

Arlington I.S.D. Fine Arts Honors Classes

Frequently Asked Questions

1. *Why implement an Advanced Honors Credit grade point scale for Arlington I.S.D. students who participate in Fine Arts?*

- To give students an opportunity for a more rigorous curriculum in the Fine Arts program for college readiness.
- To provide advanced credit for the higher level of Fine Arts achievement within a curriculum structure.
- To afford students the opportunity to remain competitive with their GPA corresponding to other advanced honors courses.

2. *When would grade points be added to Advanced Honors students?*

Grade points for these courses begin with the sophomore class, 15 grade points for level II, 15 for Level III and Level IV. Students will be able to craft four year plans with this knowledge.

3. *How do I know which Level course to take?*

10th grade – Level II (15 gpa points) 11th grade – Level III (15 gpa points) and 12th grade – Level IV (15 gpa points)

4. *Which Fine Arts courses would offer advanced credit?*

Advanced credit is available to all students in grades 10 – 12 in sections of band, choir, orchestra and theatre. Advanced points are given with the completion of Advanced Honors course requirements. Most participants of the advanced fine arts programs will be in the top ensembles (Wind Ensemble, Chamber Orchestra, and Select Choir, etc.) but not be limited to those courses. This is a yearlong course.

5. *Would regular and advanced credit students take class at the same time? If so, what additional work would be required of the advanced credit students and when would they do it?*

Yes, students are enrolled concurrently. Advanced Honors students will be required to successfully complete additional assignments per semester that are not part of the regular course curriculum. These assignments include: Participation in competitive events, research paper, project, performance evaluations, and Solo/Ensemble performances. Much of the advanced credit work is done outside of class.

6. *How will advanced student's grades be computed?*

Students will successfully complete the additional assigned projects just as they do in other Independent Study classes.

7. *Terrific! How do I get the process started?*

We are excited that you are interested in the AISD Fine Arts Honors Courses. Please see your Fine Arts instructor to receive the application packet and to get additional information.

Fine Arts Honors Course Application

Arlington I.S.D.

Student Last Name: _____ Student First Name: _____

Grade: _____ Student ID: _____ Organization (B/C/O/T): _____ Level: II III IV
circle one

Course Definition

This course is designed to allow students the opportunity to extend their education in an enriched, independent curriculum for college readiness. Students must demonstrate a higher level of fine arts understanding and be able to perform at the highest possible level both as an individual and as a member of an ensemble. Students will be expected to demonstrate a high level of critical analysis, understanding, technical ability, knowledge of the theoretical and historical foundations of works and present information in a well-written academic manner.

Student Expectations

This course is designed for students with elevated performance, communication and/or cognitive skills. Due to the independent nature of this course, students who elect to pursue honors credit should be self-motivated and responsible. All assignments will be completed independently with the time-line provided by the instructor.

Admissions Criteria

In order to enroll in any advanced honors course a student must:

- Be enrolled in a fine arts performing class (band/orchestra/choir/theatre); simultaneously in a year-long course;
- Be recommended by and audition for their teacher;
- Have a proven history of performance beyond the classroom (i.e. Solo & Ensemble, All-Region, monologue, etc.)

I would like to enroll in the advanced honors program in Arlington ISD. I understand this course will not only include regularly scheduled activities but will also include additional assignments as specified in the honors course requirements. I am aware of the due dates for each assignment and I am aware that my grade will reflect not only the content and completion of the assignments but also the timely manner in which they are presented. Furthermore, I understand that failure to complete advanced honors course requirements could result in failure of the course. This is a yearlong course.

Student Signature: _____ Date _____

Parent Signature: _____ Date _____

Director Approval: _____ Date _____

Arlington I.S.D. Fine Arts Honors Courses

Grades 10 - 12

1. Honors Music

a) Course Description

This course is designed to allow students the opportunity to extend their musical education in an enriched, independent curriculum for college readiness. Students must demonstrate a higher level of musical understanding and be able to perform at the highest possible level both as an individual and as a member of an ensemble. Students are expected to demonstrate a high level of critical listening, musical understanding, technical ability, knowledge of the theoretical and historical foundations of compositions and present information in a well-written academic manner.

b) Student Expectations

This course is designed for students with elevated performance, communication and cognitive skills. Due to the independent nature of this course, students who elect to pursue advanced credit should be self-motivated and responsible. All assignments will be completed independently with the time-line provided by the instructor.

c) Admissions Criteria

In order to enroll in any advanced music course a student must:

- 1) Be enrolled in a fine arts music performing class (band/orchestra/choir) as a yearlong course;
- 2) Be recommended by and audition for the music director;
- 3) Have a proven history of musical performance beyond the classroom (i.e. Solo & Ensemble, All- Region, UIL ensemble contests, etc.)

d) Solo & Ensemble

Students will perform music at the highest UIL performance level or equivalent advanced performance level. This can be accomplished at either UIL Contest or an equivalent district sponsored contest. An assessment by a music director will also be required. The students will adhere to the following guidelines:

