

# UMBC UGC New Course Request: DANC 275 Introduction to Umfundalai Contemporary African Dance Technique

Date Submitted: September 25, 2019

Proposed Effective Date: Spring 2020

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## COURSE INFORMATION:

Course Number(s)	DANC 275
Formal Title	Introduction to Umfundalai Contemporary African Dance Technique
Transcript Title (≤30c)	Intro to Umfundalai
Recommended Course Preparation	
Prerequisite <b>NOTE:</b> Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	One dance technique course from the following: DANC 110, 116, 216, 220, 260, 310, 316, 320, 410, 420, with a "C" or better
# of Credits Must adhere to the <a href="#">UMBC Credit Hour Policy</a>	3
Repeatable for additional credit?	X Yes No
Max. Total Credits	6 This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.
Grading Method(s)	X Reg (A-F) X Audit <input type="checkbox"/> Pass-Fail

## PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

This course introduces dance traditions of Africa and the Diaspora in a contemporary context. Umfundalai technique combines essential elements of traditional African dance with techniques and choreography of progenitor Dr. Kariamu Welsh, dance pioneers Katherine Dunham and Pearl Primus, and others. Students learn Umfundalai movement concepts, vocabulary and choreography through embodied studio work supported by lectures, readings, films and percussion study.

## RATIONALE FOR NEW COURSE:

a) Why is there a need for this course at this time?

This course fills a serious void in the training of the next generation of dance artists and addresses our need for rigorous physical and intellectual study of African and African Diaspora dance forms in a contemporary context. It is important for our students to experience greater breadth in their training, and to recognize the valuable contributions of choreographers of African descent, to the field of dance. The course investigates how dance traditions of the Diaspora have been influenced by, in turn, influence contemporary dance techniques and choreography. Katherine Dunham and Pearl Primus were pioneers who, through their dancing, choreography, and research made profound contributions to dance. Dunham incorporated African and Caribbean movement vocabularies into a new technique (Dunham Technique) integrating flexibility of the spine and an articulated pelvis with modern dance and ballet, and an understanding of polyrhythmic music. Primus promoted African dance as an art form that could be studied and performed as modern art. Dr. Kariamu Welsh's research and lived experiences informed the shaping of Umfundalai into a codified method of training.

b) How often is the course likely to be taught?

This course will be taught at least once per academic year.

c) How does this course fit into your department's curriculum?

The department has been evaluating itself for diversity, inclusiveness, and implicit race bias in all of its aspects, from the audition process, to the content of the curriculum, the mix of dance techniques taught, and the composition of its faculty. The world of dance is rapidly changing, yet critical scholarship has lagged behind. Our task is to find innovative ways to infuse diverse content and dance techniques into the curriculum without proliferating the amount of credits required for the degree. For example, our dance history sequence has been re-designed to diversify course content. By de-centralizing focus on Eurocentric dance and including a more globally oriented study of traditional and contemporary dance forms, these courses include investigations of philosophies and contributions of dance artists who are underrepresented in so many dance history textbooks. This course addresses an area of breadth currently missing in our sequence of dance techniques. The department intends to replace the currently required course DANC 350 Dance Workshop with DANC 275.

d) What primary student population will the course serve?

Dance majors, Dance minors, and nonmajors who meet course prerequisites.

e) Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?

The course is offered at the upper 200 level to reflect the robust nature of the material and the pace of instruction.

f) Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).

The course is designed for students with some dance experience. Students who have taken at least one studio dance course will enter the course with a basic foundation of dance skills and physical discipline.

g) Explain the reasoning behind the P/F or regular grading method.

The regular grading method allows the instructor to assess student progress and achievement in oral, written, and embodied work.

h) Provide a justification for the repeatability of the course.

