

A Holistic Scoring Guide for Ballet Students

A: Active learner – Enthusiastic – Very energetic – Fully engaged in every class – Able to accept corrections – Able to make and synthesize corrections – Able to maintain corrections – Able to self assess – Shows continuous improvement in major problem areas – Connects movement sequences well – Demonstrates strong dynamic phrasing – Very musical – Continuously demonstrates correct epaulment – Demonstrates advanced understanding and applies correct alignment, fully extended classical line, full use of rotation , and use of classical terminology – Daily demonstrates commitment to the art form and addresses areas of weaknesses without instructor input

B: Active learner – Enthusiastic – Energetic – Engaged in every class – Able to accept most corrections – Able to make and synthesize most corrections – Able to maintain most corrections – Able to self assess – Shows improvement in major problem areas – Connects movement sequences relatively well – Demonstrates adequate dynamic phrasing – Generally musical – Generally demonstrates correct epaulment – Demonstrates understanding and generally applies correct alignment, classical line, and use of classical terminology – Continues to address areas of weakness and shows general improvement

C: Active learner but not fully physically/mentally engaged In class – Able to accept most corrections – Not quite able to make and synthesize corrections – Not yet able to maintain corrections – Unable to fully self assess – Shows some improvement in major problem areas – Connects some movement sequences – Demonstrates limited dynamic phrasing – Almost musical – Working toward correct epaulment – Working on understanding and applying correct alignment, continuing to find classical line, unable to fully execute artistry and use classical terminology – Continues to address areas of weakness but unable to demonstrate consistent visible improvement

D: Not an active learner/lacks sufficient energy – Not physically or mentally engaged in class – Unable to accept/understand most corrections – Unable to make and synthesize corrections – Unable to maintain corrections – Unable to self assess – Shows very little improvement in major problem areas – Seldom connects movement sequences well – Demonstrates marginal dynamic phrasing – Seldom musical – Unable to demonstrate correct epaulment – Unable to apply correct alignment, demonstrate classical line, execute artistry or use classical terminology – Seldom addresses areas of weakness – Unable to demonstrate visible improvement in most areas of weakness – Lacks self motivation

Adapted with permission from a holistic scoring guide used by the Department of Dance, Towson University.