- 1) A minimum of two selections, one each of a solo and ensemble;
- 2) The selections will represent different periods and/or styles of music;
- 3) All solo selections will be performed from memory unless on the non-memory UIL list.
- 4) Students will have piano or appropriate accompaniment on selections for which an accompaniment is written.
- 5) The majority of the performance time during the performance must be on the student's primary instrument (the one you perform on in your ensemble class). The primary instrument is defined as that which is specifically performed on within the prescribed Arlington I.S.D. music curriculum.
- 6) Individual directors may define specific criteria regarding the length of performances.

e) Research Paper/Project

Students will prepare a paper and a project on a musical selection or composer chosen for solo/ensemble, band/orchestra/choir concert selections, or other appropriate musical topics, two total (one per semester). Research should include accurate citations for all references consulted. Topics should be proposed in writing and receive director approval in advance. Topics may approach the music or composer in any of the following ways:

- 1) Stylistic and technical demands of the music;
- 2) Background of the composers;
- 3) Historical, economic, and political background of the period in which the compositions were written and their effect on the music; or
- 4) Other options approved by the student's director.

f) Participation in Competitive Events

Students will compete in the TMEA All-Region Music competition and the AISD All-City competition, as possible, in the district. Students will also enter and perform in UIL Concert/Sightreading Contest with their performing group(s) (Band, Orchestra, and Choir). Eligibility concerns will need to be handled on an individual basis with their site-based director.

g) Concert Critique.

Students will attend six professional, semi-professional or amateur music performances within one (1) year. Two (2) will be contest evaluations (can be pre-UIL) and four (4) musical performances. Selection of these events must have director's prior approval. A written critique must be submitted to the director following the performance. The critique should include background information about the performing ensemble, repertoire performed by the ensemble, historical and stylistic considerations in the performance as well as your enjoyment of the performance. This rubric must be stapled to the top of the critique. The concert program must also be turned in with the critique. The student's name should be written on the program, but do not staple the program to the critique. First person will not be used when writing the concert critiques. A concert critique cannot be one in which the student was a performer. Live streamed concerts are acceptable.

- Arlington ISD UIL and Pre-UIL Concerts
- Symphony Arlington – www.symphonyarlington.org
- Dallas Symphony – www.DallasSymphony.com
- Dallas Opera – www.dallasopera.org
- Orchestra of New Spain - www.orchestraofnewspain.org
- Fort Worth Symphony – www.fwsymphony.org
- Arlington Community Band – www.arlingtoncommunityband.org
- Dallas Winds – www.dws.org
- Lone Star Wind Orchestra - www.lonestarwindorchestra.com
- Orpheus Chamber Singers – www.orpheuschambersingers.org
- Arlington Master Chorale – www.arlingtonmasterchorale.com

h) Evaluation

This course is open to all students in grades 10 -12. It is a 15 GPA point course for all levels (II-IV). The student will receive a class grade each six weeks in the Advanced Music Honors Course of comprehensive activities and materials required for the advanced music course.

2. Honors Theatre/Technical Theatre

a) Course Description

Honors Theatre/Technical Theatre (2 semester plan) is open to students in the 10th - 12th grades. Although taught concurrently with the regular theatre courses, students enrolled for honors credit will be expected to cover a wider range of materials and to go into greater depth in all requirements.

b) Student Expectations

This course is designed for students with elevated performance, communication and cognitive skills. Due to the independent nature of this course, students who elect to pursue advanced credit should be self-motivated and responsible. All assignments will be completed independently with the time-line provided by the instructor.

c) Admissions Criteria

In order to enroll in any advanced theatre course a student must:

- 1) Be enrolled in a Theatre class as a yearlong course;
- 2) Complete the application;
- 3) Be recommended by and/or audition for the theatre teacher;
- 4) Students must have been involved in at least two productions either as cast or crew in the previous school year.

d) Class Expectations

- 1) Attend a theatrical production (1/six weeks) outside the school program (professional theatre, community theatre, college theatre or high school theatre), which must be approved, in advance, by the teacher; additionally, the student will turn in a written critique evaluating each performance.
- 2) Once every six weeks, the student must submit a notebook for the teacher to review. Items included in the notebook will be at the discretion of the campus instructor(s).
- 3) The student must prepare two monologues of one to two minutes each for each semester. Both must be suitable to use as audition pieces for community/professional theatre or for entrance into a college or conservatory theatre program. Technical Theatre students will have other options at the discretion of the instructors to accomplish this task. This could include a portfolio or other design element, etc.
- 4) The student must be involved in two main stage productions presented at his/her school, either as a cast or crewmember.
- 5) The student will read two Pulitzer Prize winning scripts or director approved full-length scripts per semester and do a play summary paper for each of the plays.

e) Research Paper

Students will prepare an assigned paper and/or project on a topic to be approved by the instructor. Research should include accurate citations for all references consulted. Topics should be proposed in writing and receive director approval in advance. Stylistic and technical demands of the work;

- Background of the artists or designers;
- Historical, economic, and political background of the period in which the works were written and their effect on the play; or
- Other options approved by the student's director.