This dance technique course is repeatable for credit for the following reasons:

The word 'repeat' is problematic in the context of dance training, because the dancer's experience and performance of dance movement is constantly growing and deepening. Students learn by doing, and through each time of doing, more skill is gained. For example, the highest level of professional ballet dancers train daily by performing many of the same skills that beginners learn. In each professional level class, the warm-up consists of sequences of fundamentals that are combined in different ways to different music, followed by combinations of movements, steps, and choreography again combined in different ways to different music.

The ability to perform dance movement well, requires a mind-body connection that requires years to take root. The training and education of a dancer requires repeated contact with material in order for the student to gain proficiency in their intellectual knowledge, their ability to demonstrate movement techniques correctly, their performance of a range of movement content (repertoire), and their artistry. As beginners, dancers only scratch the surface of dancing. Beginner dancers usually demonstrate a superficial understanding of what they learn, and, through repeated contact with movement material, begin to dance with clarity, detail, and authority. At each level of training, students are working toward attaining proficiency in a range of areas, as appropriate to that level.

Students may be advised to, or may elect to 'repeat' a level of dance technique in order to increase their competencies in each of the areas mentioned above, and to integrate them holistically in their dancing. Umfundalai Contemporary Dance Technique incorporates information from dances of the African Diaspora (a vast area of study) in a contemporary context. Students who repeat this course will broaden and deepen their knowledge of African Diaspora forms, as the mix of techniques can vary from one semester to another, along with the refinement of details the student acquires.

**ATTACH COURSE SYLLABUS (mandatory):**

***University of Maryland Baltimore County***  
***Department of Dance***  
***Introduction to Umfundalai***

**Instructor: Ms. Shaness D. Kemp**

**Time: M/W 4:30p.m.-6:30p.m.**

**Course & Location: DANC 301 PAHB 337**

**Office Hours: By Appointment**

**Email: [skemp@umbc.edu](mailto:skemp@umbc.edu)**

**Course Description:** This course introduces dance traditions of Africa and the Diaspora in a contemporary context. Umfundalai technique combines essential elements of traditional African dance with techniques and choreography of progenitor Dr. Kariamu Welsh, dance pioneers Katherine Dunham and Pearl Primus, and others. Students learn Umfundalai movement concepts, vocabulary and choreography through embodied studio work supported by lectures, readings, films and percussion study.

**Course and Student Learning Goals**

- Develop an understanding of movement concepts/skills and body awareness within the technique
- To increase the student's knowledge of African and African-American dance and aesthetics on the concert stage
- To increase one's knowledge, skills and execution of the technique with emphasis on body alignment, rhythmic accuracy, energy, flow, coordination, flexibility and strength
- To introduce traditions that are specific to Umfundalai
- To honor the body as a profound way of knowing and learning
- To accurately execute class phrases and sequential movement material
- Recognizing the uniqueness of one's body and developing an anatomically sound method of training
- Develop a consistent work ethic that fosters the development of professional skills and independent work practices within class
- Develop responsible and consistent practices for before, during and after class preparation
- Explore the relationship between momentum, fluidity, weight, breath, control and release within movement phrases and performance
- To consistently explore one's instrument through full body movement, consistent engagement, inquisitiveness, confidence and expression
- To hold on to all corrections provided during class and apply them moving forward
- Display a strong commitment, engagement and responsibility toward all assignments assigned (be it movement, written or otherwise defined by the instructor)

**Course Requirements**

**Active Participation:** Students are required to be actively engaged with movement concepts and vocabulary from the Umfundalai technique. Students are also required to participate in class discussions, and to keep up with reading assignments.

**Attire and Etiquette:** Students are required to wear form fitting dance attire so that the alignment of your body can be seen clearly by the instructor. Students must choose one of the following two dress code options:

- A "lapa" along with leotards/sport bras (supportive) & tights/ biker shorts. A lapa is a piece of fabric 2-3 yards in length that wraps around the hip area. It should drape slightly below the knees.
- "Shokatoes" (dropped crotch pant) or a loose-fitting pant that allows for freedom of movement along with a leotard, tank top or fitted t-shirt.

