

# PERFORMANCE PRACTICUM FEEDBACK SHEET (PPFS)--DCE 243AND ABOVE

DCE/Section:            Sem./Year:            Instructor:            Student:

**Scores:**

(2) poor (3) less than average (3.5) average (4) good (5) very good/excellent

PPFS is a tool for assessment of and communication with the students for repertory and performance courses. Scores in the PPFS are not solely an assessment of the student's onstage performance. All competencies listed below are integral to the completion of a repertory work and in most cases there is no distinct dividing line between process and performance. Instructors will take into consideration several different aspects of the student's work in the repertory course. As a rule, the student's level for repertory courses corresponds with their assigned level for technique courses in any given semester

**Note:** Repertory courses provide an opportunity to integrate many of the skills learned in technique courses. In repertory courses a greater emphasis will be placed on professional and independent practices as well as the ability to clearly demonstrate and project creative ideas. The degree of skill required for each level of the repertory course sequence is generally related to the corresponding level in technique. This score sheet should be used along with the attached material, which defines each skill.

**PART A: items 1-4 Competencies for rehearsal and process, including:**

1. Demonstrates technical proficiency within given movement style
2. Demonstrates ability to grasp material and adapt ideas into developing work
3. Exploration of the range and depth of motion in space and through space, going beyond one's comfort zone
4. Commitment, engagement, and responsibility to course assignments and activities (movement based, written, or as defined by instructor)


**PART B: items 5-12 Performance and professional competencies: MULTIPLY PART B SCORE X 2**

5. Demonstrates artistic, creative, or expressive engagement and proficiency within work
6. Invests delivery of material with confidence, "presence", or sense of self
7. Demonstrates ability to synthesize rehearsal directions/notes and carry through consistently to performance
8. Dynamic projection of energy (as directed) while dancing, performing with full engagement
9. Awareness of staging and spatial directions
10. Adherence to properties, costume, make up and other designer assigned responsibilities
11. Awareness of group/connection to other performers
12. Adherence to Rules of Theatre Ettiquette


**Enter cumulative score from PART A (items 1-4)**  
**Enter cumulative score from PART B x 2 (items 5-12)**

**TOTAL (total number of points possible: 100)**


**Enter GRADE for course**

93-100=A    90-92=A-    87-89=B+    83-86=B    80-82=B-    77-79=C+  
73-76=C    70-72=C-    67-69=D+    63-66=D    60-62=D-    Below 60=F

## **Professionalism**

Dance students will often hear the term "professionalism" used by their instructors and peers. But what exactly does that term mean? Especially if it is used as a factor in grading? Professionalism is not really something a student can memorize and repeat for an exam. Instead, professionalism is a type of focus and commitment to a specific goal that allows a person to most efficiently reach that goal. Professionalism is not only for "Professionals". It can be practiced by students in preparation for a professional life. Professionalism is:

- \*An ability to synthesize all the given and/or available resources to produce the best results
- \*On time (or early) and ready to go
- \*Returns materials and leaves spaces the way they were found
- \*Practices independently

## **DEFINITIONS OF SKILLS/COMPETENCIES FOR DCE 243 AND ABOVE (explanations and examples for items on DCE 243 and above PPFs)**

### Item 1

Technical proficiency as described by the Dance Technique Feedback Sheet for 200 level and above. This includes clean body shapes/designs. Refined spatial orientation. Clarity in movement intent.

### Item 2

The student should not have to watch the teacher or other students often during class to know what comes next. Able to make changes to movement as directed.

### Item 3

One way to look at this item is that you attempt the movement without the expectation of perfection. Working beyond your comfort zone might allow you to learn from mistakes. Sensibly pushing yourself to make execution of material better than before.

### Item 4

Demonstrated by on-time completion of assignments

This includes group participation as well as independent work. Preparing for class before starting time (i.e. changing clothes, taping feet/toes, refilling the water bottle, doing preparatory exercises according to individual needs), respecting other students as well as instructor, staying in class or rehearsal the entire time (the student should leave the dance studio only if it is necessary), observing carefully and listening well (when the student is watching a movement demonstration or a correction given to a classmate, she/he is learning), practicing on the side (but not practicing material from a different class), not chewing gum, not eating food/snack during class, etc.

### Item 5

Performance of the work that goes beyond a repetition of the steps. Similar to investing with a sense of self--this item is also about being able to create moods and theatrical concepts as directed and being able to re-create tht concept before an audience

#### Item 6

The student takes ownership of the movement, performing with a sense of "self"/"self involvement, allowing energy to flow through the extremities, not stopping energy through excess tension or frozen joints. An indication of being familiar with the movement through in-depth exploration

#### Item 7

This can be achieved by developing your personal method for retaining notes. One suggestion would be to write those notes down and review them on your own time. Progress with this item is demonstrated by not having the same note repeated

#### Item 8

For example, strength/groundedness, lightness, sustainment, elongation, suspension, dynamic accents, resistance, resiliency/elasticity, sequentiality in motion, etc.  
Coloring/punctuating/accenting/varying movement phrases.

#### Item 9

Able to maintain spacing. Able to dance full out while being aware of other people or things in the space (not hitting the wings for example). Aware of how to cross quietly backstage.

#### Item 10

Taking individual responsibility for props and costumes. This also begins in rehearsal process with appropriate rehearsal clothing. It includes returning the rehearsal space to its pre-rehearsal order.

#### Item 11

In addition to individual responsibility--maintaining an awareness of importance of team/cast/group. Helping others out. Listening to peers. Speaking your own position clearly so that you can be understood by the group.

#### Item 12

Preparing for Rehearsal, Tech, and performance before starting time (i.e. changing clothes, taping feet/toes, refilling the water bottle, doing preparatory exercises according to individual needs), respecting other students as well as instructor, staying in class or rehearsal the entire time (the student should leave the dance studio only if it is necessary), observing carefully and listening well (when the student is watching a movement demonstration or a correction given to a classmate, she/he is learning), practicing on the side (but not practicing material from a different class), not chewing gum, not eating food/snack during class, etc.

Theatre Etiquette extends to the dressing room, the bows, and even when leaving the theatre after a performance.