Possible Advanced Theatre Papers/Reports (Examples)

- Do a comparison/contrast of the various acting theories of Adler, Meisner, Strasberg, or Stanislavski
- Compare the themes of Arthur Miller's Death of a Salesman with Tennessee William's Cat on a Hot Tin Roof
- Research the history of The Group Theatre and the group's influence on modern theatre.
- Report on a famous playwright in history and discuss his/her influence to modern theatre.
- Report about famous designers and/or dramaturge.
- Other options approved by the student's director.

Possible Advanced Technical Theatre Papers/Reports (Examples)

- Research a particular theatre crew position (Stage Manager, Costumer, and Light Designer. Set Designer, among others) and discuss duties and requirements of the position, educational and experience requirements needed to work in the position, famous people in researched positions, and other related aspects of the position.
- Build/Construct a scale model of a set for a play to be determined by the student and director.
- Do a light plot and design the lighting for a play to be determined by the student and director.
- Discuss the history of Lighting or Sound Design and how modern technology has enhanced theatre in the 21st century.
- Design a costume plot for a play to be determined by the student and director.
- Other options approved by the student's director.

f) Evaluation

This course is open to all students in grades 10 -12. It is a 15 GPA points course for all levels (II-IV). The student will receive a class grade each six weeks in the Theatre Honors Courses of comprehensive activities and materials.

Time Line for Advanced Music Requirements

Semester I

- Participation in all competitive events/performances
- Performance of Region music to a director
- Research paper/project
- At least 3 of 6 required concert/performance critiques

Semester II

- Participation in all competitive events/performances
- Performance of UIL Solo and Ensemble Contest (or equivalent) music to a director
- Research paper/project
- At least 3 of 6 required concert/performance critiques
- Senior year will need to have grading completed by the 5th sixth weeks to account for class rank.

Time Line for Advanced Theatre Arts Requirements

Year-Long Expectations

- Participation in two after school theatre productions either as cast or crew.
- Research paper/project
- Two play summaries per semester
- Attend a play outside of school productions (professional theatre, community theatre, college theatre or high school theatre) and do a play evaluation for each six-week period
- Senior year will need to have grading completed by the 5th sixth weeks to account for class rank.
- Two monologues/semester

Time Line for Advanced Technical Theatre Requirements

Year-Long Expectations

- Participation as a crew head or on crew for two after school theatre productions.
- Research paper/project
- Two play summaries per semester
- Attend a play outside of school productions (professional theatre, community theatre, college theatre or high school theatre) and do a play evaluation for each six-week period.
- Design portfolio

* Senior year will need to have grading completed by the 5th sixth weeks to account for class rank.

Advanced Fine Arts Research Paper Assignment and Rubric

Student Name: _____ Points: _____

Organization: _____ Level (II, III or IV): _____

Assignment:

Research Paper: Students will prepare a paper and a project on a selection determined by your instructor. Research should include accurate citations for all references consulted. Topics should be proposed in writing and receive director approval in advance. Topics may approach the music, composer, comparison/contrast of the various acting theories the following ways:

- Stylistic and technical demands of the work;
- Background of the artist;
- Historical, economic, and political background of the period in which the works were written and their effect on the work; or
- Other options approved by the student's director.
- The following rubric will be used as a guide for a pass or fail grade.

RUBRIC:

<i>Points possible</i>	<i>Category</i>
Format 10 points possible	Minimum 5 pages, typed, title page, spacing = 1 ½, font size = 12, standard default margins = top/bottom – 1" sides – 1.25".
Sources 15 points possible	Must have at least 3 sources. Use only one "computer" source. Use only one encyclopedia source.
Content 60 points possible	51 – 60 Well-developed, detailed, well-written response to task; well-organized, clearly written, no errors, goes beyond the requirements of the task. 38 – 50 Developed, contains necessary elements; unevenly developed, few details, brief, contains some errors. 25 – 37 Undeveloped, somewhat confusing or disjointed, incomplete or not clearly presented, many errors. 0 – 24 Attempt to respond to some aspect of the topic, but no evidence of full understanding of the task. Does not successfully communicate ideas; presents extraneous information.
Works cited page – 15 points possible	MLA format for works cited page. Proper use of citation within the body of the text.

Advanced Fine Arts Project

Student Topic Submission

Student Name: _____ Points: _____

Organization: _____ Level (II, III or IV): _____

Topic: _____

Project:

Students will prepare a project on a fine art topic, two per year (one per semester.) A report will be part of this project. Topics should be proposed in writing and receive director approval in advance. Topics may approach the music, composer, comparison/contrast of the various acting theories the following ways:

- Stylistic and technical demands of the work;
- Background of the artist;
- Historical, economic, and political background of the period in which the works were written and their effect on the work; or
- Other options approved by the student's director.
- The following rubric will be used as a guide for a pass or fail grade.