Warm up attire and socks will be allowed for the first 30 minutes of class if needed.

Hair must be tied and secured away from the face and neck.

No excessive jewelry, long nails or gum

Students should arrive at least 20 minutes prior to class to begin their personal class preparations

Students should always enter the space in a professional manner, prepared to work and focused

Respect for yourself, peers and instructor are non-negotiables

**Percussion Workshops:** These in-class workshops are geared to increase the student's knowledge of African drums, drum techniques and rhythms. Active participation is required. Percussion Workshops will be held each class and you will also be tested on the material throughout the course of the semester.

**Supportive Reading Materials and Text:**

- World of Dance, African Dance – Dr. Kariamuw Welsh  
Chapter 1: “Dance as a Reflection of Life”
- Iwe Illanan, Step by Step: The Umfundalai Teacher's Handbook- Dr. Kariamuw Welsh & C. Kemal Nance ,  
“Living Lexicons: A Beginning Calibration of Terms”
- Chapter Li: “Seven Senses of African Dance”

**Required Assignments & Guidelines (Additional guidelines will be distributed)**

***Written Assignments:*** Students are expected to submit work that is clear, organized and well written. All written assignments are collected at the beginning of class on each due date. Assignments should be typed in 12pt font, double spaced and stapled if necessary. Please **DO NOT** email me assignments unless given permission to do so.

**Tardy assignments** will be accepted no later than the next class period with a deduction.

\* See General Rubric for Written Assignment below.

***Movement Assignments:*** Mid-Term movement assignments will include 1-2 combinations and/or repertory material that you will learn in class in addition to movement progressions specific to the Umfundalai technique. Final Group projects will include the building of a small work that showcases the development of a well thought out working narrative rooted in Umfundalai vocabulary.

***Movement Assessments (Individual & Group Work):***

Evaluation will be based on your knowledge of the material (**MEMORY**), execution of the material (**TECHNIQUE**), performance of the material (**ARTISTRY**), how well you remember and hold on to details and corrections provided in class (**RETENTION & APPLICATION**) and overall **CREATIVITY**.

\* See attached Rubric for Evaluation of Umfundalai Movement Work

***Mid-term Movement Analysis Papers should be 4-5 pages and will address the following:***

- 1) Video of a signature Umfundalai work and neo-traditional work will be provided. Analyze the similarities and differences of each work using the Seven Senses of African Dance as a base for your analysis. Be sure to reference each sense in your writing to support your opinion.

***Final Group Project (Groups of 3-4):***

- 1) Each group must include at least four of the Umfundalai Seven progressions in their work
- 2) Exploration of levels, use of space, formations, dynamics and creativity in movement
- 3) A clear investigation of polyrhythms and overall musicality in the development of movement patterns
- 4) A clear working narrative supported by one historical fact that was discussed in class, should be fully explored and evident within the work
- 5) The work should be 3-5 minutes in length and have a clear beginning, middle and end
- 6) Costumes, props and the use of text are allowed, but must be preapproved by the instructor.

***Final Reflection Papers should be 2-3 pages and address the following:***

- 1) Discuss ways in which Umfundalai has impacted you as a dancer, artist/choreographer, and individual

- 2) How can you continue to use what you have learned about the true “essence” of Umfundalai in your daily living, studio experiences, choreography, and views of African and African-American culture?
- 3) Provide a clear evaluation of self within this process while reflecting on how you have met course guidelines and personal goals throughout the semester.

**Grade Distribution:**

Mid-Term Movement Assignment: **10%**

Mid-Term Movement Analysis Paper: **10%**

4 Quizzes: **20%**

Final Group Assignments: **20%**

Final Reflection Paper: **10%**

Final Percussion Workshop Exam: **10%**

Embodied Work (i.e. Quality of Participation, Technical Progress, Application/Retention of corrections and Professionalism/Preparedness): **20%**

**COURSE SCHEDULE – SPRING 2020**

<b>WEEK 1</b>	<b>M/W January 27 &amp; 29</b>	<b>WEEK 2</b>	<b>M/W February 3 &amp; 5</b>
Progression Focus: The Umfundalai Seven	Introduce: Ibo Arm Series & Umfundalai Rhythmic Vocabulary	Progression Focus: The Umfundalai Seven	Review: Ibo Arm Series & Umfundalai Rhythmic Vocabulary Introduce: Kananga Arm Series
Supporting Movement:	Four Points of the Universe, Umfundalai Stance, Umfundalai Hand, Umfundalai Soft Knee, Nanigo	Supporting Movement:	Ndmira Zuwa, Walk Strong, Umfundalai Leg Stretch, Isis Stance, Nanigo
Percussion Workshop:	Select Rhythms: Cuba	Percussion Workshop:	Select Rhythms: Cuba
<b>WEEK 3</b>	<b>M/W February 10 &amp; 12</b>	<b>WEEK 4</b>	<b>M/W February 17 &amp; 19</b>
Progression Focus: The Umfundalai Seven	Review Kananga Arm Series Introduce: Ring Shout (secular and sacred)	Progression Focus: The Umfundalai Seven	Review: Ring Shout (secular and sacred) Introduce: Nigerian Stomp Series
Supporting Movement:	Kananga Leg Lifts, Zulu Shuffle, Ghanaian Squat, Ibeji Twins, Nanigo	Supporting Movement:	All movements learned during weeks 1-3 <b>Vocabulary Quiz: 2/17</b> <b>Quiz Review: 2/19</b>
Percussion Workshop:	Select Rhythms: Cuba	Percussion Workshop:	<b>Quiz: Cuban Rhythms 2/17</b> Select Rhythms: The Caribbean

<b>WEEK 5</b>	<b>M/W February 24 &amp; 26</b>	<b>WEEK 6</b>	<b>M/W March 2 &amp; 4</b>
Progression Focus: The Umfundalai Seven	Review: Nigerian Stomp Series, Ibo Arm Series, Kananga Arm Series, Ring Shout	Progression Focus: The Umfundalai Seven	First four movements of the Umfundalai seven with increase in progression difficulty
Supporting Movement:	Patakato, African Time Step in addition to all movement learned during weeks 1-4	Supporting Movement:	Movement sequences explored during weeks 1-5 with intensification of progressions
Percussion Workshop:	Select Rhythms: The Caribbean	Percussion Workshop:	Select Rhythms: The Caribbean
<b>WEEK 7</b>	<b>M/W March 9 &amp; 11</b>		<b>MARCH 15-22</b>
<b>Mid-Term Exam:</b>	<b>Movement sequences and specific progressions taught throughout the semester: 3/9</b>	<b>SPRING</b>	<b>BREAK</b>
<b>Mid-Term Conferences:</b>	<b>Movement Analysis Papers- 3/9</b>		
	<b>Mid-term Conferences- Individual meetings with instructor: 3/11</b>		
<b>WEEK 8</b>	<b>M/W March 23 &amp; 25</b>	<b>WEEK 9</b>	<b>M/W March 30 &amp; April 1</b>
Progression Focus: The Umfundalai Seven	Introduce: Hungwe	Progression Focus: The Umfundalai Seven	Review: Hungwe
Supporting Movement:	Patakato, Dogon Press, Pongwe, Undressing	Supporting Movement:	Pongwe, Dogon Press, See-saw Prance, Maasai Rock, Monique Run
Percussion Workshop:	Select Rhythms: Exploring the Continent	Percussion Workshop:	Select Rhythms: Exploring the Continent
<b>WEEK 10</b>	<b>M/W April 6 &amp; 8</b>	<b>WEEK 11</b>	<b>M/W April 13-15</b>
Progression Focus: The Umfundalai Seven	Review: Hungwe Introduce: Sankofa Arm Series & The African Triplet	Progression Focus: The Umfundalai Seven	Review: Sankofa Arm Series & The African Triplet
Supporting Movement:	Taking off the head movement, See-saw Prance, Massai Rock, Monique Run	Supporting Movement:	Taking off the head movement, Massai Rock, Monique Run <b>Quiz 2: History &amp;</b>

			<b>Movement Integration 4/13 Quiz Review: 4/15</b>
Percussion Workshop:	Select Rhythms: Exploring the Continent	Percussion Workshop:	<b>Quiz 2: The Caribbean &amp; Exploring the Continent 4/13</b>
<b>WEEK 12</b>	<b>M/W April 20 &amp; 22</b>	<b>WEEK 13</b>	<b>April 27 &amp; 29</b>
Progression Focus: The Umfundalai Seven	<b>MASTER CLASS with guest Master Umfundalai Teacher- 4/20</b> Review of all progressions learned and time allocated for final movement group projects <b>4/22</b>	<b>Progression Focus: The Umfundalai Seven</b>	Review of all progressions learned and time allocated for final movement group projects.
Supporting Movement:	Special attention given to specific movements that students would like to use in their final movement group projects.	Supporting Movement:	Special attention given to specific movements that students would like to use in their final movement group projects.
Percussion Workshop:	Review of all material covered during the course of the semester.	Percussion Workshop:	Review of all material covered during the course of the semester.
<b>WEEK 14</b>	<b>M/W May 4 &amp; 6</b>	<b>WEEK 15</b>	
<b>FINALS</b>	<b>Final Reflection Paper and Movement Group Assignments: 5/4 &amp; 5/6 Percussion Exam: 5/4</b>	<b>Final Conferences</b>	<b>Individual meetings with instructor: 5/11</b>

### General Rubric for Written Assignments

<input type="checkbox"/> <b>Superior 4</b> Consistently clear, focused and very well organized	<input type="checkbox"/> <b>Very Good 3</b> Frequently clear, focused, and mostly well organized	<input type="checkbox"/> <b>Average 2</b> Frequently clear, inconsistently focused, and not well organized	<input type="checkbox"/> <b>Below Average 1</b> Inconsistently clear, poorly focused and poorly organized	<input type="checkbox"/> <b>Failure 0</b> Lacks clarity, not focused, and poorly organized
<input type="checkbox"/> <b>Superior 4</b> No major writing errors	<input type="checkbox"/> <b>Very Good 3</b> Few writing errors	<input type="checkbox"/> <b>Average 2</b> Several writing errors	<input type="checkbox"/> <b>Below Average 1</b> Many writing errors	<input type="checkbox"/> <b>Failure 0</b> Many writing errors
<input type="checkbox"/> <b>Superior 4</b> Reflects a high level of critical thinking and analysis. Exceeds expectations.	<input type="checkbox"/> <b>Very Good 3</b> Reflects above average critical thinking and analysis	<input type="checkbox"/> <b>Average 2</b> Shows some evidence of critical thinking and analysis	<input type="checkbox"/> <b>Below Average 1</b> Shows little evidence of critical thinking and analysis	<input type="checkbox"/> <b>Failure 0</b> Shows little to no evidence of critical thinking and analysis

**A grade of “A”** is an exceptional grade given for superior work. The student demonstrates a high level of achievement of the course objectives and exceeds expectations. The student is enthusiastic, always takes risks, attends class regularly, demonstrates a profound commitment to the course material, embodies the material and applies corrections.

**A grade of “B”** is an above average grade for a high level of achievement. Students demonstrate a good understanding work and often exceed course expectations. The student is frequently able to demonstrate course objectives. The student is enthusiastic, frequently takes risks, embodies the material, attends class regularly and applies most corrections.

**A grade of “C”** is an average grade given for work that demonstrates some knowledge and a basic understanding of the course content. The student does not show significant growth nor takes clear initiative in their learning. The student is inconsistent in meeting course expectations, takes some risks, embodies some material and attends class. This student is somewhat enthusiastic, low in energy, or fulfills requirements of the course in a satisfactory manner but falls short of demonstrating rigor and mastery.

**A grade of “D”** is below average (poor) grade given for work that demonstrates minimal knowledge of the course content. This student takes little to no initiative in meeting course goals and expectations. The student is resistant to applying corrections taking risks, does not embody a significant amount of the material or inconsistently attends class.

**A grade of “F”** is a failing grade given for work that fails to fulfill the requirements of the course. The student has failed to demonstrate knowledge of course content and does not meet most of the course expectations.

### **UMBC DANCE DEPARTMENT** **ATTENDANCE POLICY FOR STUDIO CLASSES**

**Attendance & Participation:** Students are expected to take responsibility for their progress, and to have work habits that are consistent with the field of dance. Students are expected to attend all classes and should be in the studio ahead of time ready to begin class on time. Improvement happens when there is regular participation. Attendance is an important factor in the development of a dancer; however, **perfect attendance does not guarantee that the student will receive an “A.”** Everyone is expected to attend class as a basic requirement and are responsible for any missed material. Participation includes the creative, physical and intellectual investment in the material given during class. This requires full engagement.

**Tardiness:** Lateness can affect your grade. If you are 10 minutes late, you will not be permitted to join the class and participate. If you are less than 10 minutes late, you must get the instructor’s approval to join class. Arriving 10 minutes late is the equivalent of 1/2 absence. Students arriving late will be asked to observe the class, take notes and submit an observation paper which will be **due** at the start of the next class. Observation papers should be typed, 1 ½ - 2 pages in length, double spaced and should address the following questions:

- 1.) As a class, what are some things that can improve (ie. technically, artistically, professionally etc.)?
- 2.) What are some common mistakes being made throughout the class?
- 3.) As a class, what are they doing well?
- 4.) What have you learned while observing the class?
- 5.) What are some specific connections made that will improve your class taking practices and habits?
- 6.) What specific suggestions/corrections would you provide the class with as a whole?

## Absences

- For classes meeting twice a week, two absences without penalty are allowed. Absences beyond this will affect the grade.

## Other Attendance Policies

- Observations are considered 1/2 absence because the student is not fully participating
  - Leaving class early without the instructor's consent is considered a 1/2 absence
  - **“Excused Absences”** are absences that are pre- authorized by the department, such as attendance at a Festival or department trip.
  - For any other absence to be considered “excused,” it must be approved by the instructor and/or the department chair in consultation with the faculty.
  - Excessive absences caused by illness or injury may require a medical withdrawal
  - A grade of “incomplete” is rarely appropriate for a technique course.
  - **THERE ARE NO MAKE-UP CLASSES**
- Attendance will be recorded at the start of class, if you are late, it is your responsibility to consult with the instructor after class to confirm attendance records

**Academic Integrity:** By enrolling in this course, each student assumes the responsibilities of an active participant in the scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, **but is not limited to**, suspension or dismissal. To read the full Student Academic Conduct Policy, consult the UMBC Student Handbook, the Faculty Handbook, or the UMBC Policies section of the UMBC Directory.  
\* Paragraph on Academic Integrity for Faculty Syllabi as proposed by the Provost of UMBC \*

**UMBC's Policies: Inclement Weather and Emergency Closing Guide:** Sign up for UMBC's E2Campus emergency text-messaging system for alerts on campus emergencies and weather-related campus closures.

**Weather-related closings:** In the event of inclement weather, UMBC will make every effort to decide by 6 a.m. whether the campus will be closed or opening late. If UMBC is open, classes will be held, and no special announcement will be made. All employees should report to work or use appropriate leave, and all classes should meet. For the most reliable closing and reopening information, members of the UMBC community and visitors should rely on these official sources of information: **E2Campus alerts, UMBC homepage, myUMBC, UMBC Facebook page, Twitter and Instagram accounts and/or the Hotline: 410-455-6789**

**UMBC also updates local news media about weather-related closings, but this information may not be complete or up-to-date when it reaches audiences. Regional media closing information: UMBC distributes closing information to these Baltimore-Washington news outlets: Baltimore-area radio: WYPR 88.1FM, WBAL 1090AM, WMBC 560 AM Baltimore-area TV: WMAR Ch. 2, WBAL Ch. 11, WJZ Ch. 13, WBFF Ch. 45 Washington-area radio: WAMU 88.5FM, WTOP 103.5FM Washington-area TV: WJLA Ch. 7, WUSA Ch. 9**

# DANC 275 RUBRIC FOR EVALUATION OF UMFUNDALAI MOVEMENT WORK

## 1. ALIGNMENT - Ability to maintain clarity of alignment in stillness and in motion

<input type="checkbox"/> <b>Superior 4</b> Consistently moves efficiently, with few alignment challenges, and maintains most corrections from one class to the next	<input type="checkbox"/> <b>Very Good 3</b> Frequently moves efficiently, with some alignment challenges, and maintains some corrections from one class to the next	<input type="checkbox"/> <b>Average 2</b> Sometimes moves efficiently, with some alignment challenges, and maintains a few corrections from one class to the next	<input type="checkbox"/> <b>Below Average 1</b> Has difficulty maintaining alignment in motion and rarely maintains corrections despite constant reminders from one class to the next	<input type="checkbox"/> <b>Failure 0</b> Shows very little to no improvement
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## 2. COORDINATION - Ability to coordinate upper and lower body, and to move with the full involvement of the body

<input type="checkbox"/> <b>Superior 4</b> Incorporates most details, consistently coordinating the body well, with clear focus, and integration of the halves of the body	<input type="checkbox"/> <b>Very Good 3</b> Incorporates many details, with frequent attention to coordination and focus, and the integration of the halves of the body	<input type="checkbox"/> <b>Average 2</b> Incorporates some details, with some attention to coordination and focus, and the integration of the halves of the body	<input type="checkbox"/> <b>Below Average 1</b> Misses most details, with little attention to coordination and focus, and has difficulty integrating the halves of the body	<input type="checkbox"/> <b>Failure 0</b> Misses most details or cannot coordinate
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## 3. USE OF WEIGHT - Ability to shift and transfer weight, across the floor, from the floor to standing, and from standing to the floor, with fluency and resiliency, and in jumping.

<input type="checkbox"/> <b>Superior 4</b> Consistently shifts weight confidently, using the plié well, senses the center of gravity of the body, and moves into and out of the floor with fluency, and demonstrates proper jumping technique	<input type="checkbox"/> <b>Very Good 3</b> Frequently shifts weight confidently, uses the plié most of the time, often senses the center of gravity, often moves into and out of the floor fluently, and frequently demonstrates proper jumping technique	<input type="checkbox"/> <b>Average 2</b> Sometimes shifts weight with confidence, frequently uses the plié well, has some difficulty moving into and out of the floor, and sometimes uses proper jumping technique	<input type="checkbox"/> <b>Below Average 1</b> Rarely shifts weight with confidence, rarely uses the plié well, lacks techniques for moving into and out of the floor, and is deficient in jumping techniques	<input type="checkbox"/> <b>Failure 0</b> Has trouble with weight shifts, does not use the plié, misses critical techniques for moving into and out of the floor safely, and either lacks jumping techniques or does not jump in class
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## 4. QUALITIES AND DYNAMICS - Ability to recognize and perform a range of dynamic qualities

<input type="checkbox"/> <b>Superior 4</b> Consistently demonstrates a range of qualities, speeds, efforts and dynamics	<input type="checkbox"/> <b>Very Good 3</b> Frequently demonstrates different qualities, speeds, efforts and dynamics with some range	<input type="checkbox"/> <b>Average 2</b> Sometimes demonstrates a range of qualities, speeds, efforts, and dynamics but has difficulty in some areas	<input type="checkbox"/> <b>Below Average 1</b> Demonstrates little range in qualities, speeds, efforts and dynamics	<input type="checkbox"/> <b>Failure 0</b> Does not show range in qualities or dynamics
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**5. MUSICALITY AND PHRASING** - Ability to perform movement sequences with rhythmic clarity and beginning to investigate phrasing in movement combinations

<input type="checkbox"/> <b>Superior 4</b> Consistently performs in time to the music, and demonstrates phrasing and most of the time	<input type="checkbox"/> <b>Very Good 3</b> Frequently performs in time to the music, and demonstrates phrasing some of the time	<input type="checkbox"/> <b>Average 2</b> Sometimes performs in time to the music, and infrequently pays attention to phrasing	<input type="checkbox"/> <b>Below Average 1</b> Rarely performs in time to the music, with very little phrasing	<input type="checkbox"/> <b>Failure 0</b> Has problems recognizing the pulse or phrasing of the music
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**6. WORK HABITS** - Acquisition of mature work ethics, habits, and attitudes consistent with the dance profession

<input type="checkbox"/> <b>Superior 4</b> Consistently arrives on time, has excellent attendance and excellent classroom etiquette	<input type="checkbox"/> <b>Very Good 3</b> Consistently arrives on time, has very good attendance, and frequent good classroom etiquette	<input type="checkbox"/> <b>Average 2</b> Sometimes arrives late, has good attendance, and often shows good classroom etiquette	<input type="checkbox"/> <b>Below Average 1</b> Consistently arrives late, and has poor attendance or does not understand good classroom etiquette	<input type="checkbox"/> <b>Failure 0</b> Consistently arrives late, or misses class often, or does not show good classroom etiquette
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**7. LEARNING MOVEMENT SEQUENCES-** Ability to acquire and perform movement sequences of increasing complexity and length

<input type="checkbox"/> <b>Superior 4</b> Consistently acquires new movement information with some explanation necessary	<input type="checkbox"/> <b>Very Good 3</b> Frequently needs some explanation and/or demonstration	<input type="checkbox"/> <b>Average 2</b> Usually needs detailed explanation and repeated demonstration	<input type="checkbox"/> <b>Below Average 1</b> Has difficulty learning new movement despite repeated detailed explanations	<input type="checkbox"/> <b>Failure 0</b> Is confused by new movement information, despite repeated detailed explanations
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**8. PERFORMANCE OF UMFUNDALAI TECHNIQUES AND VOCABULARY STUDIED** - Ability to perform elements of movement specific to Umfundalai technique, with demonstrated knowledge of movement vocabulary

<input type="checkbox"/> <b>Superior 4</b> Consistently applies specific technical principles	<input type="checkbox"/> <b>Very Good 3</b> Frequently applies specific technical principles	<input type="checkbox"/> <b>Average 2</b> Understands technical principles and sometimes applies them	<input type="checkbox"/> <b>Below Average 1</b> Has some understanding of technical principles, but has difficulty applying them	<input type="checkbox"/> <b>Failure 0</b> Is unable to perform technical principles
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**9. RETENTION AND APPLICATION OF FEEDBACK** – Ability to retain, and integrate feedback from the instructor

<input type="checkbox"/> <b>Superior 4</b> Consistently retains feedback from one class to another and applies feedback to other skills, with few reminders	<input type="checkbox"/> <b>Very Good 3</b> Frequently retains feedback from one class to another and consistently applies most feedback to other skills, with few reminders	<input type="checkbox"/> <b>Average 2</b> Maintains most feedback from one class to the next and frequently applies most feedback to other skills, with few reminders	<input type="checkbox"/> <b>Below Average 1</b> Frequently remembers to apply feedback from one class to another, and begins to apply most feedback from one skill to another, with consistent reminders	<input type="checkbox"/> <b>Failure 0</b> Applies feedback when given, does not apply feedback from one class to another nor one skill to another
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Other Comments: