or featured solo. Casting decisions will never be based upon the volunteer efforts or monetary contributions of parents.

The intent of Denver School of the Arts is to run a professional-level program in all aspects including production. In a professional environment, it is not acceptable for parents and/or students to initiate conferences with the Directors when unhappy with decisions in casting. It is the nature of the business that some performers will be cast and others will not. Casting is always at the artistic discretion of the production’s Directors.

It is the goal of the Directors to reach for a standard of excellence in all public performance. No student is guaranteed the opportunity to have a featured role or solo while attending Denver School of the Arts.

However, every effort is made to include every student in some capacity and Directors work toward featuring every performer where possible.

No one likes to see a child disappointed when he or she is not selected for a role, or the desired role. It is important for student growth that the parent and student devise a mature strategy for dealing with disappointment. Students may be prone to look for someone to blame when disappointments arise.

Suggested alternatives to assist your child in dealing with disappointment:

- Encourage your child to seek out the directors, teacher, or guest artist to get feedback. Be careful to frame your questions in a positive way, such as “What might I work on for the future to better my chances?” or “What actions can I take to improve my musicality?”
- Adults need to provide support, a soundboard for their child’s disappointment. Agreeing with the child only exacerbates the problem and does nothing to help a student grow and learn from the situation. We want to better equip students with coping mechanisms for future disappointments.

Artist in Residence

The Artist in Residence (“AIR”) will be auditioning dancers for his or her choreography. Not all dancers are guaranteed participation in the new choreography. Students must participate in all classes taught by the AIR and act as an understudy, if assigned. Parts are not given to students just because they participate in the DSA program. Students must earn being cast in roles through applying themselves in the learning process.

Performance Participation

The DSA Dance Performances are an important part of the DSA Dance Department curriculum, and therefore participation in designated departmental productions is mandatory and students must make arrangements to attend all scheduled rehearsals and performances.

The DSA Dance Performances are an important component of a student’s artistic development, the final product of the creative process, and the reward for the hard work and training that they have done in the studio. A student not participating in the performances lets down other students, and prohibits them from being a vital part of the Dance Department community. Dance performances and corresponding rehearsals are a part of the curriculum, and therefore missing any blackout dates (rehearsals) or performances, will result in a lowered grade. (See Black Out Dates on pg. 8)

Rehearsals for any performance, production, or piece, as designated by the production’s directors, are mandatory for participation. Rehearsal schedules are generally available prior to the start of any project and students should arrange all outside conflicts and appointments (including professional auditions and non-emergency medical appointments) around that schedule. All rehearsal schedules are subject to change where circumstances are unavoidable but the Directors will make every effort to stay within the schedule and communicate as promptly as possible when changes occur.

Students who miss any rehearsal may be dropped from the production/piece at any time at the Director’s discretion. **Students should not make the commitment to participate in any extracurricular concert, performing group, or production if they cannot guarantee perfect attendance to all rehearsals and performances. Illness, injury, religious holiday, or personal family emergencies are the only valid excuses for missing a rehearsal. However, the Directors have discretion to replace a performer even with a valid excuse if he/she deems the circumstances necessary.**

If a student chooses not to attend important rehearsals or designer runs, then they will not perform in that particular concert. We recognize that this is a graded performance, therefore the student will receive an incomplete for that assignment, which could impact their overall final grade. **This is a performance grade, which requires a performance component, and this make-up opportunity will be provided in the next available opportunity. Once the make-up has been completed, the semester grade will be changed.**

Participation in designated departmental productions will be mandatory and students must make arrangements to attend all of these rehearsals and performances. For those dance classes that are working on concert choreography in a given semester, the dancer's attendance and full participation in tech rehearsals, dress rehearsals, designer runs, and performance will account for part of their final grade.

*Participation in department productions includes striking the performance space after the last performance. **All students are required to stay 30-45 minutes after the final performance.** Individual commitment to a group effort is what makes our dance department thrive. It is important that we all take care of our space as a community, and each individual contributes equally. (If students do not stay to participate in striking the space, they choose to forfeit 10% of their grade for that performance).

*Students should display a positive attitude, as well as respect all school rules, faculty and fellow dancers in class, rehearsals, and/or performances that occur both on and off campus.

Performance Attendance

Students will need to attend DSA performances and write a review about the performance when applicable. **All students will need to make arrangements to attend all DSA Dance performances, as their choreographic observation study assignments.**

Blackout Dates

Blackout dates start two weeks before every concert. During blackout dates, it is **mandatory** for dancers to be in all scheduled rehearsals, final fittings, and make-up and hair classes. Final fittings are scheduled within the blackout weeks.

We ask you to take this very seriously and not schedule doctor appointments, family events, or trips during these blackout dates. Students missing rehearsals, fittings, and/or make-up and hair classes during the blackout dates will have their grades affected, and **will risk being taken out of the performance.** The only exceptions are for emergencies.

Cell Phones During Performance

Students will have to check their phones in, prior to any performance (whether they are performing or attending). If the students are performing, they will check their phone in at the call time, and get them returned after the strike, once their dressing rooms have been checked and cleared. If the students are attending a performance in order to write a review, they will check in their phone prior to the performance and get them returned once the performance has finished.

Costumes

Costumes for performances will be provided by the Dance Department for pieces choreographed by guest artists and directors. Costumes will be provided by students, for all student choreographed pieces, unless the student choreographer checks out costumes from the department. Student choreographers must sign a costume borrowing contract and will be responsible for all missing and damaged costumes when returned to the department.

Nude leotards are encouraged to be purchased by all females and may be asked to be worn under all costumes of students participating in DSA Dance Department productions. This needs to be as close to the dancer's skin color as possible and in the camisole style with **NO PLASTIC STRAPS**. Students unable to provide their own can borrow one from the Dance Department costumes, but must return it after performance. If a dancer fails to return borrowed nude leotards, the family is subjected to a replacement charge of the missing leotard

Men need to have a dance belt. Male dancers are not allowed to take class or perform in any DSA Dance Department production without wearing a dance belt. **It is mandatory that male dancers have a dance belt!** Male dancers are also required to wear stage makeup for all performances. No exceptions!

Discount Dance Supply Teacher Referral Code

When shopping for dancewear online at Discount Dance Supply, use the code (Teacher ID) **TP27568** to benefit the Department of Dance. The department earns points (dollars) every time you use this code – a value of 10% of your order is credited toward future DSA Dance purchases (costumes). You will also receive a **10% discount** on your first order using the code.

TICKETS

Tickets to DSA Dance performances can be purchased online (subject to service charge) through links on either the DSA Website or at the door; however it is not unusual for shows to sell out, so plan accordingly. No refunds. No exchanges. Seating is guaranteed until 10 minutes before a performance, at which time seats will be released for sale to the WAIT LIST. If someone cannot make it to the performance they pre-purchased tickets for, they can either pass them on to someone else or let the Box Office know so they can redistribute the ticket (and consider the purchase of those tickets a “donation” to the DSA Dance Department). Vouchers for tickets must be presented in person at the Box Office. Seating is assigned in the Schomp and general admission in the Dance Studio Theatre. For shows that students are required to attend to write dance reviews, they will be given a free ticket to see the show. However, accompanying parents would have to purchase a ticket to see the show.

Audience Etiquette

At no time during any performance is it appropriate to use cell phones (please silence them) or take unauthorized photos or videos or text messages. Talking to your friends during a performance can be very distracting and destroy the ambiance for those around you. As you will want to support your friends up on the stage, do so in a manner that is appropriate for the theater, applause. Please refrain from “Shout outs” to specific dancers on the stage. We understand that your young artist is a star to you, but all of the dancers are stars to us. Therefore, we ask that you use your excitement for what you are experiencing from the performers by applauding in those moments, and especially at the end of each piece.

JUNIOR AND SENIOR DANCE ENSEMBLES

The Dance Ensembles are an important component that enhances the DSA Dance Department, and our limited class and rehearsal time during the academic day. Our goal is that any dancer, no matter their life circumstances, is able to receive the training, hours of dancing, and additional performance opportunities to improve, grow and succeed, whether or not they are able to access dance outside of our school.

The ensembles have been created to be a Pre-Professional component to enhance our program. The ensembles will give students who might not be a part of a studio, competitive team, or another pre-professional program an opportunity to be a part of a performance group, and opportunities in and outside of DSA to be on stage. Those students who are a part of other outside groups can still be a part of the ensemble, but time management is the key to successfully do both.

DSA is excited to have two Dance Ensembles at DSA that have been created to give dancers that extra artistic push and outlet in their training. *The Denver School of the Arts Junior Dance Ensemble*, will be made up of our Middle School Dance Majors, and *The Denver School of the Arts Senior Dance Ensemble*, will be made up of our High School Dance Majors. Our ensembles are open to all dance majors, and now to *other majors at DSA, by audition*.

The students performing with the ensemble will have to follow all department performing, classroom, rehearsal, and trip guidelines as outlined by DSA. The ensemble will meet for rehearsals Monday-Thursdays, after school from 3:30 – 4:30 pm. If there is a guest artist setting a special piece on the ensemble, rehearsals could be extended to 5:00 pm, and Fridays will be added as well. There will be an informal audition for all Guest Artist pieces that the ensemble performs. We will try to inform all families of any extended rehearsals because of a guest artist's residency as soon as we know more. There aren't any performing, costuming, or ensemble fees to participate in the ensemble.

The other performing arts majors within DSA have similar components to their programs- the Vocal Department has a Show Choir that meets outside of their academic time, the Bands department has a Jazz Band and Winds Ensemble, and Theatre has many rehearsal and performance opportunities outside of school hours. If students choose to participate in ensembles outside of their major class time during the school day, they have additional performance opportunities. The Band Showcases, for instance, includes all of their bands, and therefore students who choose to participate in Jazz Band, Wind Ensemble, outside of their normal Concert Band will get more performance time and stage time than the students who choose to only do Concert Band.

This is the case for the Dance Department, our performances encompass ALL of our programming. Therefore, students who choose to participate in all of the programming will get more performance time than those who do not participate in the ensembles. The Spring Concerts of the Dance Department are a culmination of the entire academic year, and encore performances of senior solos, junior projects, 9th & 10th grade creative writing collaborations, as well as ensemble performances will be included. Our program has many components to it, and is not limited to the work created during class time.

We know that many of our dancers are committed to outside studios and the demanding schedules there. We work hard to be flexible with studio schedules- allowing for professional obligation absences, and giving up all Saturday and Sunday performances so as not to conflict with weekend studio rehearsals,

competition, and convention schedules. This flexibility extends to after-school commitments, as well, and therefore participating in the Ensembles is not mandatory.

If dancers are interested in joining ensemble but are committed to an outside studio--- we do encourage dancers to commit to 3-4 rehearsal days a week, but have many dancers who are only able to come to 1-2 rehearsals, in order to accommodate those students that have outside commitments. *Dancers who do not participate in ensembles might have less performance opportunities here at DSA, due to their home studio commitments, however, they do have many more performance opportunities outside of DSA.*

CLASSROOM POLICIES AND GUIDELINES

Expectations

The staff of DSA presumes that, since sacrifices have been made by the students (and their parents) in order to reap the benefits of a well-rounded arts education, each student and parent are also ready to make a deep commitment to the demands of this unique program. Respect, commitment, discipline, work ethic, a willingness to experience new ideas, and attendance are necessary components for the success of the student.

Attendance Policies for DSA Dance Classes

Attendance is of vital importance to the safety, growth, and technical progress of every student. As dance educators, we cannot measure their progress when they have not physically participated during class time. This does not mean, however, that parents should send an ill, contagious, or injured student to participate in the dance class. If the student was allowed to attend academic classes, then they should be able to attend the dance classes where they are expected to observe the class and take notes on the class content if unable to physically participate.

All parents need to be aware that allowing students to miss daily classes, academic and/or Dance Department, during the busy week of tech rehearsals leading up to a performance is against school policy. We try to give ample time to rest and do schoolwork during and after these rehearsals. At these rehearsals, we encourage all students to do schoolwork when waiting to be onstage. We also build in a “down day” for the students during the performance week to help support them in staying on top of their academic work.

The performing arts are a participatory activity and, therefore, regular attendance is vital to a student’s success and, accordingly, affects a student’s grade. Attendance is recorded on a daily basis. The following policy is in effect in the DSA Dance Department.

- **After three unexcused absences in one semester, a student’s letter grade will be lowered one full letter grade.**
- Absences will be excused for sickness and medical reasons and requires a parent and/or physician’s note to be turned into the Attendance Office.
- “Sitting out” of class, without a note from a doctor or parent constitutes an unexcused absence.
- If a student is “sitting out” or “absent” from a Dance Department class on a rehearsal day, they may not participate in that day’s rehearsal.

These policies are not meant to be punishment, but are meant to curtail the rash of absences from DSA Dance Department classes that result in the compromise of partnered or ensemble activities, and the integrity of the performances.

Tardiness- If a student leaves early or arrives late to class without written permission, that student may not receive credit for the day's activities. If a student is 10 minutes late to class, the instructor reserves the right not to allow the student to participate in class activities, but to observe only. If the student arrives late or leaves early multiple times, disciplinary actions will commence.

A Note about Scheduling Appointments- In order to maximize student growth and development, despite Dance Department class time being so limited, interruptions need to be kept to a minimum. Whenever possible, outside appointments with doctors, dentists, orthodontists, or physical therapists should be made after Dance Department hours, student-free days, or school closed days. When it is necessary to take away from class time, school policy requires that the student bring proof of those appointments.

Professional Obligations in the Arts

Professional obligations in the arts must have prior approval from DSA Administration, and the major teacher. Prior to being absent, you must obtain a pre-arranged absence contract from the Main Office and have your teachers fill out the form with all assignments and due dates noted. You must photocopy the completed form and give one copy to the appropriate administrator for office records. Absences for professional obligations cannot exceed five (5) consecutive school days or ten (10) full school days per school year. Absences that exceed these guidelines can be appealed to the DSA Administration.

In order to make up missed points from an excused absence, a class make-up form must be completed. (See Dance Rubrics, pg. 21-22)

TECHNIQUE SELECTION

High School Dancers will be placed in technique classes based on method/style, in a class of combined 9th and 10th grade students, or combined 11th and 12th grade students. (Middle School Dancers stay with their grade).

For example: Ballet Classes will be in Cecchetti, Vaganova, Balanchine, and Contemporary. Modern Selections will be Horton, Release, Horton/Graham, and Humphrey Limon. Jazz styles might be Vernacular or Classical, etc.

Technique Selections are completed to give the dancers more well rounded training, specific challenges to master new ways of moving, a greater understanding of the many different methodologies available, and an appreciation of the various forms of dance to train in. Not all dance styles are the same, and the focus can be different and give a dancer exactly what they need at this stage of their technical growth, to become stronger and artistically sound. Remember, we are hoping to further develop students who are open to change, who know that there are many "rights" to doing something, and who are open to teaching styles and methods that are different from their past training.

We truly believe in placing students in the technique style that will benefit the student most. A lot of care is taken in placing students where we feel they will grow and expand in their dancing. Students are encouraged not to compare themselves with other students. Each student has his or her own strengths and

weaknesses, which the faculty can individually assess within each dance form, and style of each dance form. Effort and attitude are also factored into our decision. With few exceptions, all students should expect to remain in these technique selections throughout the school year. If a student is unhappy with decisions in technique selection, we support them advocating for themselves, and encourage them to initiate conferences with the department directors.

Grading Policies

Each student must work to his or her full potential on a daily basis during classes and rehearsals. Participating alone does not guarantee an “A”. Grades are based on mastering the guidelines outlined in the Grading Rubrics, which are included in this handbook. Grades in classes that have multiple teachers will be an average of all of the faculty grades for those classes.

See Grading Rubrics on page 23 for in-depth explanations.

- **Grading Policy:**
 - Grades will be made available to students and parents through Schoology and Infinite Campus.
 - If your printer is not working, please help your child find a solution to printing their papers off (going to Kinko’s, using the library/counseling office printers).
 - Please see the grading section for specifics on assignments, due dates, and guidelines.
 - Cheating and sharing of work without explicit permission to do so will result in a zero for both the cheater and the student who allowed their work to be copied.
- **Absences and Make-Up Work:**
 - **Students have 48 hours to turn in any make-up work (see page 20 of the DSA Student Handbook). For the first 48 hours after the due date, you may still turn in the work for 50% credit. After 48 hours of the date/time it is due, the assignment becomes a zero and can no longer be submitted.**
- **Academic Integrity:**

Academic honesty is a fundamental principle of learning; therefore, written or other work which students submit must be their own and must follow proper citation guidelines. **Presenting someone else’s work as your own, no matter where it originated, is cheating. If you choose to cheat on an assignment you will earn no credit for the assignment and a referral will be sent to a DSA Administrator's office.**

DISCIPLINE

ORDER OF DISCIPLINE In the case that a student becomes disruptive during Class or Rehearsal the following steps will be taken: verbal warning, brief conference with student after class, call or email to parent, pending referral, referral and meeting with administrative staff.

SUSPENSION/DETENTION

A student’s behavior in other classes affects their work in our department. Students who are suspended from DSA may be withdrawn from productions and/or related performances/trips at the discretion of administration and Ms. Rachel/Mr. Terrell.

SMOKING, DRUGS AND ALCOHOL USE

The department has a **ZERO** tolerance policy concerning the use of drugs and alcohol. No smoking is allowed on the DSA campus or surrounding sidewalks. This means during ANY school activity, including PERFORMANCES. If a cast or crew-member of a production breaks these rules it will be cause for IMMEDIATE dismissal from the production and possible exclusion from future performance opportunities. No exceptions or excuses will be accepted.

Instruction Directives

Faculty Directives

It is imperative that students follow faculty directives during all classes and rehearsals. If a student refuses to follow these directives, immediate disciplinary actions will be taken to inform the student's parents and DSA administration.

Corrections

Corrections will be given by all teachers in a positive and constructive way. All dancers will be responsible to apply all corrections either admittedly or with the expectation to work on said correction for improvement. Using their Dance Journal is encouraged to keep track of corrections and to set goals for self improvement.

Physical Corrections

As the dance directors of this program, and guest artists in the program, we acknowledge that we hold power in this space, and that can cause issues with a student feeling comfortable expressing themselves and bringing up hesitations or problems that they might have. As we all know, physical touch can have unanticipated consequences. Therefore, we will always ask for student consent before using touch, and check in with students prior to peer to peer (partnering) work, to make sure that students feel comfortable with physical corrections.

We believe that effective dance education often involves using a mix of different approaches, for auditory, visual and kinesthetic learners. Because dance is a physical art form, the dance directors will sometimes touch students, with you and your child's permission, to help the dancers register the correction faster or to get a better understanding of what is being asked of them. We will never force a dancer into any positions that will cause injury or unnecessary discomfort, and will only use light touch in the studio to bring awareness and to provide kinesthetic corrections to form and alignment.

If, for any reason you do not want your child to receive "hands-on" corrections or your child does not wish to receive corrections and feedback through touch, please let us know right away in writing. This is an ongoing request, and you and your child's request will be honored at any time during the year. Should you or your child prefer an alternate mode of instruction, other teaching techniques (such as guided imagery, framing, and guiding self corrections) will be emphasized, in order to communicate the same information.

If you have any concerns or would like to communicate your student's specific preferences, please reach out to us or the DSA administration.

Food and Drink

Only water is allowed in class or the **dressing rooms**, and is, in fact, encouraged. No other drinks (sports drinks, soda, juice, etc.) chewing gum, or food are allowed. Encourage your children to make good use of their time during scheduled breaks and to plan for proper nutrition.

DANCE DEPARTMENT CLASSROOM RULES

DSA students are subject to DSA Dance behavior standards at all times during academic classes, Dance Department classes, rehearsals, and performances. Please refer to the attached DSA Classroom and Rehearsal Management Contract. Students are responsible for following all expectations described in the contract.

Participation Requirement

All DSA Dance students are required to participate in class activities. “Sitting out” is not acceptable behavior in either the rehearsals or conservatory classes. Restrictions on a student’s participation in the day’s activities must be explained in a note from the parent/guardian and/or physician.

The teacher will ask a student with limited participation to complete observation assignments, which will be factored as the student’s participation for that day and may impact their grades regardless of the observation assignments. During virtual classes, a make up assignment will be given that the student must complete the daily participation points.

If lack of participation is due to medical reasons or injury, a doctor’s note is necessary and should state the diagnosis, the modifications the student must follow, and the timeframe for the modifications. Please see the Injured Dance Policy.

Classroom Expectations: In-Person and Virtual

Parents please have a discussion with your young dancers about respecting the dress code, not coming properly dressed for class will affect a dancer’s daily participation points. It’s the easiest component of the daily participation points to obtain. Even during our **Virtual Dance Classes** all students are required to dress out for class and follow the Dance Department Dress Code. Change in dress code could shift for special classes such as hip-hop, or dance conditioning, and students will be advised when those changes happen.

A strict attire policy is enforced for the benefit of our students. Proper attire teaches dancers how to prepare for performances and beyond. Dancers who take their daily class attire seriously, take pride in themselves and their costumes at performances by being prepared, not losing costume pieces, and looking professional. This in turn only enhances how well dancers perform, benefiting their hard work throughout the year!

DSA Dance Dress Code

Everyone can wear earrings in class, BUT cannot wear anything that comes below your earlobes. NO large pieces of jewelry (earrings, chandelier earrings, watches, Fitbits, necklaces, rings, and bracelets).

Fingernails should be kept shorter. Long, acrylic nails are not advised. This is to prevent potential injury. You will be asked to remove or cut them shorter if they are too long.

Basic hygiene is required of all students. This is important to maintain the health of the DSA Dance Department community.

Dancewear for extra rehearsals will be defined by the instructor/choreographer. Unless specifically instructed, no cover-ups are allowed during class after the first 1/3 of the class (after rond de jambe); however, cover-ups may be required at the end of the school day. In addition, shoes must be worn outside between classes.

Students who do not comply with the dress code will lose technical process points for that day, and may not be allowed to take class. Grading will be affected by repeated violations of dress code or forgetting proper dance attire.

Option 1- For Anatomical Female Bodies:

Casting, Costume, Performance Consideration	The choreographer has full discretion on casting, costume choices, and dancer placement for their piece, and may costume and direct with traditional gender roles in mind.
Ballet	Black Leotards, ballet pink or skin toned, fully footed tights, hair pulled back neatly, in a bun if long enough. No pony tails. Shoes: Pink or Flesh tone ballet shoes, with elastic
Modern	Black Leotards, black tights or black leggings (no prints on leggings). Hair must be pulled back neatly, nothing hanging in the face. Shoes: Bare Feet
Jazz	Black Leotards, black tights or black leggings (no prints on leggings). Hair must be pulled back neatly, nothing hanging in the face. Shoes: Black Jazz Shoes, Black Pedini.
Hip-Hop	T-shirts, without offensive language or imagery, but cannot tuck shirt underneath bra. Joggers, sweats, leggings. Nothing too oversized or too baggy for safety reasons, and no hats, no crop tops. Oversized shirts must be approved by the Dance Director's day of class. Hair must be pulled back completely neatly and off your face, nothing hanging in the face. Shoes: tennis shoes, no boots!
Fun Friday	Color Leotard, bottom: black fitted jogger, black tights, or black leggings (no prints). Hair must be pulled back neatly, nothing hanging in the face.

Undergarments	Underwear and Bras should not be worn underneath leotards. If a sports bra may be required for support and health reasons, it must be strapless, or with thin straps (no plastic straps), and match the skin tone of the dancer. Most leotards made today have built in support and should not be cut out of the leotard. Anatomical female bodied students must speak with the Dance Directors if more support is required.
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Option 2- For Anatomical Male Bodies:

Casting, Costume, Performance Consideration	The choreographer has full discretion on casting, costume choices, and dancer placement for their piece, and may costume and direct with traditional gender roles in mind.
Ballet	Black tights, fully footed, Fitted White Shirts or Tanks. Hair must be pulled back neatly, nothing hanging in the face. Shoes: Black Ballet shoes, or White ballet shoes with white socks can be worn with the teachers permission.
Modern	Black Fitted Top or Leotard, black tights or black leggings (no prints on leggings). Hair must be pulled back neatly, nothing hanging in the face. Shoes: Bare Feet
Jazz	Black Fitted Top or Leotard, black tights or black leggings (no prints on leggings). Hair must be pulled back neatly, nothing hanging in the face. Shoes: Black Jazz Shoes, flat oxfords
Hip-Hop	T-shirts, without offensive language or imagery. Joggers, sweats, leggings. Nothing too oversized or too baggy for safety reasons, and no hats, no crop tops. Oversized shirts must be approved by the Dance Director's day of class. Hair must be pulled back neatly, nothing hanging in the face. Shoes: tennis shoes. No Boots!
Fun Friday	Fitted Color Shirts or Tanks, bottom: black fitted jogger, black tights, or black leggings (no prints). Hair must be pulled back neatly, nothing hanging in the face.
Undergarments	All males are required to wear dance belts, other supportive garments such as athletic supporters may be worn, but for class only, not for stage performances.

Option 3- Non-Binary, Trans, Gender Non-Conforming:

Please choose from Option 1 or Option 2 from the below options in order to find the dance attire that feels comfortable and productive for you to work in.

Casting, Costume, Performance Consideration	Please initiate a conversation with the directors and your choreographer/guest artist before the choreographic process starts, at the beginning of the year, in order to discuss with each of your choreographers about costuming and casting. This conversation will be held in private and with the guest artist/choreographer. Please keep in mind that the choreographer has full discretion on casting, costume choices, dancer placement for their piece, and might not have an answer for you rightway. Therefore, please allow grace for consideration and choreography building as the process begins.
Ballet (choose one of the two options)	Option 1: Black Leotards, ballet pink or skin toned, fully footed tights, hair pulled back neatly, in a bun if long enough. No pony tails. Shoes: Pink or Flesh tone ballet shoes, with elastic
	Option 2: Black tights, fully footed, Fitted White Shirts or Tanks. Hair must be pulled back neatly, nothing hanging in the face. Shoes: Black Ballet shoes, or White ballet shoes with white socks can be worn with the teachers permission.
Modern	Black Fitted Top or Leotard, black tights or black leggings (no prints on leggings). Hair must be pulled back neatly, nothing hanging in the face. Shoes: Bare Feet
Jazz	Black Fitted Top or Leotard, black tights or black leggings (no prints on leggings). Hair must be pulled back neatly, nothing hanging in the face. Shoes: Black Jazz Shoes, flat oxfords, or Black Pedini.
Hip-Hop	T-shirts, without offensive language or imagery, but cannot tuck shirt underneath bra. Joggers, sweats, leggings. Nothing too oversized or too baggy for safety reasons, and no hats, no crop tops. Oversized shirts must be approved by the Dance Directors day of class. Hair must be pulled back completely neatly and off your face, nothing hanging in the face. Shoes: tennis shoes, no boots!
Fun Friday	Color Leotard or fitted top, bottom: black fitted jogger, black tights, or black leggings (no prints). Hair must be pulled back neatly, nothing hanging in the face.
Undergarments	Please make sure to wear the proper undergarments that support your anatomy: Dance belts are required for class and performance, other supportive garments such as athletic supporters may be worn, but for class only. Underwear and Bras should not be worn underneath leotards. If a sports bra may be required for support and health reasons, it must be strapless, or with thin straps (no plastic straps), and match the skin tone of the dancer. Most leotards made today have built in support and should not be cut out of the leotard.

Absolutely NO cellphones or personal electronic device usage will be allowed during scheduled class time, unless instructor grants permission for educational purposes only. This includes the videoing of class combinations and choreography. In Virtual Classes, students are not allowed to screen record any classes.

Students must have all required dance attire to participate in the program. If there is a financial burden that prevents a student from access to required dance attire, please contact the Directors, Terrell Davis and Rachel Oliver Young.

During virtual learning, students are required to comply with the dress code. However, we understand that finding a proper dance space in your home might be difficult. If wearing specific shoes is too slippery and dangerous in your home, please reach out and we will make exceptions.

GROWTH AND COMMITMENT

A student's improvement in technique, as well as in performance, is an important component of evaluation. This includes both intellectual and emotional growth. A young artist's commitment to dance and to the discipline of the program is of the greatest importance. Part of the program is to instill in a student the ability to self-evaluate and note strengths and weaknesses. Great care to follow and know each student in the program is taken by Mr. Terrell and Ms. Rachel. Evaluations at the end of the year is a time in which honest communication in a constructive criticism format needs to take place in order for a student to have feedback to make goals for their future at DSA.

BEHAVIOR AND ATTITUDE: In-Person and Virtual

Students are expected to maintain respectful behavior and a positive attitude toward their training, teachers, and peers. A positive attitude and respect for self and others are the "intangibles" that contribute to a successful outcome in the dance experience. It is your CHOICE on a daily basis what kind of attitude you bring to school. Make a positive decision daily.

PROFESSIONALISM IN THE COMMUNITY

You are an ambassador of DSA and our department at all times; therefore, your behavior at public events, on-line, and in the community are a reflection of our success (or failure) in attaining our mission statement. Remember that it is a privilege to go here, but that it doesn't make you better than others – words are powerful, so choose them wisely. You will be amazed at how instrumental you can be in the way that people view DSA.

All Dance majors will conduct themselves in a strictly professional manner when we attend events off campus. When attending dance events, students are expected to dress nicely to promote a positive image of the DSA Dance Major. Theatre etiquette must also be strictly observed in all theatre-going experiences. Students are reminded to turn off cell phones automatically when entering the theatre; not chew gum or eat candy during the performance; to remove hats and sunglasses; to sit upright, (never put feet on chairs and never jump over a row instead of walking around aisle,); to pay attention to the performance; to not talk during the performance.

The Dance world is a small world and if you are not someone who is “good to work with”, the “dance community” will know this and work will be difficult for that dancer to find work. Your respect of our Guest Artists should be visible in your attitude, behavior, and focus in class. Be present and engaged.

Classroom and Rehearsal Management Contract Overview

A Classroom and Rehearsal Management Contract is required for each DSA student. This contract must be signed by the student and parent or guardian and returned to school. The contract applies to students in any DSA Dance class or event, on or off campus. Please ensure that both parent and student read the contract, and print and sign a copy to return to the DSA Dance Department Directors. (See page 33).



DETAILED GRADING CRITERIA

Parents and students may check grades using parent/student portal (Infinite Campus). We will use the standard scale.

A = Excellent 90-100% total

B = Very Good 80-89% total

C = Average 70-79% total

D = Unsatisfactory, passing 60-69% total

F = Unsatisfactory, failing below 60% total

IMPORTANCE OF GRADES

• **SCHOOL POLICY:** If a student receives a C or below on a semester grade, they are then on Arts Probation. Students can clear their probation status by attaining a grade of a B or above the next semester. If a student does not attain the C or above, the student is asked not to return to DSA the following semester.

• Students who are failing an academic class and/or dance at the time a field trip takes place may not be able to attend the field trip in order to remain at school and improve their grades.

Students grades are divided into two categories:

Process (Professionalism/Responses/Daily Assignments) and Product (Performances/Tests/Major Projects). In this section you will find information on what constitutes these categories, how you may lose points, and how you can make them up.

Process (25%) - Daily Technical Process

- Attendance is of vital importance to the safety, growth, and technical progress of every student. As dance educators we cannot measure their progress when they have not physically participated during class time.
- Aligning the dancer's personal goals with the standards set forth by the DSA professional dance standards, is key to their success in the program. Every dancer in the department possesses the power to actively participate in their own personal growth as an artist.
- All teachers/Guest Artist will assign points per day, and will be approved by Education Director or the Artistic Director.

- Points can be deducted from the daily participation for the following reasons: for not following proper DSA dress code, poor class etiquette (i.e. excessive talking and horseplay), being late to class, working on other school work, refusal to listen to the teacher's instruction, not applying corrections in a timely manner, not being respectful to the process (that also includes toward your teachers and fellow classmates), being disrespectful to guest artists (talking, being off task), a cell phone going off in class, and not being prepared for the work being done in class that day.
- Full participation in scheduled Dance Major classes to complete semester course expectations.
- Following DSA Dance Major Dress Code to maintain a neat, clean, and professional appearance.
- Following DSA professional dance class etiquette helps each dancer to receive all the building blocks you need to succeed, and it respects the process. Upholding all professional standards in dance and the arts in general.
- Reception and application of notes and teacher direction is key to enhance technique and artistic growth. Constructive criticism gives each dancer the tools they need to navigate their dance path. In alignment and preparation for college dance career expectations, each dancer has to study and take classes to maintain, refine, and stay connected to their technical base.

Product (25%) - Performances

- The DSA Dance Majors will be placed on the pathway to success, recognize that every performance is a gift to yourself, the audience, and honors the art form they are passionate about and love so much.
- Showing up is half the battle won. Each class taken and full participation in rehearsals prepares our dancers for the stage. All the hard work and professionalism upheld in the studios enhances every performance. The performance is the payoff, and gives thanks to those that paved the way and made what we do as dancers possible.
- Dance Majors that can't perform due to injury or sickness (family emergencies, i.e. funerals, etc.), will be given responsibilities behind the scenes to help with the shows, which allows them to still earn the allotted points for the performances. Teacher Assistant responsibilities will be assigned to those dancers that can't perform to keep them connected and involved in the creative process.
- All non-performing dancers should use the moment of not performing as a tool to educate themselves on the behind the scenes work needed to produce a live dance performance.
- Each class that the injured dancer has to sit out, requires that dancer to use visual participation and detailed written notes to stay connected to the process. Progressive and preventative therapy is strongly suggested for a healthy & speedy recovery, and proper reentry into all dance classes and the rehearsal process.
- If a dancer has to sit out due to an injury, they will be required to write a paper about their injury. This will educate those dancers about their injury, aid them in knowing what they personally can do to recover, and gives them the knowledge of progressive and proactive physical therapy so they will be mentally and physically ready to return to dance.
(Please see Injured Dancer Policy for for Information)

Each Dance Major (Middle and High) is required to:

Be present during blackout dates. Blackout dates start two weeks before every concert. During blackout dates, it is mandatory for dancers to be in all scheduled rehearsals, final fittings, and make-up and hair classes. Final fittings are scheduled within the blackout weeks. Students missing rehearsals, fittings, and/or make-up and hair classes during the blackout dates will risk being **TAKEN OUT OF THE PERFORMANCE** and having their grades affected. The only exceptions are for emergencies.

If students do not participate in the performance, their semester grade will be lowered by 10% (one full letter grade).

Product (10%) – Mid Semester Check In and Feedback

- Students will be evaluated on their mid semester progress (in both semesters) and growth in all of their technique classes. Improvisational elements may be assessed by the teachers of each particular technique class for that semester.
- Each technique class will have a practicum assessment. The students will be assessed in Ballet, Modern, and Jazz dance techniques.
- Specific feedback and next steps will be provided by the directors, as well as the guest artists.

Process (15%) - Dance Journals

Each dancer is required to keep a journal with a dated entry for each class. You will turn in a journal summary every 8 weeks.

Product (15%) - Reviews/Reflections/Other Written Coursework

- Our primary focus in utilizing written work is to help with student critical thinking skills, to encourage self-reflection and awareness, educate and train a student's aesthetic eye, provide a greater understanding of the dance production process & live performances, increase their knowledge and utilization of dance vocabulary, and provide an overall appreciation of the art of dance.
- We assume that students will treat their work with the same care that they do with their English papers; especially since this is expected in college no matter what the subject is.
- All Dance Majors will have the ability to share their art in not only the physical form, but also have the opportunity to discuss and share ideas in the written form, foster healthy conversations about dance, and allow our young artist the ability experience dance from another person's perspective by using the proper written tools to do so.
- Reviews and Reflections give all dance majors the opportunity to express their point of view on viewing live performances, participating in live performances, and sharing about the process of participating in or creating dances.
- Reviews and Reflections will be a minimum of 2 pages, double spaced and typed.
- Dance Reviews/Reflections. These written components are just as important as the performances. They will be assigned to the particular concerts being seen. For example, if the department takes a field trip to see Colorado Ballet's Dracula, students will be required to write a dance review on the performance.
- Rubrics will be created for grading.

Product (10%) - Final Practicums

- Students will be evaluated on their semester progress (1st and 2nd semester) and growth in all of their technique classes. Choreographic and improvisational elements may be assessed by the teachers of each particular technique class for that semester.
- Semester Reflections are required of every dance major for a complete final grade.
- Each technique class will have a practicum assessment. The students will be assessed in Ballet, Modern, and Jazz dance techniques.
- In addition, there will also be a self-evaluation component that the students score themselves. Having the ability to be proactive and have a voice in their own final grade is good for goal setting and realistic progress as they have grown within the DSA program.
- The finals are each dancers' opportunity to reflect on the course work they've done that semester, set future goals for one's self as an artist, and an opportunity to look back on all their accomplishments in the studio and on the stage.

DANCE JOURNALS

You are required to keep a journal with a dated entry for each dance class. You will turn in a journal two times during each semester.

1. Take notes from class in your journal for yourself – see journal cover sheet for instructions for how to take notes.
2. Before the due date read over what you have written in your daily journal entries and write a reflection of the most relevant, important, or personally significant points – possibly related to discovery, curiosity, confusion or clarity... just make sure it has meaning to you and your learning objectives
3. During Virtual Learning, Journals will need to be kept in an electronic format.

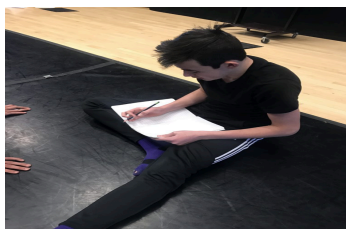
MORE ON FEEDBACK AND EVALUATION

You will receive regular feedback both written and verbal, in class, and in this journal

Journal Cover Sheet

Cut and glue/tape this sheet in the front cover of your journal and refer to it each time you add an entry. Your journal should include a dated entry for each class. In each entry you should address the following:

1. **Information** specifically provided by the teacher for your notes
2. **Corrections** you received personally or were given to the whole class
3. Your **successes** in class
4. Your **discoveries** in class
5. Things you are **doing well** in class
6. Things you **would like to improve**
7. Your **experiences with movement qualities** being studied
8. **Other** areas of personal interest
9. **Notes from the reading** assigned to this point including a brief description of ideas and/or exercises from the book that you are using in and outside of class



Dance Journal Rubric

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
CONTENT		(35 pts)
Exceptionally clear, focused and descriptive of class and concepts learned. Strong supporting details and examples that display insight, analysis, depth, and attention to detail. (15 points)		
Content goes above and beyond the requested prompt. High quality of information. Sufficient details and/or examples are included. (10 points)		
Well written. Written in formal language (avoids slang and contractions completely). Uses strong and varied sentence structure. Paper written in student's own words. Evidence of proofreading, correct spelling, consideration of sentence structure. (10 points)		
ENTRIES		(15 pts)
Every day of class has an entry in the journal. (15 points)		

Daily Dancer Technical Process Rubric

Criteria		Points
Classroom Etiquette	Exemplary actions expressing continuous and careful consideration for teachers and peers.	3
Participation	Actively participates in class and puts forth full effort into modified movement.	4
Preparedness and Dress Code	Comes to class prepared to dance, dressed out in DSA dress code, and hair done to the dancer's fullest capabilities in a neat, clean, professional appearance.	3
Total Points Possible:		10

*** Points can be deducted from the daily participation for the following reasons: for not following proper DSA dress code, for arriving late to class, poor class etiquette (i.e. excessive talking and horseplay), working on other school work, refusal to listen to the teacher's instruction, not applying corrections in a timely manner, not being respectful to the process (that also includes toward your teachers and fellow classmates), being disrespectful to guest artists (talking, being off task), a cell phone going off in class, and not being prepared for the work being done in class that day. "Sitting out" of class without a note from a parent, doctor, or adm. constitutes an absence and the student receives a 0.

***** In order to make up missed points from an excused absence, a class make-up form must be completed within two weeks of missing class.**

Dance Class Make-up Form (for Excused Absences)

Name: _____

Grade: _____

Make-up is for (dance style): _____

Make-up is for (date): _____

**** Please choose a make-up class that corresponds with the style of dance missed at Denver School of the Arts.**

Mondays: Modern.

Tuesday/Thursdays: Ballet

Wednesdays: Jazz

Fridays: Style of Your Choice

**** Make-up class forms will not be accepted 2 weeks after a missed class.**

Make-up completed on (date): _____

Class: _____

Studio: _____

Instructor's Signature: _____

Please mention three of the teacher's general or individual feedback comments. How might this feedback apply to you?

How did you demonstrate commitment during the class?

How did you work towards your technique and artistic goals when taking this class?

Dance Class Make-up Form (for Virtual Learning)

Name: _____

Grade: _____

Make-up is for (dance style): _____

Make-up is for (date): _____

**** Please choose a dance video to watch that corresponds with the style of dance missed at Denver School of the Arts.**

**** Make-up class forms will not be accepted 2 weeks after a missed class.**

Video Link: _____

Choreographer and/or Company Name:

Name of Piece: _____

How would you describe the movement style? (Using dance styles, and whether it is a fusion of different dance styles, but also terms like gestural, theatrical, lyrical, sharp, smooth, isolations, full-bodied, grounded, floor-work, stillness, weighted, light, minimal, and the use of the stage space (downstage, upstage, center). Please write in complete sentences:

What was most intriguing to you about the performance? Why? Please write in complete sentences.

What were your favorite parts and why? Please write in complete sentences.

Reviews of “A Look Behind the Curtain”- Written Report Rubric

Name: _____

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
CONTENT		(23 pts)
Rich, physically descriptive language. Articulate & thoughtful use of movement description to discuss dances seen. Dances are contextualized within dance history. No more than four pieces are discussed. (7 points)		
Includes discussion around <i>four</i> of the following topics: (8 points) • Music • Lighting Design • Choreographic Intent/Purpose • Artistry of Performers • Partnering • Props and Set Design • Use of technique and dance styles		
Well written. Written in formal language (avoids slang and contractions completely). Uses strong and varied sentence structure. Paper written in student’s own words. Evidence of proofreading, correct spelling, consideration of sentence structure. (8 points)		
ORGANIZATION & FORMATING		(14 pts)
2 pages (no more, no less) of concise, clear language. (6 points)		
Strong introduction and conclusion. Consistent and coherent logical progression. Uses clear and skillful transitions. (8 points)		
AUDIENCE ETIQUETTE		(3 pts)

TOTAL = / 40

Reviews of the Spring Concert- Written Report Rubric

Name: _____

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
CONTENT		(23 pts)
Rich, physically descriptive language. Articulate & thoughtful use of movement description to discuss dances seen. Dances are contextualized within dance history. No more than four pieces are discussed. (6 points)		
Includes discussion around <i>each</i> of the following topics: (8 points) • How the addition of costumes added to the meaning and concept of the piece • How the addition of the full light plot added to the meaning and concept of the piece • How the pieces were altered and evolved since the fall concert • The growth and evolution of the dancers since “A Look Behind the Curtain”		
Well written. Written in formal language (avoids slang and contractions completely). Uses strong and varied sentence structure. Paper written in student’s own words. Evidence of proofreading, correct spelling, consideration of sentence structure. (8 points)		
ORGANIZATION & FORMATING		(14 pts)
2 pages (no more, no less) of concise, clear language. (6 points)		
Strong introduction and conclusion. Consistent and coherent logical progression. Uses clear and skillful transitions. (8 points)		
“A Look Behind the Curtain” Review - printed and included (2 pts)		
AUDIENCE ETIQUETTE (2 pts)		

TOTAL = / 40

Reviews of Dance & CW Collaboration- Written Report Rubric

Name: _____

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
CONTENT		(12 pts)
Rich, physically descriptive language. Articulate & thoughtful use of movement description to discuss dances seen. (2 points)		
Careful consideration and discussion surrounding the collaboration between dance and creative writers. (2 points)		
Includes discussion around <i>four</i> of the following topics: (4 points) • Theme and Subject Matter of the Pieces • Choreographic and Written Detail to support the theme • Artistry of performers (dancers and writers) • Artistry of choreography and movement invention • Supporting devices- such as props, costumes, lighting, music • Use of technique and dance styles		
Well written. Written in formal language (avoids slang and contractions completely). Uses strong and varied sentence structure. Paper written in student's own words. Evidence of proofreading, correct spelling, consideration of sentence structure. (4 points)		
ORGANIZATION & FORMATING		(8 pts)
2 pages (no more, no less) of concise, clear language. (4 points)		
Strong introduction and conclusion. Consistent and coherent logical progression. Uses clear and skillful transitions. (4 points)		

TOTAL = / 20

Performance Rubric

Name: _____

Grade: _____

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
THEATRE PROFESSIONALISM		(18 pts)
Cell phone use is not allowed during rehearsals or performances, and must be checked in prior to performances. On time for all call times for rehearsals and performances. Came prepared ahead of time in appropriate hair, make-up, and costume or dress code, with appropriate undergarments and shoes. Honored all requests and expectations backstage, and in dressing rooms, especially regarding cleanliness, and no food. Giving full respect and kindness towards all backstage workers, lighting designers, stage crew, stage managers, costume crew, and parent volunteers.		
REHEARSAL PROCESS		(18 pts)
Outstanding participation in all mandatory rehearsals. - Showed up to class on time for the warm up. - Fully engaged with choreographer and castmates. - Used encouraging and respectful language to everyone in one's class and upheld this standard at all times.		
KNOWLEDGE OF CHOREOGRAPHY		(18 pts)
Memory of the material and execution of the choreography looked true to what was choreographed. Demonstrated excellent knowledge and performed well. Artistic expression stayed in line with the intent of the choreographers.		
TECHNICAL SKILLS		(18 pts)
Dance performed with great attention to quality of movement, body position, placement on stage, placement and expectations of the dance technique style, and other details of dance. Also, demonstrates an excellent understanding of dance style, execution, and intent.		
PERFORMANCE SKILLS		(18 pts)
Projection of eye contact and specified facial expressions, when required. Full embodiment of the choreographer's vision and commitment to the story, concept, or idea presented by the choreographer. The dancer is confident with movements.		
STRIKING THE SHOW AND COSTUME RESTORATION/RETURN		(10 pts)
Contributed to the striking of the show. Dancer helped without extra direction and fully participated in the strike process to reset all spaces on the strike list.		

TOTAL = _____ / 100

Ballet Mid Semester Check In and Feedback

Name: _____

Grade: _____

<i>Category</i>	<i>Feedback</i>	<i>Student Self-Evaluation</i>	<i>Actual Points Awarded</i>
ALIGNMENT AND PLACEMENT		(5 pts)	(5 pts)
Neutral pelvis, ribs positioned over hips. Proper use of turn-out in hips, alignment of knees over toes, and straight knees when necessary.			
CONCEPTS OF BALLET		(6 pts)	(6 pts)
Execution of ballet footwork and technique with precision through instructed positions. Port de bras are properly placed and supported throughout class, and appropriately coordinated.			
GROWTH TOWARDS MASTERY		(4 pts)	(4 pts)
Improvement and advancement towards end of course expectations. Shows potential in being able to master difficult dance techniques, with an understanding of the specificities of the technique.			
CLASSROOM ETIQUETTE & PROFESSIONALISM		(3 pts)	(3 pts)
Consistently displays self-motivation and attentive participation throughout class. Exemplary actions expressing consideration for teachers and peers. Implementing faculty directives and effectively incorporating evaluation into class work.			
PREPAREDNESS & APPEARANCE		(2 pts)	(2 pts)
Comes to class prepared to dance, dressed out in dress code, and hair done to the dancer’s fullest capabilities in a neat, clean, professional appearance. Arrives on time, with pen and notebook.			
TOTAL		____/ 20	____/ 20

Ballet Mid Semester Check In and Feedback

Please remember that this feedback is a tool for you to learn how you can improve. Everyone has something to work on. It will actually be rare for anyone to receive “exceeds expectations.” You will likely see an evaluation of primarily “approaching expectations,” possibly some “meets expectations” and “partially met expectations.”

	Exceeds Expectations	Meets Expectations	Approaching Expectations	Partially Met Expectations
Accepts and Applies Direction and Constructive Criticism	Dancer is responsible for their own work, improving their dancing through individual focus, based on feedback to the whole class, as well as performing their own individual corrections.	Has made changes and improvements in their dancing, listening and regularly applying the corrections of the teacher.	Has made some changes to their dancing, based on the corrections of the teacher, but the same corrections are often repeated.	Has received the same corrections over and over again, and has not applied the corrections or made significant changes in their dancing.
Rehearsal and Class Process	Consistently, fully engaged with the choreographer/teacher and classmates by asking questions for clarification, answering questions and keeping others on track. Displays professionalism, by being a clear leader in the process.	Not always consistent in displaying self-motivation and attentive participation in class and rehearsals.	Participates in class and rehearsal, but does not go above and beyond to understand the nuances and expectations of the choreography or material, nor are they <i>actively</i> involved in the process.	Often needs encouragement to stay on task, or does not engage with the teacher or choreographer to understand what is expected of them. Does not take responsibility to learn the material that they have missed.
Artistic Improvements	Dancer develops the artistry of the choreography beyond the physical steps given and demonstrates the artistic abilities to color movement in a way to express clear intent and meaning. Memory of the material and execution of the choreography is true to the artistic integrity of what was choreographed.	Dancer is working towards the development of the artistry of the choreography and is inconsistent when coloring the movement in a way to express clear intent and meaning. Memory of the material might be missing some specificity of the artistic style.	Dancer does not complete the choreography true to what was created or clarified, and is missing important details of the artistic style and integrity of the choreography. Additional investigation on delivery of clear choreographic intent is needed.	Dancer is still in the beginning stage of understanding how to interpret choreography clearly through their movement. Often forgets the choreography, or often performs the material or choreography in an incorrect way. Does not take responsibility to learn the material that they have missed.
Artistic Confidence	Dancer leads others in remembering the material, and takes on the personal responsibility of making corrections and learning material efficiently. Dancer understands and displays leadership qualities to lead the ensemble, or perfect	Dancer is gaining confidence in leading a cast or in isolated, break-out roles in the choreography. Dancer needs additional coaching	Dancer lacks artistic confidence, and is not always able to perform all of the choreography without the help of watching and following other dancers. More independent study on choreography and	Dancer lacks the ability to be in a leading role in choreography at this time. The dancer is encouraged to study others' approach to mastering choreography, to work outside of class, and to

	and master a solo or duet role.	when performing movement alone in a break-out solo moment.	artistic expression is encouraged.	ask more questions to gain a greater understanding of their choreography.
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Modern Mid Semester Check In and Feedback

Name: _____

Grade: _____

<i>Category</i>	<i>Feedback</i>	<i>Student Self-Evaluation</i>	<i>Actual Points Awarded</i>
ALIGNMENT AND PLACEMENT		(5 pts)	(5 pts)
Neutral pelvis, ribs positioned over hips. Proper use of turn-out in hips, alignment of knees over toes, and straight knees when necessary.			
CONCEPTS OF MODERN		(6 pts)	(6 pts)
Execution of footwork and technique with precision. Specific rhythms are consistently present in the movement. An understanding of syncopation and keeping time. Consistently manifesting musical concepts, dynamics, and nuanced torso and arms.			
GROWTH TOWARDS MASTERY		(4 pts)	(4 pts)
Improvement and advancement towards end of course expectations. Shows potential in being able to master difficult dance techniques, with an understanding of the specificities of the technique.			
CLASSROOM ETIQUETTE & PROFESSIONALISM		(3 pts)	(3 pts)
Consistently displays self-motivation and attentive participation throughout class. Exemplary actions expressing consideration for teachers and peers. Implementing faculty directives and effectively incorporating evaluation into class work.			
PREPAREDNESS & APPEARANCE		(2 pts)	(2 pts)
Comes to class prepared to dance, dressed out in dress code, and hair done to the dancer's fullest capabilities in a neat, clean, professional appearance. Arrives on time, with pen and notebook.			

	TOTAL	<u> </u> / 20	<u> </u> / 20
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Modern Mid Semester Check In and Feedback

Please remember that this feedback is a tool for you to learn how you can improve. Everyone has something to work on. It will actually be rare for anyone to receive “exceeds expectations.” You will likely see an evaluation of primarily “approaching expectations,” possibly some “meets expectations” and “partially met expectations.”

	Exceeds Expectations	Meets Expectations	Approaching Expectations	Partially Met Expectations
Accepts and Applies Direction and Constructive Criticism	Dancer is responsible for their own work, improving their dancing through individual focus, based on feedback to the whole class, as well as performing their own individual corrections.	Has made changes and improvements in their dancing, listening and regularly applying the corrections of the teacher.	Has made some changes to their dancing, based on the corrections of the teacher, but the same corrections are often repeated.	Has received the same corrections over and over again, and has not applied the corrections or made significant changes in their dancing.
Rehearsal and Class Process	Consistently, fully engaged with the choreographer/teacher and classmates by asking questions for clarification, answering questions and keeping others on track. Displays professionalism, by being a clear leader in the process.	Not always consistent in displaying self-motivation and attentive participation in class and rehearsals.	Participates in class and rehearsal, but does not go above and beyond to understand the nuances and expectations of the choreography or material, nor are they <i>actively</i> involved in the process.	Often needs encouragement to stay on task, or does not engage with the teacher or choreographer to understand what is expected of them. Does not take responsibility to learn the material that they have missed.
Artistic Improvements	Dancer develops the artistry of the choreography beyond the physical steps given and demonstrates the artistic abilities to color movement in a way to express clear intent and meaning. Memory of the material and execution of the choreography is true to the artistic integrity of what was choreographed.	Dancer is working towards the development of the artistry of the choreography and is inconsistent when coloring the movement in a way to express clear intent and meaning. Memory of the material might be missing some specificity of the artistic style.	Dancer does not complete the choreography true to what was created or clarified, and is missing important details of the artistic style and integrity of the choreography. Additional investigation on delivery of clear choreographic intent is needed.	Dancer is still in the beginning stage of understanding how to interpret choreography clearly through their movement. Often forgets the choreography, or often performs the material or choreography in an incorrect way. Does not take responsibility to learn the material that they have missed.
Artistic Confidence	Dancer leads others in remembering the material, and takes on the personal responsibility of making	Dancer is gaining confidence in leading a cast or in isolated, break-out roles in the	Dancer lacks artistic confidence, and is not always able to perform all of the choreography	Dancer lacks the ability to be in a leading role in choreography at this time. The dancer is

	corrections and learning material efficiently. Dancer understands and displays leadership qualities to lead the ensemble, or perfect and master a solo or duet role.	choreography. Dancer needs additional coaching when performing movement alone in a break-out solo moment.	without the help of watching and following other dancers. More indepent study on choreography and artistic expression is encouraged.	encouraged to study others' approach to mastering choreography, to work outside of class, and to ask more questions to gain a greater understanding of their choreography.
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Performance Rubric

Name: _____

Grade: _____

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
THEATRE PROFESSIONALISM		(18 pts)
Cell phone use is not allowed during rehearsals or performances, and must be checked in prior to performances. On time for all call times for rehearsals and performances. Came prepared ahead of time in appropriate hair, make-up, and costume or dress code, with appropriate undergarments and shoes. Honored all requests and expectations backstage, and in dressing rooms, especially regarding cleanliness, and no food. Giving full respect and kindness towards all backstage workers, lighting designers, stage crew, stage managers, costume crew, and parent volunteers.		
REHEARSAL PROCESS		(18 pts)
Outstanding participation in all mandatory rehearsals. - Showed up to class on time for the warm up. - Fully engaged with choreographer and castmates. - Used encouraging and respectful language to everyone in one's class and upheld this standard at all times.		
KNOWLEDGE OF CHOREOGRAPHY		(18 pts)
Memory of the material and execution of the choreography looked true to what was choreographed. Demonstrated excellent knowledge and performed well. Artistic expression stayed in line with the intent of the choreographers.		
TECHNICAL SKILLS		(18 pts)
Dance performed with great attention to quality of movement, body position, placement on stage, placement and expectations of the dance technique style, and other details of dance. Also, demonstrates an excellent understanding of dance style, executon, and intent.		
PERFORMANCE SKILLS		(18 pts)
Projection of eye contact and specified facial expressions, when required. Full embodiment of the choreographer's vision and commitment to the story, concept, or idea presented by the choreographer. The dancer is confident with movements.		

STRIKING THE SHOW AND COSTUME RESTORATION/RETURN		(10 pts)
Contributed to the striking of the show. Dancer helped without extra direction and fully participated in the strike process to reset all spaces on the strike list.		

TOTAL = _____ / 100

Ballet Final Practicum - Technique, Alignment and Placement

	20- Exceptional; Consistent Alignment	18 - Elevated; Frequent Alignment with Some Problems Indicated Below	16- Moderate; General Alignment with Problems Indicated Below	14- Insufficient; Consistent Problems Indicated Below
Alignment	Weight distributed on 3 points of foot	Occasional pronation	Frequent pronation	Excessive pronation
	Neutral pelvis	Pelvis: ☐ Tipped forward ☐ Tucked under	Pelvis: ☐ Tipped forward ☐ Tucked under	Pelvis: ☐ Tipped forward ☐ Tucked under
	Ribs consistently positioned over hips	Ribs in the following position: ☐ Forward ☐ Backward ☐ Left ☐ Right	Ribs in the following position: ☐ Forward ☐ Backward ☐ Left ☐ Right	Ribs in the following position: ☐ Forward ☐ Backward ☐ Left ☐ Right
	Neutral head	Chin: ☐ Jutting forward ☐ Pulling back	Chin: ☐ Jutting forward ☐ Pulling back	Chin: ☐ Jutting forward ☐ Pulling back
	20- Exceptional; Consistent Alignment	18 - Elevated; Frequent Placement with Some Problems Indicated Below	16- Moderate; General Placement with Problems Indicated Below	14- Insufficient; Consistent Problems Indicated Below
Placement	Shoulders are properly placed, remaining consistently square and level throughout class	Shoulder in following position: ☐ Slanting left ☐ Slanting right ☐ Twistin R. forward ☐ Twisting L. forward	Shoulder in following position: ☐ Slanting left ☐ Slanting right ☐ Twistin R. forward ☐ Twisting L. forward	Shoulder in following position: ☐ Slanting left ☐ Slanting right ☐ Twistin R. forward ☐ Twisting L. forward
	Pelvis is properly placed, remaining square and level throughout class	Pelvis: ☐ Slanting left ☐ Slanting right ☐ Twistin R. forward ☐ Twisting L. forward	Pelvis: ☐ Slanting left ☐ Slanting right ☐ Twistin R. forward ☐ Twisting L. forward	Pelvis: ☐ Slanting left ☐ Slanting right ☐ Twistin R. forward ☐ Twisting L. forward
	Port de bras are properly placed with shoulder, elbow, wrist decline and elbow supported throughout class	Occasional loss of: ☐ Supported elbow ☐ Gradual decline from shoulder Port de bras ☐ Behind frontal plane	Frequent loss of: ☐ Supported elbow ☐ Gradual decline from shoulder Port de bras ☐ Behind frontal plane	Consistent loss of: ☐ Supported elbow ☐ Gradual decline from shoulder Port de bras ☐ Behind frontal plane
	Placement of feet and legs: Execute ballet steps with precision through instructed positions. Proper use of turn-out in hips, alignment of	Occasional loss of: ☐ Precise foot positions ☐ Hip turn-out ☐ Knee alignment ☐ Straight knees when necessary	Frequent loss of: ☐ Precise foot positions ☐ Hip turn-out ☐ Knee alignment ☐ Straight knees when necessary	Consistent loss of: ☐ Precise foot positions ☐ Hip turn-out ☐ Knee alignment ☐ Straight knees when necessary

	knees over toes, and straight knees when necessary.			
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Final Practicum Directives, Application, Musicality, and Presentation

	20- Exceptional; Consistent Experimentation & Implementation	18 - Elevated; Frequent Experimentation & Implementation	16- Moderate; General Experimentation & Implementation	14- Insufficient; Experimentation & Implementation
Directives	Consistently experimenting with faculty directives and effectively incorporating directives into class work.	Frequent experimentation with faculty directives and frequently incorporating directives into class work.	General experimentation with faculty directives and general incorporating directives into class work.	Insufficient experimentation with faculty directives and insufficient incorporation of directives into class work.
	20- Exceptional; Consistent Experimentation & Implementation	18 - Elevated; Frequent Experimentation & Implementation	16- Moderate; General Experimentation & Implementation	14- Insufficient; Experimentation & Implementation
Application	Consistently displays self-motivation and attentive participation throughout class	Occasional loss of: Self-motivation ☐ Needs encouragement to stay on task Attentive participation ☐ Determined effort ☐ Inquisitive ☐ Actively involved	Frequent loss of: Self-motivation ☐ Needs encouragement to stay on task Attentive participation ☐ Determined effort ☐ Inquisitive ☐ Actively involved	Consistent loss of: Self-motivation ☐ Needs encouragement to stay on task Attentive participation ☐ Determined effort ☐ Inquisitive ☐ Actively involved
	20- Exceptional; Consistent Manifestation	18 - Elevated; Frequent Manifestation with Some Problems Indicated Below	16- Moderate; General Manifestation with Problems Indicated Below	14- Insufficient; Consistent Problems Indicated Below
Musicality	Consistently manifesting musical concepts, dynamics, and nuanced port de bras.	Frequent manifestation of: Musical concepts: ☐ Phrasing ☐ Rhythms ☐ Tempo Dynamics: ☐ Sharp/smooth ☐ Quick/slow Express Port de bras	General manifestation of: Musical concepts: ☐ Phrasing ☐ Rhythms ☐ Tempo Dynamics: ☐ Sharp/smooth ☐ Quick/slow Express Port de bras	Consistent problems with: Musical concepts: ☐ Phrasing ☐ Rhythms ☐ Tempo Dynamics: ☐ Sharp/smooth ☐ Quick/slow Express Port de bras
	20- Exceptional; Consistent Engagement & Conveying Meaning	18 - Elevated; Frequent Engagement & Conveying Meaning	16- Moderate; General Engagement & Conveying Meaning	14- Insufficient; Engagement & Conveying Meaning
Presentation	Consistently engaging	Occasional loss of:	Frequent loss of:	Consistent loss of:

	observer and conveying meaning through dancing throughout class	Engaging observer: ☐ Eye focus ☐ Facial expressiveness ☐ Compelling presences Convey Meaning: ☐ Make a feeling understandable	Engaging observer: ☐ Eye focus ☐ Facial expressiveness ☐ Compelling presences Convey Meaning: ☐ Make a feeling understandable	Engaging observer: ☐ Eye focus ☐ Facial expressiveness ☐ Compelling presences Convey Meaning: ☐ Make a feeling understandable
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Modern (Humphrey- Limon and Release Technique) Final Practicum

	20- Exceptional; Consistent Experimentation & Implementation	18 - Elevated; Frequent Experimentation & Implementation	16- Moderate; General Experimentation & Implementation	14- Insufficient; Experimentation & Implementation
Application	Consistently displays self-motivation and attentive participation throughout class	Occasional loss of: Self-motivation ☐ Needs encouragement to stay on task Attentive participation ☐ Determined effort ☐ Inquisitive ☐ Actively involved	Frequent loss of: Self-motivation ☐ Needs encouragement to stay on task Attentive participation ☐ Determined effort ☐ Inquisitive ☐ Actively involved	Consistent loss of: Self-motivation ☐ Needs encouragement to stay on task Attentive participation ☐ Determined effort ☐ Inquisitive ☐ Actively involved
	20- Exceptional; Consistent Alignment	18 - Elevated; Frequent Alignment with Some Problems Indicated Below	16- Moderate; General Alignment with Problems Indicated Below	14- Insufficient; Consistent Problems Indicated Below
Alignment & Placement	Shoulders are properly placed, remaining square and open, even while in swings, lateral curves, etc.	Shoulders in following position: ☐ Rounded/ hunched ☐ Pulled back ☐ Lifted or rotated to/away from working side	Shoulders in following position: ☐ Rounded/ hunched ☐ Pulled back ☐ Lifted or rotated to/away from working side	Shoulders in following position: ☐ Rounded/ hunched ☐ Pulled back ☐ Lifted or rotated to/away from working side
	Pelvis control is specific to each modern style and exercise- neutral and properly placed, remaining square when directed and contracted and arched in other exercises, when directed	Pelvis: ☐ Tipped forward ☐ Tucked under ☐ Rotates forward with working leg ☐ Rotates backward with working leg	Pelvis: ☐ Tipped forward ☐ Tucked under ☐ Rotates forward with working leg ☐ Rotates backward with working leg	Pelvis: ☐ Tipped forward ☐ Tucked under ☐ Rotates forward with working leg ☐ Rotates backward with working leg
	Ribs and shoulders are properly placed and consistently positioned over hips	Ribs in the following position: ☐ Forward ☐ Backward ☐ Twist to or away from working side	Ribs in the following position: ☐ Forward ☐ Backward ☐ Twist to or away from working side	Ribs in the following position: ☐ Forward ☐ Backward ☐ Twist to or away from working side
	Placement of feet and legs:	Occasional loss of:	Frequent loss of:	Consistent loss of:

	execute modern steps with precision through instructed positions.	☐ Precise foot positions ☐ Turn-out or Parallel ☐ Knee alignment ☐ Straight knees when necessary ☐ Occasional pronation	☐ Precise foot positions ☐ Turn-out or Parallel ☐ Knee alignment ☐ Straight knees when necessary ☐ Frequent pronation	☐ Precise foot positions ☐ Turn-out or Parallel ☐ Knee alignment ☐ Straight knees when necessary ☐ Excessive pronation
	20- Exceptional; Consistent Experimentation & Implementation	18 - Elevated; Frequent Experimentation & Implementation	16- Moderate; General Experimentation & Implementation	14- Insufficient; Experimentation & Implementation
Directives	Consistently experimenting with faculty directives and effectively incorporating directives into class work.	Frequent experimentation with faculty directives and frequently incorporating directives into class work.	General experimentation with faculty directives and general incorporating directives into class work.	Insufficient experimentation with faculty directives and insufficient incorporation of directives into class work.

	20- Exceptional; Consistent Alignment	18 - Elevated; Frequent Placement with Some Problems Indicated Below	16- Moderate; General Placement with Problems Indicated Below	14- Insufficient; Consistent Problems Indicated Below
Concepts of Modern	Consistently demonstrates fluid transitions to and from the floor, floorwork with strength and proper positioning, while maintaining a balance of momentum and control.	Occasional loss of: ☐ Fluid Transitions ☐ Positioning and form in floorwork ☐ Balance between momentum/control Missing some upper body strength and conditioning to complete floor work.	Frequent loss of: ☐ Fluid Transitions ☐ Positioning and form in floorwork ☐ Balance between momentum/control Lack of upper body strength and conditioning to complete floor work.	Consistent loss of: ☐ Fluid Transitions ☐ Positioning and form in floorwork ☐ Balance between momentum/control Significant lack of upper body strength and conditioning to complete floor work.
	Consistently demonstrates fluid spine movement and articulation, succession through spine and body parts, head tail connection, full body integration, and groundedness.	Occasional loss of: ☐ Fluid Spine Articulation ☐ Head-tail connection ☐ Groundedness Occasionally keeps sternum and ribcage held, especially in spinal curves.	Frequent loss of: ☐ Fluid Spine Articulation ☐ Head-tail connection ☐ Groundedness Frequently keeps sternum and ribcage held, especially in spinal curves.	Consistent loss of: ☐ Fluid Spine Articulation ☐ Head-tail connection ☐ Groundedness Consistently keeps sternum and ribcage held, especially in spinal curves.
	Consistently manifesting concepts of fall and recovery, release, guiding momentum, and demonstrating dynamic shifts in movement quality.	Occasional loss of concepts of: ☐ Fall and Recovery ☐ Release ☐ Guiding Momentum ☐ Occasional loss of the proper dynamic shifts in movement quality.	Movement is often heavily controlled and lacking the the complete release of the muscles as the body, and giving in to gravity. Student is often applying the proper dynamic shifts in movement quality, but loses the energetic shifts throughout a sequence.	Most movement is heavily controlled and lacking the the complete release of the muscles as the body, and giving in to gravity. Student is missing the proper dynamic shifts in movement quality.
	20- Exceptional; Consistent Manifestation	18 - Elevated; Frequent Manifestation with Some Problems Indicated Below	16- Moderate; General Manifestation with Problems Indicated Below	14- Insufficient; Consistent Problems Indicated Below

Musicality	Consistently manifesting musical concepts, rhythm, dynamics, and nuanced port de bras.	Frequent manifestation of: Musical concepts: ☐ Phrasing ☐ Rhythms & Tempo Dynamics: ☐ Sharp/smooth ☐ Quick/slow Expressive Port de bras	General manifestation of: Musical concepts: ☐ Phrasing ☐ Rhythms & Tempo Dynamics: ☐ Sharp/smooth ☐ Quick/slow Expressive Port de bras	Consistent problems with: Musical concepts: ☐ Phrasing ☐ Rhythms & Tempo Dynamics: ☐ Sharp/smooth ☐ Quick/slow Expressive Port de bras
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Injured Dancer Policy

Dance is a physical activity which requires dedication and practice. A student must be present and participating in class to reach their technical goals and proficiency, as only continued practice allows the dancer to master the technique and move onto the next level. When a dancer becomes injured, participating in technique class can become difficult. The following procedures are in place to ensure that dancers are returning to dance in a safe way as well as learning something about their injury as they heal. To accomplish this mission, written work as well as modified dance will be completed. An injured dancer's grade will result from a combination of participation as well as written work. Dress code is required unless prohibited by a cast, brace, or boot.

In the case of a student being too ill to participate in class they must write an Observation Paper that is either turned in at the end of class handwritten OR is turned in the next day TYPED. Sitting out of class for illness does not constitute the injured dance policy below.

Students must continue to check in with the guest artists teaching their classes, to keep them updated on their injuries.

Timeline for injuries

Below, the expectation of the injured student is cataloged up to a six week maximum. Further detail on each part of this plan is provided below.

Weeks 1-2

- Submit a doctor's note to the Education Director or Artistic Director, Nurse, and verbal communication of current injury with applicable instructors. The note must clearly outline the dancer's injury, possible cause, suggested care, instructions on if a dancer should limit (spell out what said limitations should be) or stop dancing completely, and if possible, a projected return to dance date.
- Execute class to fullest capability with restrictions (i.e. if suffering from an ankle or knee injury, sit on a chair and execute upper body movements)
- Specific to each teacher's assignment and syllabus, complete observation notes for the remainder of the class.
- Complete physical therapy exercises (if applicable)

Weeks 3-4

- Continue to execute class to fullest capability with restrictions
- Complete physical therapy exercises (if applicable)
- Research injury and write research report on one aspect of injury.

Weeks 5-6

- Continue to execute class to fullest capability with restrictions
- Complete physical therapy exercises (if applicable)
- Complete injury research report and submit to director/teacher

****If a student's injury will exceed a six week recovery period, the injured student and parent must meet with the Directors and an administrator to determine the appropriate course of action.**

Warm up when injured

Injured students are expected to participate in class to the fullest extent possible within the constraints of the restrictions set in place by the doctor's note. The two types of restrictions are classified below, with further clarification on the execution of class below.

Allowed to work the injured area

If allowed to work the injured area, the dancers should complete as much of the warm up/barre and center work as possible, applying any restrictions by modifying the movement. If the dancer can only complete part of the warm up/barre, they should finish the warm up by completing only the port de bras/upper body. For the remainder of the class, students should modify movement as needed to accommodate injury. Dress code is required unless prohibited by a cast, brace or boot.

Unable to work the injured area

If a doctor tells the dancer to avoid use of the area or places the dancer in a cast/boot, the dancer would be unable to work the injured area. To participate in class, the dancer should complete warm up by working areas other than the injured area. This would involve the dancer completing warm up/barre by sitting on a chair or modifying the exercises on the floor and executing upper body work with the class. This way, the dancer will maintain part of their technique, if only upper body, while placed in a cast or a boot. Only warm up/barre must be completed. For the remainder of class, student must complete observation notes specific to each teacher's assignment/syllabus during weeks 1-2 of injury, and work on research report during weeks 3-6 (if applicable). Dancers are expected to dress out in attire they can complete the modified movement in. Clothing should be breathable, moveable active wear in dress code colors.

Report

The research report is designed to benefit the student and is written if injury exceeds 1-2 week recovery. The student should research their injury and write a 3-4 page paper on the injury, following MLA format guidelines (Times New Roman, 12 point font, double spaced, sources cited). Actual length of paper will be dependent on length of injury and should be determined in consultation with Education Director or Artistic Director. Content should be concise, informative, sources cited, and well written.

Content covered should include:

- Define the injury. (Anatomical- what happened to the bone/ligament/tendon/muscle?)
- Cause of injury? (i.e. overuse, improper technique, accident, etc.)
- Care/rehabilitation of the injury (i.e. ice/heat/physical therapy exercises/rest, etc.)
- Prevention (How can this be prevented in the future?)
- How has managing the injury made you into a better dancer?

Grading- See Rubrics on page 30

Student's grades will be based upon participation and written assignments. Each component will be 33% of a student's grade. If the dancer is not allowed to work the injured area, this should NOT impact his or her chances of obtaining an A.

Injured Dancer Participation Rubric

Criteria		Points
Classroom Etiquette	Exemplary actions expressing continuous and careful consideration for teachers and peers.	3
Participation	Participates in moderation, puts forth full effort into modified movement. If movement is not possible, student takes careful notes and observes class with respect and interest.	4
Preparedness and Dress Code	Comes to class prepared to dance, dressed out in DSA dress code, and hair done to the dancer's fullest capabilities in a neat, clean, professional appearance.	3
Total Points Possible:		10

*** Points can be deducted from the daily participation for the following reasons: for not following proper DSA dress code, for arriving late to class, poor class etiquette (i.e. excessive talking and horseplay), working on other school work, refusal to listen to the teacher's instruction, not being respectful to the process (that also includes toward your teachers and fellow classmates), being disrespectful to guest artists (talking, being off task), a cell phone going off in class, and not being prepared for the work being done in class that day. "Sitting out" of class without a note from a parent, doctor, or admin. constitutes an absence and the student receives a 0.

Injured Dancer Written Report Rubric

<i>Category</i>	<i>Feedback</i>	<i>Points Awarded</i>
CONTENT		50 pts
Has a clear, strong, specific thesis. Successfully states and conveys your thesis and argument. Clear point of view. (10) Well-researched and deeply explored. Considers many different sides of the issue. Evidence of more than surface-level scholarship. Utilizes theoretical and anatomical understanding. (10) <i>Content covered includes: (30)</i> • Injury Definition and anatomy affected. • Causes of injury • Care/rehabilitation of the injury. • Prevention of injury in the future.		
ORGANIZATION & FORMATING		45 pts
3-4 pages (no more, no less) of concise, clear language. (10) Paper is in MLA formatting, (Times New Roman, 12 point font, double spaced, sources cited). (10) Structural organization. Strong introduction and conclusion. Consistent and coherent logical progression. Uses clear and skillful transitions. (10) Written in formal language (avoids slang and contractions completely). Uses strong and varied sentence structure. Evidence of proofreading, correct spelling, consideration of sentence structure. (15)		
OUTSIDE RESEARCH		25 pts

Thoughtfully uses minimum of 3 academic sources, cited in the body of paper that illuminate your topic. Written sources are of a university level of scholarship (no Wikipedia, etc.) (15)		
Proper, complete MLA style works cited & paper format. (10)		

TOTAL = / 120

Dressing Room Policies and Procedures for the DSA Dance Department

A large number of students use the dressing rooms, and it is necessary to have certain rules and regulations in order for things to run smoothly, and for us all to feel safe and comfortable in the space. The following policies and procedures were developed to provide a safe, efficient, and cooperative environment, for our dressing rooms in our dance space, as well as the dressing rooms backstage of The Schomp.

Locker Room Missing Items/ Theft:

Do not touch anything that does not belong to you. All students are expected to not touch the belongings of others and to keep their own personal belongings inside their own dance bag.

Make sure you lock up as much as you can in your dance locker, especially food, snacks, shoes, phones and wallets, in the dance studio dressing rooms. Do not bring any food or a wallet backstage in the Schomp, and your phone will be locked in the dance studio in the phone hotels.

When a student has had something stolen, they need to report it to the teacher and to security. The best way to prevent theft is not to bring large sums of money to school or bring possessions to school that are meaningful to you. Furthermore, it is strongly recommended that all students use a locker to secure their items.

Please make sure to mark all of your belongings with your name and initials, including shoes, tights, leotards, bags, etc. All items left in the locker room and/or floor will be put in the lost and found.

Cell Phone Use

You will not have phones backstage in the dressing rooms in the Schomp. In the dance studio dressing rooms, use of cell phones, taking pictures with a cell phone, or any camera is strictly prohibited in the locker room. No exceptions!

Disrespectful and Destructive Behavior

Do not run or “horse around” in the locker rooms. Make-up is for your beautiful faces, not the walls & mirrors.

At no time will any disrespectful behavior, destructive behavior, any type of bullying, foul language, gossiping or inappropriate physical contact be tolerated in our dressing rooms. If a problem is reported, all parties involved will immediately lose dressing room privileges' until a resolution between all parties is reached.

If there is an issue with lights, mirrors, plumbing, etc. please tell an adult.

General Dressing Room Etiquette

Locker room etiquette requires a certain amount of decorum. . When it comes to locker room etiquette, it's pretty simple: Do what you need to do, but do it with others in mind. There are curtained off portions of dressing rooms, and spaces for people to go with privacy, if needed

Eyes up!

It's just a fact of life that no matter how discreet we are in the locker room, eventually we're going to see each other in various states of undress. The best way to handle it is to always look others in the eye and not to let your gaze sweep up and down others' bodies.

Respect personal space

Good locker room behavior requires keeping your distance from others, honoring their personal bubble, and not having personal contact while people are dressing.

If someone tries to draw you into conversation or interacts with you while you are changing, you're within your bounds to politely tell them you're happy to talk once you're both dressed and out of the locker room.

Mind Your Space

Share the mirrors. If there are only a few mirrors for lots of dancers to share, be courteous.

Have a small footprint. Put your bag down and keep your stuff close to it, fold your things up and keep it all contained.

Put your phone on vibrate or silent.

Be Kind and Positive

Remember, we are all working hard to create a positive, magical theatrical experience. Let's work toward keeping all negative talk out of the dressing rooms & backstage areas and make it our collective goal to build each other up.

Do not hang out in the dressing room waiting for your friends. Once you have finished dressing out, you must exit the dressing room immediately.

Your perfumes and body sprays may smell lovely to you but they can irritate the people around you, especially in such a condensed space. If you use fragrances, spray deodorants or hairsprays, keep the bursts short and close to your body. Try to wait until you get outside.

Food, Drinks, and General Cleanliness

Careful with the costumes! A crowded dressing room is not the place for food or drinks, other than water in a closed container.

Use waste containers for items you wish to throw away. Please help keep your dressing rooms clean and neat by picking up after yourselves.

No eating, candy, gum, open food, or drinks are allowed in the dressing rooms.

Leave it clean. Check your space after you pack up. Throw away your water bottle, tissues and other trash. Wipe up any glittery messes and bobby pins. Imagine how pleased the host would be if everyone did that. Now imagine if no one did....

At the end of each performance it is your responsibility to hang up and/or properly store all of your costumes.

Empty the trash into the dumpster outside at the end of every night, for Schomp Performances.

PLEASE READ, SIGN, AND RETURN THE FOLLOWING AGREEMENT. REMEMBER TO RETURN ONLY THE SIGNATURE PAGE.



Dressing Room Policies and Procedures Contract 2022-2023

I, Annie kim _____, have read the Dressing Room Policies and Procedures and I agree to conduct myself according to the rules, policies, and procedures.

In addition, I also agree to:

- Conduct myself with honesty and integrity.
- I will maintain respectful relationships with all members of the DSA community
- I agree to abide by them to the best of my abilities.
- I also understand that since I have been selected as one of a very limited number of students from among many talented applicants to Denver School of the Arts, I am making a commitment to participate in the School of Dance program to the best of my abilities.

Printed Name kuylynkim _____ Grade ____ 6

Signature _____ Date 8/30/24 _____

PARENT/GUARDIAN: I have read and discussed this contract with my child. I agree to support my child's meeting these expectations and policies. I also understand the consequences if my child fails to meet these requirements.

Printed Name annie Kim _____

Signature _____ Date 8/30/24 _____



DENVER SCHOOL of the ARTS

*Parent Permission for Student Participation
in Off-Campus School-Sponsored Events 2022-2023*

Name of Student: kuylyn kim _____

Department or Performance Group Attending: Dance

Teacher, Director or Supervisor: _____

☒ Yes, my child is allowed to drive themselves or carpool with a student driver.

☐ No, my child is NOT allowed to drive themselves or transport fellow students.
I will arrange transportation to and from the event.

*Parent or Guardian Signature _____ Date 8/30/24 _____

Address 14603 crouch pl Parker co 80134 _____

Home Phone _____

Work/Cell Phone 7208395014 _____

Emergency contact on day of event:

Name Annie Kim _____

Phone: 7208395014 _____

Emergency Medical Information:

Medications needed while on trip: n/a _____

Known Allergies: seasonal and cats _____

Other critical medical information:



Denver School of the Arts Dance Policy Agreement Contract 2022-2023

I, kuylyn kim, as a student of the DSA Dance program, agree to the following expectations, rules, and regulations:

- ☒ I will apply faculty directives as they pertain to the teaching methods of DSA, regardless of my past training methods.
- ☒ I will arrive to class (in-person or virtual) prepared and ready to work at my maximum potential.
- ☒ I will abide by the DSA dress code specifications.
- ☒ I will attend class regularly.
- ☒ I will follow DSA attendance and behavior policies as stated in the Student Handbook.
- ☒ I will respect the instructors, myself, and others, at all times, in words, tone of voice, and actions.
- ☒ I will schedule appointments that don't conflict with classes and rehearsals, including doctor, physical therapy, dentist, and orthodontist appointments.
- ☒ I will participate in dance performances when cast, and will participate in the entire tech process, by attending all designer runs, tech rehearsals and dress rehearsal for these performances.

In addition, I am aware of and agree to the following:

- ☒ Cell phone use of any kind during classes or rehearsals will result in confiscation and a referral. Cell phones must be silenced before class begins.
- ☒ The performing arts are a participatory activity and, therefore, regular attendance is critical and is graded accordingly. After three unexcused absences in a semester, the grade will be lowered one letter grade.
- ☒ If a student is unable to participate in class, that student is not guaranteed full participation points. Points will be based on thorough completion of the teacher's observation assignment.
- ☒ When it is necessary to miss class, school policy requires that the students bring proof of doctor appointments, professional auditions, or jobs. See the DSA Student Handbook for details.
- ☒ Student behavior is expected to meet the varied instructor expectations.
- ☒ Students who miss class on the day of a performance will not be allowed to perform onstage that evening.
- ☒ Students missing the designer run, tech rehearsals, dress rehearsal or 'make-up and hair' classes, **risk losing their roles in the performance.**
- ☒ If students do not participate in the performance, their semester grade will be lowered by 10% (one letter grade).

STUDENT: I have read and understand the guidelines, performance schedule, and policies in this handbook. I agree to abide by them to the best of my abilities. I also understand that since I have been selected as one of a very limited number of students from among many talented applicants to Denver School of the Arts, I am making a commitment to participate in the School of Dance program to the best of my abilities.

Printed Name kuylyn kim Grade 6

Signature _____ Date 8/30/24 _____

PARENT/GUARDIAN: I have read and discussed this contract with my child. I agree to support my child's meeting these expectations and policies. I also understand the consequences if my child fails to meet these requirements.

Printed Name Annie kim

Signature _____ Date _____ 6

Detach and return this sheet to either Director with both signatures by September 16th*