RUBRIC:

<i>Points possible</i>	<i>Category</i>
Format 10 points possible	Minimum 5 pages, typed, title page, spacing = 1 ½, font size = 12, standard default margins = top/bottom – 1" sides – 1.25".
Sources 15 points possible	Must have at least 3 sources. Use only one "computer" source. Use only one encyclopedia source.
Project 60 points possible	51 – 60 Well-developed, detailed, well-written response to task; well-organized, clearly written, no errors, goes beyond the requirements of the task. 38 – 50 Developed, contains necessary elements; unevenly developed, few details, brief, contains some errors. 25 – 37 Undeveloped, somewhat confusing or disjointed, incomplete or not clearly presented, many errors. 0 – 24 Attempt to respond to some aspect of the topic, but no evidence of full understanding of the task. Does not successfully communicate ideas; presents extraneous information.
Works cited page – 15 points possible	MLA format for works cited page. Proper use of citation within the body of the text.

Advanced Fine Arts Performance Critique Rubric

Student Name: _____ Points: _____

Organization: _____ Level (II, III or IV): _____

Project:

Students will prepare a project on a musical/theatrical selection or composer/author chosen for solo/ensemble, band/orchestra/choir concert selections, or other appropriate fine arts topics two per year (one per semester.) A report will be part of this project. Topics should be proposed in writing and receive director approval in advance. Topics may approach the music or composer in any of the following ways:

- Stylistic and technical demands of the work;
- Background of the composers/author;
- Historical, economic, and political background of the period in which the compositions were written and their effect on the art; or
- Other options approved by the student's director.
- The following rubric will be used as a guide for a pass or fail grade.

RUBRIC:

<i>Points possible</i>	<i>Category</i>
Format 10 points possible	Minimum 2 pages, typed, title page, spacing = 1 ½ , font size = 12, standard default margins = top/bottom – 1" sides – 1.25 " .
Sources 15 points possible	Must have at least 3 sources. Use only one "computer" source. Use only one encyclopedia source.
Project 60 points possible	51 – 60 Well-developed, detailed, well-written response to task; well-organized, clearly written, no errors, goes beyond the requirements of the task. 38 – 50 Developed, contains necessary elements; unevenly developed, few details, brief, contains some errors. 25 – 37 Undeveloped, somewhat confusing or disjointed, incomplete or not clearly presented, many errors. 0 – 24 Attempt to respond to some aspect of the topic, but no evidence of full understanding of the task. Does not successfully communicate ideas; presents extraneous information.
Works cited page – 15 points possible	MLA format for works cited page. Proper use of citation within the body of the text.

Advanced Music Band/Orchestra - Contest Evaluations

Texas UIL Form 4

4

UNIVERSITY INTERSCHOLASTIC LEAGUE

CONCERT

Entry Blank and Comment Sheet

INSTRUCTIONS: Please read the current issue of the Constitution & Contest Rules

School _____ City _____ Number of Students _____ Conference _____

Organization Event _____ Performing Group _____

Type _____ Region _____

Contest Date _____ Deadline Date _____ Director _____

Additional Directors _____

Composer/Arranger	Title of selections and movements	UIL ID#
_____	_____	_____
_____	_____	_____
_____	_____	_____

TONE

- + - Centered, focused tone quality
- + - Balance within sections
- + - Balance between sections
- + - Intonation within sections
- + - Intonation between sections
- + - Dynamic contrasts without distortion

TECHNIQUE

- + - Note Accuracy
- + - Manual dexterity and flexibility
- + - Rhythmic accuracy
- + - Rhythmic stability
- + - Appropriate mastery of articulation
- + - Observance of ties, slurs and articulation markings

MUSICIANSHIP

- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Observance of musical markings
- + - Appropriateness of dynamic contrasts
- + - Appropriate observance of tempo
- + - Demonstrates musical understanding

ADVANCED MUSIC CHOIR - CONTEST EVALUATION

Texas UIL Form 4

4

UNIVERSITY INTERSCHOLASTIC LEAGUE CONCERT

Entry Blank and Comment Sheet

INSTRUCTIONS: Please read the current issue of the Constitution & Contest Rules

School _____ **City** _____ **Number of Students** _____ **Conference** _____
Organization Event _____ **Performing Group Type** _____ **Region** _____
Contest Date _____ **Deadline Date** _____ **Director** _____
Additional Directors _____

Composer/Arranger	Title of selections and movements	UIL ID#
_____	_____	_____
_____	_____	_____
_____	_____	_____

TONE

- + - Centered, focused tone quality
- + - Balance within and between sections
- + - Intonation within and between sections
- + - Dynamic contrasts maintained with quality vowels and blend
- + - Supported vocal tone

TECHNIQUE

- + - Pitch and rhythmic precision
- + - Vocal flexibility and articulation
- + - Attacks and releases observed
- + - Appropriate diction and clarity of text
- + - Observance of ties and slurs

MUSICIANSHIP

- + - Posture and stage presence
- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Dynamic contrasts
- + - Observance of musical markings
- + - Observance of tempo
- + - Musical interpretation demonstrated

Band Concert Evaluation Updated July 2016

Tone (for the classification entered)

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Students <u>consistently</u> perform with mature, characteristic sounds. Pitches are <u>consistently</u> centered and focused. Students <u>consistently</u> perform balance/blend with only minor lapses that are quickly corrected. The ensemble <u>consistently</u> demonstrates an awareness of tuning within and between sections. ("near perfect") Dynamic contrast is <u>consistently</u> obvious and effective. Students <u>consistently</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>mostly</u> perform with mature, characteristic sounds. Pitches are <u>mostly</u> centered and focused. Students mostly perform balance/blend but there are obvious flaws that do not recover quickly. The ensemble <u>mostly</u> demonstrates an awareness of tuning within and between sections but there are numerous minor flaws. Dynamic contrast is mostly obvious and effective. Students <u>mostly</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>sometimes</u> perform with mature, characteristic sounds. Pitches are sometimes centered and focused. Students <u>sometimes</u> perform balance/blend but lapses consistently occur. The ensemble <u>sometimes</u> demonstrates an awareness of tuning within and between sections but problems consistently occur. Dynamic contrast is <u>sometimes</u> obvious and effective. Students <u>sometimes</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>rarely</u> perform with mature, characteristic sounds. Pitches are <u>rarely</u> centered and focused. Students <u>rarely</u> perform balance/blend within the ensemble The ensemble <u>rarely</u> demonstrates an awareness of tuning within and between sections. There are an extreme amount of flaws. Dynamic contrast is <u>rarely</u> obvious and effective. Students <u>rarely</u> perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>never</u> perform with mature, characteristic sounds. Pitches are <u>never</u> centered and focused. Students <u>never</u> perform balance/blend within the ensemble. The ensemble <u>never</u> demonstrates an awareness of tuning within and between sections. Dynamic contrast is <u>never</u> obvious and effective. Students <u>never</u> perform with proper support and little or no distortion.

Technique (for the classification entered)

<ul style="list-style-type: none"> Students <u>consistently</u> demonstrate manual dexterity and flexibility with only minor flaws in precision and clarity that recover quickly. Rhythmic approach is <u>consistently</u> uniform throughout the ensemble. Articulation is appropriate all of the time and is consistent throughout the performance. 	<ul style="list-style-type: none"> Students <u>mostly</u> demonstrate manual dexterity and flexibility but there are often lapses in precision and clarity that do not recover quickly. Rhythmic approach is <u>mostly</u> uniform throughout the ensemble. Articulation is appropriate most of the time, but there are occasions when inconsistencies detract from the overall performance. 	<ul style="list-style-type: none"> Students <u>sometimes</u> demonstrate manual dexterity and flexibility but there is a consistent loss of precision and clarity that do not recover quickly. Rhythmic approach is <u>sometimes</u> uniform throughout the ensemble. Articulation is used inappropriately at times. 	<ul style="list-style-type: none"> Students <u>rarely</u> demonstrate manual dexterity and flexibility but there is an overall loss of precision and clarity. Rhythmic approach is <u>rarely</u> uniform throughout the ensemble. Articulation is inappropriate most of the time. 	<ul style="list-style-type: none"> Precision and clarity is <u>never</u> present. Rhythmic approach is <u>never</u> uniform throughout the ensemble. There is an inappropriate approach to total articulation.
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Musicianship (for the classification entered)

<ul style="list-style-type: none"> Students <u>consistently</u> use proper musical style on all selections. Students are very sensitive to musical phrasing, shaping phrases and giving direction to musical lines. Students <u>consistently</u> achieve dynamic variation and musical nuance. Performers <u>consistently</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>mostly</u> use proper musical style with only minor inconsistencies. Students are sensitive to musical line and phrasing, but there are minor flaws that detract from the performance. Students are <u>mostly</u> consistent in achieving dynamic variation musical nuance. Performers <u>mostly</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>sometimes</u> use proper musical style but there are noticeable inconsistencies. Students give little attention to musical phrases and shaping. Students are <u>sometimes</u> consistent in achieving dynamic variation and musical nuance. Performers <u>sometimes</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>rarely</u> address musical style. Students fail to shape musical phrases. Students are <u>rarely</u> consistent in achieving dynamic variation and musical nuance. Students <u>rarely</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>never</u> address musical style. No attention appears to have been given to proper shaping of musical line and phrasing. Students <u>never</u> achieve dynamic variation and use musical nuance. Students <u>never</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo.
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Orchestra Concert Evaluation **Updated July 2016**

Tone (for the classification entered)

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Students <u>consistently</u> perform with mature, characteristic sounds. Students <u>consistently</u> use vibrato to enhance tone quality. Pitches are <u>consistently</u> centered and focused. Students <u>consistently</u> perform balance/blend with only minor lapses that are quickly corrected. The ensemble <u>consistently</u> demonstrates an awareness of tuning within and between sections. (“near perfect”) Dynamic contrast is <u>consistently</u> obvious and effective. Students <u>consistently</u> perform with proper tonal support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>mostly</u> perform with mature, characteristic sounds. Students mostly use vibrato to enhance tone quality. Pitches are <u>mostly</u> centered and focused. Students <u>mostly</u> perform balance/blend but there are obvious flaws that do not recover quickly. The ensemble <u>mostly</u> demonstrates an awareness of tuning within and between sections but there are numerous minor flaws. Dynamic contrast is <u>mostly</u> obvious and effective. Students <u>mostly</u> perform with proper tonal support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>sometimes</u> perform with mature, characteristic sounds. Students sometimes use vibrato to enhance tone quality. Pitches are <u>sometimes</u> centered and focused. Students <u>sometimes</u> perform balance/blend but lapses consistently occur. The ensemble <u>sometimes</u> demonstrates an awareness of tuning within and between sections but problems consistently occur. Dynamic contrast is <u>sometimes</u> obvious and effective. Students <u>sometimes</u> perform with proper tonal support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>rarely</u> perform with mature, characteristic sounds. Students <u>rarely</u> use vibrato to enhance tone quality. Pitches are <u>rarely</u> centered and focused. Students <u>rarely</u> perform balance/blend within the ensemble The ensemble <u>rarely</u> demonstrates an awareness of tuning within and between sections. There are an extreme amount of flaws. Dynamic contrast is <u>rarely</u> obvious and effective. Students <u>rarely</u> perform with proper tonal support and little or no distortion. 	<ul style="list-style-type: none"> Students <u>never</u> perform with mature, characteristic sounds. Students <u>never</u> use vibrato to enhance tone quality. Pitches are <u>never</u> centered and focused. Students <u>never</u> perform balance/blend within the ensemble. The ensemble <u>never</u> demonstrates an awareness of tuning within and between sections. Dynamic contrast is <u>never</u> obvious and effective. Students <u>never</u> perform with proper tonal support and little or no distortion.

Technique (for the classification entered)

<ul style="list-style-type: none"> Students <u>consistently</u> demonstrate manual dexterity and flexibility with only minor flaws in precision and clarity that recover quickly. Rhythmic approach is <u>consistently</u> uniform throughout the ensemble. Articulation is appropriate all of the time and is consistent throughout the performance. 	<ul style="list-style-type: none"> Students <u>mostly</u> demonstrate manual dexterity and flexibility but there are often lapses in precision and clarity that do not recover quickly. Rhythmic approach is <u>mostly</u> uniform throughout the ensemble. Articulation is appropriate most of the time, but there are occasions when inconsistencies detract from the overall performance. 	<ul style="list-style-type: none"> Students <u>sometimes</u> demonstrate manual dexterity and flexibility but there is a consistent loss of precision and clarity that do not recover quickly. Rhythmic approach is <u>sometimes</u> uniform throughout the ensemble. Articulation is used inappropriately at times. 	<ul style="list-style-type: none"> Students <u>rarely</u> demonstrate manual dexterity and flexibility but there is an overall loss of precision and clarity. Rhythmic approach is <u>rarely</u> uniform throughout the ensemble. Articulation is inappropriate most of the time. 	<ul style="list-style-type: none"> Precision and clarity is <u>never</u> present. Rhythmic approach is <u>never</u> uniform throughout the ensemble. There is an inappropriate approach to total articulation.
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Musicianship (for the classification entered)

<ul style="list-style-type: none"> Students <u>consistently</u> use proper musical style on all selections. Students are very sensitive to musical phrasing, shaping phrases and giving direction to musical lines. Students <u>consistently</u> achieve dynamic variation and use musical nuance. Performers <u>consistently</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>mostly</u> use proper musical style with only minor inconsistencies. Students are sensitive to musical line and phrasing, but there are minor flaws that detract from the performance. Students are <u>mostly</u> consistent in achieving dynamic variation and use musical nuance. Performers <u>mostly</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>sometimes</u> use proper musical style but there are noticeable inconsistencies. Students give little attention to musical phrases and shaping. Students are <u>sometimes</u> consistent in achieving dynamic variation and use musical nuance. Performers <u>sometimes</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>rarely</u> address musical style. Students fail to shape musical phrases. Students are <u>rarely</u> consistent in achieving dynamic variation and use musical nuance. Students <u>rarely</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo. 	<ul style="list-style-type: none"> Students <u>never</u> address musical style. No attention appears to have been given to proper shaping of musical line and phrasing. Students <u>never</u> achieve dynamic variation and use musical nuance. Students <u>never</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo.
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Vocal Concert Evaluation

TONE: Vocal

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Student performers demonstrate <u>highly developed</u>, characteristic tone qualities for their vocal section and musical style <u>throughout</u> the performance with <u>minimal lapses</u>. Pitches are centered and focused. Student performers demonstrate an <u>elevated awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section with a few minor flaws. There is “<u>near perfect</u>” intonation within and between sections. Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of tone within their section to produce a desirable and appropriate sonority of music performed. 	<ul style="list-style-type: none"> Student performers demonstrate <u>above average</u>, characteristic tone qualities for their vocal section and musical performance, but there are <u>some minor lapses</u>. Choral technique and vocal production are excellent, but there are <u>some flaws where students are unable to control and focus tone</u>. The ensemble demonstrates an awareness of tuning within and between sections, but there are <u>some minor flaws</u>. <u>For the most part</u>, student performers demonstrate an excellent concept of balanced musical lines and blend of tone within their section to produce an appropriate sonority of music performed, but there are <u>some minor lapses</u> 	<ul style="list-style-type: none"> Student performers demonstrate <u>average</u> tone qualities for their vocal section and musical style of performance, however, performers lose their <u>ability to control tone</u> quality in varying dynamic ranges. Student performers demonstrate an <u>adequate awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section, but there are <u>several flaws</u>. Sounds are <u>at times</u> harsh, thin and/or pinched. Balance and blend are present, but <u>lapsés</u> consistently occur. The ensemble demonstrates <u>intermediate</u> concepts of balanced musical lines and blend of tone to produce an acceptable sonority of the music performed. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>inadequate</u> characteristic tone qualities for their vocal section and musical style of performance, additionally, <u>they lose control often</u>. Student performers demonstrate <u>little awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section. The ensemble demonstrates <u>below average</u> concepts of balance and blend of tone, and <u>does not produce</u> a desirable or appropriate sonority of the music performed. There are an extreme amount of flaws. There is little or no use of dynamic contrast. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>undesirable</u> characteristic tone qualities for their vocal section, musical style of performance, and <u>lose control most of the time</u>. Student performers demonstrate <u>little or no</u> awareness of tuning choral sections and sensitivity to uniform intonation within their section. The ensemble demonstrates <u>improper concepts</u> of balance and blend of tone, and produces an undesirable and inappropriate sonority of the music performed. There is <u>little or no</u> evidence of dynamic contrast.

TECHNIQUE: Choral

<ul style="list-style-type: none"> Student performers will sing correct pitches. Choral technique is <u>near flawless</u> within each section with only <u>minimal lapses</u>. Diction and clarity of text are demonstrated at <u>all tempi</u>. Rhythmic approach is uniform <u>throughout</u> the ensemble. Diction is appropriate and <u>consistent</u> throughout the performance according to stylist performance practices. 	<ul style="list-style-type: none"> Student performers will sing correct pitches. Choral technique is excellent within each section, but there are <u>some lapses</u> that do not recover quickly. Rhythmic precision and clarity are excellent however; <u>some passages are not uniform</u> throughout the ensemble. Diction is appropriate most of the time, but there are <u>some inconsistencies</u> that detract from the overall performance. 	<ul style="list-style-type: none"> Students performers sing incorrect pitches and do not recover quickly Choral technique is good but <u>at times</u> individual skill is lacking causing a consistent loss of clarity and precision. Rhythmic precision and clarity are not uniform <u>much of the time</u>. Attacks and releases are inconsistent throughout the performance. Diction is used inappropriately <u>at times</u>. 	<ul style="list-style-type: none"> Student performers miss <u>some</u> pitches throughout the performance. Choral technique is obviously missing resulting in an <u>overall</u> lack of clarity and precision. Rhythmic precision and clarity are inconsistent <u>most</u> of the time. Attacks and releases are not performed uniformly <u>most</u> of the time. Diction is used inappropriately <u>most</u> of the time. 	<ul style="list-style-type: none"> Student performers miss <u>numerous</u> pitches throughout the performance. Choral technique is <u>fundamentally lacking</u> and restricts the ability of the performer to meet the technical demands of the music. Attacks and release are <u>not</u> performed together. There is an <u>inadequate</u> approach to diction performed in the music.
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MUSICIANSHIP: Ensemble Performance

<ul style="list-style-type: none"> For this classification the suitability of the music is superior. Student performers artistically demonstrate the appropriate musical style on <u>all</u> selections. Clear, meaningful, and expressive shaping of musical passages is often achieved within and between sections of the ensemble with some minor errors. Throughout the majority of the performance, an exceptional use of dynamics provides musically effective and appropriate contrast for the music performed. Control of all aspects of rhythm, tempo, and musical style is exceptional. Student performers <u>convey</u> an artistic, energetic, and emotional performance to the audience. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is excellent. Student performers demonstrate the appropriate musical style with <u>only minor inconsistencies</u>. For this classification, clear, meaningful and expressive shaping of musical passages is somewhat evident within and between sections of the ensemble, but there <u>are some inconsistencies</u>. <u>At times</u>, an excellent use of dynamics provides musically effective and appropriate contrast for the music performed. The ensemble exhibits <u>above average</u> control of all aspects of rhythm, tempo, and musical style with <u>minor lapses</u>. Student convey musical understanding most of the time. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>adequate</u>. Performers use appropriate style much of the time <u>but</u> there are <u>noticeable</u> inconsistencies. Clear, meaningful, and expressive shaping of musical passages is somewhat evident within and between sections of the ensemble, but it is <u>not consistent</u>. At times, an <u>average</u> use of dynamics provides musically effective and appropriate contrast for music performed. The ensemble exhibits <u>adequate</u> control of all aspects of rhythm, tempo, and musical style <u>with some lapses</u>. Performance is somewhat mechanical, lacking emotion and energy. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>inadequate</u>. Performers do not address musical style throughout <u>most</u> of the performance. Little evidence of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble. A <u>below average</u> use of dynamics proves musically ineffective and results in little contrast for music performed. The ensemble exhibits little control of all aspects of rhythm, tempo, and musical style. Students are unable to convey musical understanding due to a lack of one or more fundamental performance skills. 	<ul style="list-style-type: none"> For this classification, the music is <u>unsatisfactory</u>. There is no attempt to address musical style throughout the performance. <u>Little or no</u> evidence of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble. An <u>inadequate</u> use of dynamics proves musically <u>ineffective</u> and results in little or no contrast for music performed. The ensemble <u>exhibits little or no control</u> of all aspects of rhythm, tempo, and musical style. Student performers’ musical understanding is <u>inadequate</u> due to a lack of most fundamental performance skills.
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Handbook for One-Act Play

<p>Evaluation Key</p> <p>E - Excellent G - Good F - Fair NA - Not Applicable</p>	<p>Excellent: Production utilizes the described element or skill consistently during the majority of the performance with great effectiveness. Good: Production utilizes the described element or skill well during the majority of the performance but sometimes lacks effectiveness. Fair: Production shows some implementation of the described element or skill but applications are inconsistent and often ineffective. Not Applicable: Described element or skill does not apply to this production.</p>
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DIRECTING & STAGE MECHANICS (40%)

E	G	F	NA	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Staging and Business
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Blocking
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Composition/ Use of space
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Suitability of focus
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Story Elements
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Effective communication of dramatic arc/ journey
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Addressed appropriate plot elements
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Variety of Mood
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Clarity in development of moments
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Theme/ Style
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Communication and clarity of theme(s)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Suitability and clarity of style
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Overall consistency and execution of directorial choices
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Within the limitation of contest rules and what is available at the contest site ...
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Groundplan, Set and Properties
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Costume and Make-up
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Lighting
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Music
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Consistency with conceptual choices
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Overall Design Effectiveness
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Overall Effectiveness of the Production

Advanced Music Performance Rubric

Name: _____ Total Performance Score: _____

Student All Region and Solo/ Ensemble Evaluation by Director

Skill Descriptions	Score
<p>TONE QUALITY</p> <p>4 – Produces characteristic tone quality with resonance in all ranges and volumes, proper use of vibrato.</p> <p>3 – Produces characteristic tone quality most of the time, some flaws in upper/lower register or with regard to proper use of vibrato.</p> <p>2 – Produces characteristic tone quality some of the time, some fundamental quality (lack of vibrato), improper use of bow – speed and/or placement) lacking.</p> <p>1 – Produces uncharacteristic tone quality.</p>	
<p>INTONATION</p> <p>4 – Consistently plays in tune with virtually no errors.</p> <p>3 – Mostly accurate and secure, but with a few isolated errors.</p> <p>2 – Sometimes performs with accurate pitches, but with frequent or repeated errors.</p> <p>1 – Seldom performs pitch accurately or securely.</p>	
<p>RHYTHM/TEMPO PRODUCTION</p> <p>4 – Secure pulse and rhythmically accurate.</p> <p>3 – Mostly accurate rhythm and a steady pulse with few duration errors.</p> <p>2 – Sometimes performs durations accurately, but with erratic pulse or with frequent to repeated durational errors.</p> <p>1 – Seldom performs durations accurately or with a steady tempo.</p>	
<p>PHRASING</p> <p>4 – Consistently and sensitively uses musical nuance to indicate phrase structure.</p> <p>3 – Often uses musical nuance to indicate phrase structure.</p> <p>2 – Sometimes uses musical nuance to indicate phrase structure.</p> <p>1 – Seldom indicates phrasing structure through nuance.</p>	

<p>EXPRESSION AND STYLE</p> <p>4 – Consistently performs with nuance and style in response to the score and coaching.</p> <p>3 – Often performs with nuance or style indicated in the score or suggested by the instructor.</p> <p>2 – Sometimes responds to musical nuance indicated in the score.</p> <p>1 – Seldom evidence of musical nuance in musical phrases.</p>	
<p>TOTALS</p> <p>18 – 20 – Exemplary Performer</p> <p>15 – 17 – Distinguished Performer</p> <p>12 – 14 – Proficient Performer</p> <p>01 – 11 – Novice Performer</p>	
<p>GRADE CONVERSION (Score = Grade)</p> <p>20 = Pass 14 = Pass 08 = DNP 02 = DNP</p> <p>19 = Pass 13 = Pass 07 = DNP 01 = DNP</p> <p>18 = Pass 12 = Pass 06 = DNP 00 = DNP</p> <p>17 = Pass 11 = DNP 05 = DNP</p> <p>16 = Pass 10 = DNP 04 = DNP</p> <p>15 = Pass 09 = DNP 03 = DNP</p>	<p>TOTAL SCORE:</p>

COMMENTS:
