



# **Preparation Manual**

## **Dance 6–12 (279)**

**Overview and Exam Framework**  
**Sample Selected-Response Questions**  
**Sample Selected-Response Answers and Rationales**

# Preparation Manual

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## Section 3: Overview and Exam Framework Dance 6–12 (279)

### Exam Overview

|                            |                                  |
|----------------------------|----------------------------------|
| <b>Exam Name</b>           | <b>Dance 6–12</b>                |
| <b>Exam Code</b>           | 279                              |
| <b>Time</b>                | 5 hours                          |
| <b>Number of Questions</b> | 100 selected-response questions  |
| <b>Format</b>              | Computer-administered test (CAT) |

The TExES Dance 6–12 (279) exam is designed to assess whether an examinee has the requisite knowledge and skills that an entry-level educator in this field in Texas public schools must possess. The 100 selected-response questions are based on the Dance 6–12 exam framework and cover grades 6–12. The exam may contain questions that do not count toward the score. Your final scaled score will be based only on scored questions.

### The Standards

#### Standard I

The dance teacher understands and applies knowledge of dance techniques and movement analysis.

#### Standard II

The dance teacher understands and applies knowledge of kinesiology, somatics and healthy lifestyles.

#### Standard III

The dance teacher understands and applies knowledge of principles and processes for creating, performing and producing dance.

#### Standard IV

The dance teacher understands and applies knowledge of dance from different cultures and historical periods and the relationship of dance to other art forms and other disciplines.

#### Standard V

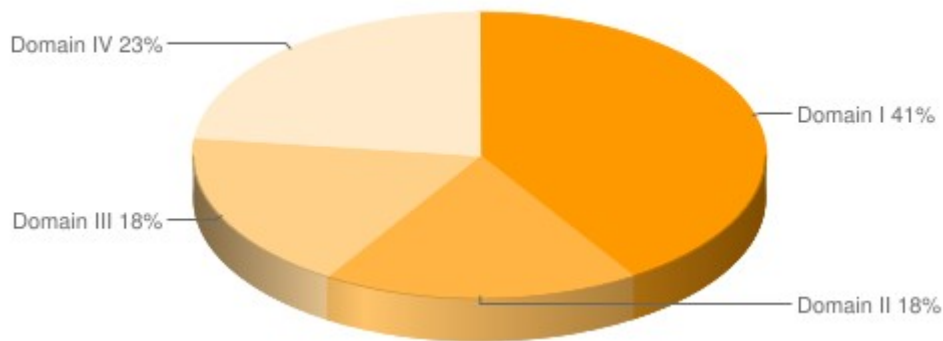
The dance teacher understands and applies knowledge of skills for critically analyzing and evaluating dance.

## Standard VI

The dance teacher understands and applies knowledge of effective dance instruction and assessment.

## Domains and Competencies

| Domain | Domain Title                        | Approx. Percentage of Exam | Standards Assessed |
|--------|-------------------------------------|----------------------------|--------------------|
| I      | Dance Elements and Skills           | 41%                        | Dance 6–12 I–II    |
| II     | Dance Creation and Production       | 18%                        | Dance 6–12 III, V  |
| III    | Dance Culture, History and Analysis | 18%                        | Dance 6–12 IV–V    |
| IV     | Dance Education                     | 23%                        | Dance 6–12 I–VI    |



The content covered by this exam is organized into broad areas of content called **domains**. Each domain covers one or more of the educator standards for this field. Within each domain, the content is further defined by a set of **competencies**. Each competency is composed of two major parts:

- The **competency statement**, which broadly defines what an entry-level educator in this field in Texas public schools should know and be able to do.
- The **descriptive statements**, which describe in greater detail the knowledge and skills eligible for testing.

### Domain I—Dance Elements and Skills

**Competency 001—The teacher demonstrates knowledge of movement concepts and movement analysis.**

The beginning teacher:

- A. Recognizes and describes concepts of basic anatomy, physiology and biomechanics as they relate to dance movement.
- B. Identifies and analyzes movement qualities and dynamics.

- C. Recognizes and describes concepts of movement quality or effort, including time (e.g., quick, sustained), space (e.g., direct, indirect), weight (e.g., strong, light) and flow (e.g., free, bound).
- D. Recognizes and describes concepts of space, including kinesphere or reach space, level (e.g., high, middle, low), direction (e.g., forward, right, up) and planes of motion (e.g., vertical, sagittal, horizontal).
- E. Recognizes and describes concepts of shapes and shape making (e.g., spatial tensions, expanding and contracting, spatial paths).
- F. Recognizes and describes concepts of rhythm (e.g., pulse, pattern, accent, syncopation, polyrhythms) and musical organization (e.g., note value, meter).
- G. Demonstrates knowledge of ways to use imagery to enhance dance technique and movement potential.
- H. Compares and contrasts different dance techniques using general concepts of movement analysis (e.g., space, time, energy, intention).

**Competency 002—The teacher understands the fundamental skills and concepts of ballet.**

The beginning teacher:

- A. Demonstrates familiarity with basic vocabulary and techniques associated with ballet.
- B. Recognizes and describes characteristics of different styles of ballet technique.
- C. Recognizes and describes patterns and combinations in ballet.

**Competency 003—The teacher understands the fundamental skills and concepts of modern dance.**

The beginning teacher:

- A. Demonstrates familiarity with basic vocabulary and techniques associated with modern dance.
- B. Recognizes and describes characteristics of different styles of modern dance technique.
- C. Recognizes and describes patterns and combinations in modern dance.

**Competency 004—The teacher understands the fundamental skills and concepts of jazz and tap dance.**

The beginning teacher:

- A. Demonstrates familiarity with basic vocabulary and techniques associated with jazz and tap dance.
- B. Recognizes and describes characteristics of different styles of jazz and tap techniques.
- C. Recognizes and describes patterns and combinations in jazz and tap dance.

**Competency 005—The teacher understands the fundamental skills and concepts of world and social dance.**

The beginning teacher:

- A. Demonstrates familiarity with basic vocabulary and techniques associated with world (e.g., folk, folklórico, flamenco, bharata natyam, African dance) and social dance.
- B. Recognizes and describes characteristics of different forms of world and social dance.
- C. Recognizes and describes patterns and combinations in world and social dance.

**Competency 006—The teacher understands the elements and principles of kinesiology and somatics as they relate to dance.**

The beginning teacher:

- A. Demonstrates familiarity with terminology and concepts related to kinesiology, conditioning and somatics.
- B. Demonstrates knowledge of ways to apply kinesiology, conditioning and somatics to dance movements.
- C. Recognizes and describes basic elements and principles of anatomy and kinesiology/biomechanics.
- D. Demonstrates knowledge of appropriate alignment and body-part articulation (e.g., use of the joints, range of motion).
- E. Demonstrates knowledge of somatic practices (e.g., yoga, Pilates, Bartenieff Fundamentals, ideokinesis) and principles as they relate to dance.
- F. Demonstrates knowledge of ways to use imagery to promote appropriate alignment and kinesthetic awareness.

**Competency 007—The teacher understands practices that promote health, safety and injury prevention in dance.**

The beginning teacher:

- A. Demonstrates knowledge of safe movement practices and procedures for promoting dancers' health and safety.
- B. Demonstrates familiarity with causes, symptoms and treatments of common injuries and health issues associated with dance.
- C. Demonstrates knowledge of principles of and approaches to dance conditioning and injury prevention, including types and benefits of warm-ups and cool-downs and procedures for enhancing strength, flexibility and endurance.
- D. Recognizes and describes appropriate clothing and footwear for different types of dance and different studio and performance environments.
- E. Demonstrates knowledge of basic health and nutritional practices for dancers and common challenges for dancers in maintaining a healthy lifestyle.
- F. Demonstrates knowledge of health and safety issues associated with classroom and performance environments (e.g., flooring, lighting, temperature, room capacity).

## **Domain II—Dance Creation and Production**

**Competency 008—The teacher understands choreographic principles and processes.**

The beginning teacher:

- A. Demonstrates knowledge of sources for generating choreographic ideas (e.g., music, literature, visual art and design, natural or constructed environments, gestures, emotions) and methods for developing an idea into a dance phrase, dance study or complete choreographic work.
- B. Recognizes and describes factors affecting the selection and choreography of appropriate material for dance performances.

- C. Demonstrates familiarity with research strategies for locating music literature and sources (e.g., live, recorded) for various styles of dance.
- D. Demonstrates knowledge of ways in which basic improvisation skills and techniques are used in exploring movement, generating movement for choreography and creating original dances.
- E. Analyzes and describes how choreographers manipulate and develop basic movement content in dance.
- F. Demonstrates knowledge of ways in which dance creates and communicates meaning.

**Competency 009—The teacher understands choreographic devices and structures.**

The beginning teacher:

- A. Recognizes and describes the basic compositional elements of space, time, energy (e.g., movement qualities, effort), pattern, dynamics, phrasing, musicality, expression, intention and context in choreography.
- B. Demonstrates familiarity with compositional forms and structures in dance (e.g., theme and variations, AB, ABA, rondo, round, canon) and their relationships to musical forms.
- C. Analyzes the relationship between dance and different types of accompaniment (e.g., sound, music, spoken text).
- D. Recognizes and describes basic elements of music (e.g., meter signatures, terminology related to tempo and dynamics) and common rhythmic and metric patterns.
- E. Demonstrates knowledge of ways to use choreographic principles, processes and structures to create coherent, aesthetically unified dances in a variety of styles.

**Competency 010—The teacher understands the basic principles of dance production.**

The beginning teacher:

- A. Demonstrates knowledge of elements of and basic skills for dance production (e.g., lighting, costuming, set design, makeup), including proper use of technology, equipment, and facilities.
- B. Recognizes and describes roles and responsibilities of various participants in dance productions and performances (e.g., dancer, choreographer, costumer, lighting designer, stage manager, house manager, audience).
- C. Demonstrates knowledge of factors affecting the quality of individual dance performance (e.g., adequate rehearsal, appropriate technical skill, energy, focus, expression).
- D. Demonstrates knowledge of factors affecting the quality of a dance production (e.g., length and variety of program, lighting, staging, aesthetics, natural or constructed environments).
- E. Demonstrates familiarity with the use of technology (e.g., video, computer, sound and lighting equipment) in the creation, performance, production, and documentation of dance through various means, including the development of choreographic studies and dance portfolios.
- F. Demonstrates knowledge of safety principles and procedures related to dance production.
- G. Analyzes how various factors (e.g., performance space, props, lighting, costumes, makeup, sets) affect choreography and performance.

## Domain III—Dance Culture, History and Analysis

### Competency 011—The teacher understands the relationship between dance and culture.

The beginning teacher:

- A. Analyzes, compares and contrasts techniques, styles, characteristic movements and traditions in dances from various cultures and historical periods.
- B. Analyzes ways in which dance has been used to express ideas and emotions in different cultures and historical periods.
- C. Identifies and analyzes historical and cultural elements that have influenced the development of different types of dance.

### Competency 012—The teacher demonstrates knowledge of the history of dance.

The beginning teacher:

- A. Demonstrates knowledge of significant events and developments in the history of dance throughout the world.
- B. Analyzes the historical development of dance forms (e.g., social, cultural, political influences).
- C. Demonstrates knowledge of the history of dance genres, including ballet, modern, tap, jazz, world and social dance.
- D. Demonstrates familiarity with significant individuals in the history of dance and their contributions to the development of dance.
- E. Recognizes and describes historical and contemporary trends and movements in dance.

### Competency 013—The teacher understands basic principles of dance analysis and evaluation.

The beginning teacher:

- A. Recognizes and describes characteristics and qualities of different types of dance and different dance compositions.
- B. Demonstrates knowledge of ways to research, analyze, interpret and evaluate dance, including dance from various eras and cultures, incorporating the appropriate use of technology.
- C. Demonstrates knowledge of criteria used to evaluate and critique choreography (e.g., originality, visual and emotional impact, use of music, variety and contrast).
- D. Demonstrates knowledge of criteria used to evaluate and critique dance performance and production (e.g., skill of performers, production elements).
- E. Demonstrates knowledge of appropriate vocabulary for and approaches to discussing dance.
- F. Demonstrates knowledge of ways to research and analyze dance compositions within their historical context, incorporating the appropriate use of technology.
- G. Recognizes ways in which an individual's perspective (e.g., as critic, performer, choreographer, audience member) may affect his or her response to dance.
- H. Demonstrates the ability to analyze and discuss dance from a variety of perspectives (e.g., critic, performer, choreographer, audience member).

## Domain IV—Dance Education

**Competency 014—The teacher understands the relationships between dance and other art forms and between dance and other disciplines.**

The beginning teacher:

- A. Analyzes and describes the relationships between dance and other art forms.
- B. Compares and contrasts the use of form and expression in dance with their use in other fine arts.
- C. Analyzes and describes the relationships between dance and other disciplines (e.g., mathematics, science, social studies, English language arts).
- D. Recognizes dance-related skills, such as creative problem solving, critical thinking, cooperation, collaboration and self-discipline and how these skills can be used in other disciplines.
- E. Demonstrates knowledge of methods for providing instruction that integrates dance with other art forms and with other disciplines.
- F. Demonstrates familiarity with opportunities in dance as a profession and ways in which skills developed through dance are applicable to a variety of careers.

**Competency 015—The teacher understands the development and use of curricula and instructional strategies for dance education.**

The beginning teacher:

- A. Recognizes and describes stages of students' intellectual, social, emotional and physical development and their significance for dance education.
- B. Demonstrates knowledge of ways to develop, implement and evaluate curriculum and instruction in dance based on the Texas Essential Knowledge and Skills (TEKS).
- C. C. Demonstrates knowledge of ways to use a variety of instructional strategies to encourage the development of students' knowledge, skills and creativity in dance.
- D. Demonstrates knowledge of ways to develop and use instructional strategies that are responsive to the strengths and needs of all students, including students with special needs.
- E. Demonstrates knowledge of ways to design lessons and activities, including the development of choreographic studies and dance portfolios, that promote students' development of the skills of observation, reflection and evaluation of their own and others' dance performances through historical, critical, reflective, kinesthetic, collaborative and imaginative analysis of dances and dance experiences.
- F. Demonstrates knowledge of ways to design lessons and activities that teach students to apply dance-related skills, such as creative problem solving, critical thinking, cooperation and self-discipline in various dance contexts.
- G. Demonstrates knowledge of procedures for promoting safety and for effectively managing and organizing time, instructional resources and physical space for dance classes and performances.
- H. Demonstrates familiarity with appropriate instructional materials and recognizes strategies for developing students' dance knowledge and skills, motivating student achievement and developing appreciation of the arts.
- I. Demonstrates familiarity with the effective use of relevant instructional technologies to enhance teaching and learning in dance.
- J. Recognizes effective methods for teaching students appropriate behavior and protocol for dance events as participants and as audience members.



- K. Recognizes effective methods for developing and utilizing community resources and support.

**Competency 016—The teacher understands instructional strategies that develop the technical and creative skills students need to create and perform dance works.**

The beginning teacher:

- A. Demonstrates knowledge of dance techniques, kinesiology/biomechanics, somatics and movement analysis to guide and develop students' exploration of movement, enhance kinesthetic and spatial awareness and promote improvement in skills and technique.
- B. Demonstrates knowledge of ways to implement lessons that integrate movement elements and skills that are appropriate for students with varied skill levels and that reflect the specific motor-skill development needs of individual students.
- C. Demonstrates knowledge of ways to organize, sequence and implement lessons that promote safe and effective student learning, reflect an understanding of how the human body moves, promote students' ability to move efficiently and effectively and develop students' ability to perform progressively more complex movement patterns and sequences with rhythmic accuracy and a broad dynamic range.
- D. Demonstrates knowledge of learning opportunities that promote students' development and application of knowledge and skills related to improvisation, choreography and performance.
- E. Demonstrates knowledge of instructional strategies that provide students with opportunities to perform with projection, confidence, expressiveness and a refined sense of rhythm and musicality.
- F. Demonstrates knowledge of instructional strategies that provide students with opportunities to explore and learn dance techniques from a variety of genres, cultures and time periods.
- G. Demonstrates knowledge of instructional strategies that provide students with opportunities to use the creative process for self-expression both individually and in groups, and for responding to both natural and constructed environments.
- H. Demonstrates knowledge of instructional strategies that foster students' creativity and critical-thinking skills by offering them opportunities, such as the creation of choreographic studies and dance portfolios, to explore the elements of dance, create dances and analyze their own and others' dance performances.
- I. Demonstrates knowledge of instructional strategies that promote students' use of appropriate and effective imagery to enhance alignment, kinesthetic awareness, technique and performance.
- J. Demonstrates knowledge of instructional strategies that encourage students to make healthy lifestyle choices and that assist students in developing and implementing appropriate and effective individual conditioning programs.

**Competency 017—The teacher understands the basic principles of and approaches to assessment in dance education.**

The beginning teacher:

- A. Demonstrates knowledge of various methods of and purposes for assessment in dance.
- B. Demonstrates knowledge of ways to use multiple forms of assessment (e.g., auditions, performances, portfolios) to plan instruction and to monitor and evaluate students' progress.
- C. Recognizes and describes effective strategies and criteria for ongoing assessment of students' dance knowledge and skills.
- D. Demonstrates familiarity with methods for developing and applying appropriate evaluation criteria based on knowledge of students' abilities and experience.

- E. Recognizes effective methods for identifying performance problems and providing constructive feedback for improving dance performance.
- F. Demonstrates knowledge of ways to evaluate solutions to a given movement problem.
- G. Demonstrates knowledge of ways to help students use self-evaluation and correction to refine technique.

# Preparation Manual

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## Section 4: Sample Selected-Response Questions Dance 6–12 (279)

This section presents some sample exam questions for you to review as part of your preparation for the exam. To demonstrate how each competency may be assessed, sample questions are accompanied by the competency that they measure. While studying, you may wish to read the competency before and after you consider each sample question. Please note that the competency statements do not appear on the actual exam.

For each sample exam question, there is a correct answer and a rationale for each answer option. The sample questions are included to illustrate the formats and types of questions you will see on the exam; however, your performance on the sample questions should not be viewed as a predictor of your performance on the actual exam.

### Domain I—Dance Elements and Skills

**Competency 001—The teacher demonstrates knowledge of movement concepts and movement analysis.**

1. A teacher asks students to perform a series of improvisations in which they take a particular movement and transform it by varying the speed or tempo, changing the size of the movement, and allowing it to become an unrelated movement. This exercise is most appropriate for introducing students to the concept of

- A. abstraction of movement.
- B. refinement of technical skills.
- C. intensification of effort.
- D. development of syncopation.

Answer \_\_\_\_\_

2. While introducing various concepts of space to a Dance I class, the teacher demonstrates rising to a high position and then sinking to a lower position. Which of the following spatial elements is the teacher demonstrating?

- A. Direction
- B. Pathway
- C. Level
- D. Dimension

Answer \_\_\_\_\_

**Competency 002—The teacher understands the fundamental skills and concepts of ballet.**

3. Which of the following is true about a basic *sissonne* in ballet?

- A. It is a jump in which the dancer takes off from both feet and splits the legs in the air before landing.
- B. It is a circular movement of the leg that can be done either on the ground or in the air.
- C. It is a position in which the dancer is supported on one leg with the nonsupporting leg extended behind.

- D. It is a jump in which the dancer throws one leg into the air, pushes from the floor with the other leg, and lands on the first leg.

**Answer** \_\_\_\_\_

4. In a beginning ballet class, an instructor teaches three ballet movements at the barre—tendu, dégagé, and grand battement—as a progression. In all three movements, which of the following must be true for the nonsupporting (working) leg?

- A. The foot brushes against the floor.
- B. The hip is raised.
- C. The leg is bent.
- D. The foot remains on the floor.

**Answer** \_\_\_\_\_

**Competency 003—The teacher understands the fundamental skills and concepts of modern dance.**

5. Which of the following best describes a contraction as it is practiced in the Martha Graham technique in modern dance?

- A. Extending the upper body and head up and back
- B. Rotating the torso 45 degrees around the spine
- C. Pulling the torso back to create a curve of the spine
- D. Rounding the upper back

**Answer** \_\_\_\_\_

6. In which of the following dance classes would a student be most likely to perform a combination that consists of a body swing, followed by stepping into an undercurve, and then a step into a leg swing to the front?

- A. Jazz
- B. Modern
- C. Tap
- D. Ballet

**Answer** \_\_\_\_\_

**Competency 004—The teacher understands the fundamental skills and concepts of jazz and tap dance.**

7. In which of the following types of dance would a student most likely practice the Jack Cole arm position?

- A. Modern
- B. Jazz
- C. Ballet
- D. Tap

**Answer** \_\_\_\_\_

8. A student has chosen the jazz dance genre for a choreography project. The student begins the choreography with *step, ball-change, shoulder roll, layout back*. Which of the following movements follows most naturally as the next step in the combination?

- A. Knee hinge
- B. Step, fan kick
- C. Chaîné turn
- D. Pike jump

**Answer** \_\_\_\_\_

**Competency 005—The teacher understands the fundamental skills and concepts of world and social dance.**

9. In which of the following dances is a hat used specifically as a prop?

- A. Sattriya Nritya
- B. Flamenco
- C. Jarabe Tapatío
- D. Pantsula

**Answer** \_\_\_\_\_

10. As an introduction to jazz and hip-hop dance, an instructor teaches an African dance technique class. Which of the following is a characteristic of African dance that has influenced both jazz and hip-hop dance?

- A. Loose arms
- B. An elongated spine
- C. A flexible torso
- D. Relaxed breathing

**Answer** \_\_\_\_\_

11. What is the square dance term for the move executed when two partners pass each other right shoulder to right shoulder, travel around each other back-to-back, and then return to their original positions?

- A. Circle right
- B. Promenade
- C. Allemande right
- D. Do-si-do

**Answer** \_\_\_\_\_

**Competency 006—The teacher understands the elements and principles of kinesiology and somatics as they relate to dance.**

12. Which of the following muscles provide strength for the waist and lower back, along with spinal stability for the trunk?

- A. Pectorals
- B. Trapezius
- C. Abdominals
- D. Deltoids

Answer \_\_\_\_\_

13. A dance instructor is teaching beginning students to develop a sense of what their bodies look like in motion. Which of the following strategies gives the students the most accurate kinesthetic image of themselves?

- A. Having the students observe themselves in the studio mirror while dancing
- B. Using peer feedback to help the students create a mental image of themselves dancing
- C. Asking the students to reflect on how a dance phrase feels
- D. Having the students view a video recording of themselves dancing

Answer \_\_\_\_\_

**Competency 007—The teacher understands practices that promote health, safety and injury prevention in dance.**

14. Which of the following nutrients should make up 20 to 30 percent of a dancer's diet?

- A. Vitamins
- B. Fat
- C. Carbohydrates
- D. Protein

Answer \_\_\_\_\_

15. Which of the following is most likely to be a symptom of muscular soreness due to vigorous activity and not actual pain from an injury?

- A. A sharp, intense feeling in the muscles or joints
- B. A feeling of discomfort that lasts more than one or two weeks
- C. A feeling of discomfort that gets worse with continued activity
- D. A dull or achy feeling, especially when touching the muscles

Answer \_\_\_\_\_

## Domain II—Dance Creation and Production

**Competency 008—The teacher understands choreographic principles and processes.**

16. During the process of generating ideas for movement phrases to be incorporated into a choreographic work, which of the following methods will best allow for innovative movement development?

- A. Improvising based on an idea related to the overall choreographic theme
- B. Identifying the beginning, middle, and end of a movement phrase

- C. Focusing on maintaining proper alignment of the spine
- D. Rearranging and reordering movement from a well-known movement phrase

**Answer** \_\_\_\_\_

17. Which of the following characterizes movements in a phrase that are performed backward, from the end to the beginning?

- A. Repetitive
- B. Mirroring
- C. Transitional
- D. Retrograde

**Answer** \_\_\_\_\_

18. After a lesson in the use of gesture to convey meaning in dance, a student composes a movement sequence with a dancer in a sleeping position that gradually grows into a stretch and yawn. Which category of gesture did the student use to begin this sequence?

- A. Ritual
- B. Emotional
- C. Functional
- D. Social

**Answer** \_\_\_\_\_

**Competency 009—The teacher understands choreographic devices and structures.**

19. Choreographers sometimes use the device of highlighting to make a certain movement stand out from the other movements in a dance. Which of the following is a comparable device in music?

- A. Canon
- B. Tempo
- C. Rondo
- D. Accent

**Answer** \_\_\_\_\_

20. Intermediate-level dance students are beginning to explore the relationship of choreographic structure to music. Which of the following applications best demonstrates a relationship in which the choreographic structure specifically matches the musical structure?

- A. Narrative choreographic structure applied to a selection of music from the 1950s
- B. ABA choreographic structure applied to a selection of classical music
- C. Collage choreographic structure applied to a selection of instrumental music
- D. Rondo choreographic structure applied to a selection of music with a repeating chorus

**Answer** \_\_\_\_\_

**Competency 010—The teacher understands the basic principles of dance production.**

21. A high school has 50 students enrolled in all levels of dance, all of whom will be performing in a formal dance concert at the end of the school year. Which of the following production activities will best ensure student preparedness so that all students perform successfully?

- A. Scheduling the concert on the school's master calendar and confirming the placement of portable dance flooring in the performance space
- B. Planning the production schedule to include spacing rehearsals, technical rehearsals, dress rehearsal, and performances
- C. Planning the production schedule to include auditions for the concert, including comments and feedback following the auditions
- D. Scheduling the marketing plan and confirming that the publicity for the concert is complete, including posters, flyers, and tickets for admission

**Answer** \_\_\_\_\_

22. Why is it important for students to keep a safe distance from lighting stands that are positioned in the wings during a dance production?

- A. The stands can become very hot.
- B. The stands will frequently fall over if bumped.
- C. The stands can be seen by the audience.
- D. The stands will frequently become disconnected if bumped.

**Answer** \_\_\_\_\_

## **Domain III—Dance Culture, History and Analysis**

**Competency 011—The teacher understands the relationship between dance and culture.**

23. Which of the following dance forms is also considered to be a martial art?

- A. Acro dance
- B. Contra dance
- C. Capoeira
- D. Bachata

**Answer** \_\_\_\_\_

24. Which of the following included a group of dancers who performed pedestrian and experimental movements, rather than conventional dance movements, in a church in the early 1960s?

- A. Pilobolus
- B. Judson Dance Theater



- C. The Four Pioneers
- D. White Oak Dance Project

**Answer** \_\_\_\_\_

**Competency 012—The teacher demonstrates knowledge of the history of dance.**

25. Which TWO of the following choreographers made the largest contribution to Broadway theatre?

- A. Doris Humphrey
- B. Bob Fosse
- C. Alwin Nikolais
- D. Jerome Robbins
- E. Paul Taylor

**Answer** \_\_\_\_\_

26. Which of the following modern dance icons did Alvin Ailey study with for five years and credit for being the greatest influence on his life?

- A. Hanya Holm
- B. Martha Graham
- C. Lester Horton
- D. Charles Weidman

**Answer** \_\_\_\_\_

27. Which of the following twentieth-century choreographers created a new style of ballet by emphasizing speed and precision in his choreography?

- A. George Balanchine
- B. José Limón
- C. Mikhail Baryshnikov
- D. Merce Cunningham

**Answer** \_\_\_\_\_

28. Which of the following describes a group of people who gather seemingly unexpectedly in a public place, perform a choreographed dance, and then suddenly disperse?

- A. Performance artists
- B. Flash crowd
- C. Flash mob
- D. Smart mob

**Answer** \_\_\_\_\_

**Competency 013—The teacher understands basic principles of dance analysis and evaluation.**

29. When a teacher is discussing a period of dance history with students, which of the following types of information best conveys the historical impact of an individual dance artist?

- A. The relationship between the dance artist and society
- B. How long the dance artist lived
- C. The evolution of music during the dance artist's era
- D. How many other dance artists were working during the era

**Answer \_\_\_\_\_**

30. Which of the following is most necessary for a critic to have in order to write a critique of a work of choreography?

- A. Skill in ballet
- B. Experience with costuming
- C. Knowledge of dance terminology
- D. Ability to produce a dance concert

**Answer \_\_\_\_\_**

## **Domain IV—Dance Education**

**Competency 014—The teacher understands the relationships between dance and other art forms and between dance and other disciplines.**

31. During a sixth-grade dance lesson, a teacher has each student choose five movement words that describe earth, wind, fire, or water and then create a movement sequence using those words. Which of the following best describes the main purpose of the lesson?

- A. To experiment with dance elements
- B. To practice collaboration
- C. To learn about choreography
- D. To express science through dance

**Answer \_\_\_\_\_**

32. Which of the following dance-related activities will best prepare students for the widest range of career opportunities in the twenty-first century?

- A. Collaborating with classmates
- B. Building kinesthetic awareness
- C. Developing good physical shape
- D. Performing for an audience

**Answer \_\_\_\_\_**

**Competency 015—The teacher understands the development and use of curricula and instructional strategies for dance education.**

33. When showing ballet movements for the first time in a class, a dance teacher breaks down the movements into smaller segments. Which of the following best describes the teacher's reason for using this instructional approach?

- A. To promote learning for all students
- B. To teach ballet vocabulary
- C. To model the elegant style of ballet
- D. To teach emotional expression

**Answer \_\_\_\_\_**

34. Students in a dance class have created choreographic studies in groups and are presenting the studies to the class. After each group performs, the teacher immediately asks the other students to describe what they just saw. Which of the following skills is the teacher assessing?

- A. Etiquette
- B. Discussion
- C. Observation
- D. Evaluation

**Answer \_\_\_\_\_**

35. While visiting a theatre, a teacher has students stand in the wings at the edge of the curtains and asks them if they can see the seats in the theatre. The teacher reminds the students that "If you can see the audience, they can see you." Which of the following best describes what the teacher is conveying to the students?

- A. Performance presence
- B. Backstage etiquette
- C. Theatre etiquette
- D. Production notes

**Answer \_\_\_\_\_**

**Competency 016—The teacher understands instructional strategies that develop the technical and creative skills students need to create and perform dance works.**

36. A teacher assigns a project in which students will research a cultural (or world) dance to present in class. Which of the following cultural dances is the best example of a ceremonial dance?

- A. American square dance
- B. Native American eagle dance
- C. Cuban cha-cha-cha
- D. Argentine tango

**Answer \_\_\_\_\_**

**Competency 017—The teacher understands the basic principles of and approaches to assessment in dance education.**

37. Which of the following best describes the form of dance assessment that examines student goals, videos or photographs of classwork, notes on choreography, and graded quizzes and exams?

- A. Rubric
- B. Résumé
- C. Portfolio
- D. Verbal response

**Answer** \_\_\_\_\_

38. A teacher wants to assess a student's mastery of precise body alignment while performing chaîné turns. Which of the following would best help the teacher to do so?

- A. A self-evaluation by the student
- B. A peer appraisal of the student
- C. A written report by the student
- D. A video recording of the student

**Answer** \_\_\_\_\_

39. Which of the following is the best method for encouraging the intrinsic motivation of dance students?

- A. Asking students to work harder during each successive class
- B. Asking students to keep a journal describing their personal dance goals throughout the term
- C. Allowing students to sit out from the class when they feel tired
- D. Allowing students to write an extra-credit essay about their favorite dancer

**Answer** \_\_\_\_\_

40. At the end of a semester, each student in a dance class is given a performance exam that contains a movement problem that the student must solve by using variations in energy. Which of the following provides the most consistent evaluation of the students' solutions to the movement problem?

- A. Reviewing videos of the solutions
- B. Using a rubric that identifies the criteria for solving the problem
- C. Reviewing the expectations for the solutions with the class
- D. Using choreographic notation that identifies the variations in energy in each solution

**Answer** \_\_\_\_\_

# Preparation Manual

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## Section 4: Sample Selected-Response Answers and Rationales

### Dance 6–12 (279)

This section presents some sample exam questions for you to review as part of your preparation for the exam. To demonstrate how each competency may be assessed, sample questions are accompanied by the competency that they measure. While studying, you may wish to read the competency before and after you consider each sample question. Please note that the competency statements do not appear on the actual exam.

For each sample exam question, there is a correct answer and a rationale for each answer option. The sample questions are included to illustrate the formats and types of questions you will see on the exam; however, your performance on the sample questions should not be viewed as a predictor of your performance on the actual exam.

### Domain I—Dance Elements and Skills

**Competency 001—The teacher demonstrates knowledge of movement concepts and movement analysis.**

1. A teacher asks students to perform a series of improvisations in which they take a particular movement and transform it by varying the speed or tempo, changing the size of the movement, and allowing it to become an unrelated movement. This exercise is most appropriate for introducing students to the concept of

- A. abstraction of movement.
- B. refinement of technical skills.
- C. intensification of effort.
- D. development of syncopation.

#### Answer

**Option A is correct** because each of the instructions given during the exercise encourages students to modify the original movement until it becomes something different, something more abstract and unrelated to the original.

**Option B is incorrect** because the instructions given would not provide any opportunities for students to focus on technical skills. **Option C is incorrect** because although some of the changes that the students make may intensify the effort extended, this intensification is not the focus of the exercise, and certain movements may reduce the level of effort. **Option D is incorrect** because syncopation refers to rhythms that place stress on unexpected or normally unaccented beats. None of the instructions described would necessarily focus on the development of syncopation.

2. While introducing various concepts of space to a Dance I class, the teacher demonstrates rising to a high position and then sinking to a lower position. Which of the following spatial elements is the teacher demonstrating?

- A. Direction
- B. Pathway
- C. Level
- D. Dimension

## Answer

**Option C is correct** because level refers to whether a movement is low, middle, or high in a space. **Option A is incorrect** because direction refers to whether a movement is forward, backward, sideways, or diagonal in a space. **Option B is incorrect** because a pathway is the route created by a movement. **Option D is incorrect** because dimension refers to how small or large a movement is.

**Competency 002—The teacher understands the fundamental skills and concepts of ballet.**

3. Which of the following is true about a basic *sissonne* in ballet?

- A. It is a jump in which the dancer takes off from both feet and splits the legs in the air before landing.
- B. It is a circular movement of the leg that can be done either on the ground or in the air.
- C. It is a position in which the dancer is supported on one leg with the nonsupporting leg extended behind.
- D. It is a jump in which the dancer throws one leg into the air, pushes from the floor with the other leg, and lands on the first leg.

## Answer

**Option A is correct** because a *sissonne* is a basic jump in which a dancer takes off from both feet and splits the legs in the air. **Option B is incorrect** because it describes a *rond de jambe*. **Option C is incorrect** because it describes an *arabesque*. **Option D is incorrect** because it describes a *jeté*.

4. In a beginning ballet class, an instructor teaches three ballet movements at the barre—*tendu*, *dégagé*, and *grand battement*—as a progression. In all three movements, which of the following must be true for the nonsupporting (working) leg?

- A. The foot brushes against the floor.
- B. The hip is raised.
- C. The leg is bent.
- D. The foot remains on the floor.

## Answer

**Option A is correct** because in all three movements the foot brushes against the floor. **Option B is incorrect** because the hip should not be raised in any of the three movements. **Option C is incorrect** because the leg should be straight in a *tendu*. **Option D is incorrect** because in a *dégagé* and a *grand battement* the foot leaves the floor.

**Competency 003—The teacher understands the fundamental skills and concepts of modern dance.**

5. Which of the following best describes a contraction as it is practiced in the Martha Graham technique in modern dance?

- A. Extending the upper body and head up and back
- B. Rotating the torso 45 degrees around the spine
- C. Pulling the torso back to create a curve of the spine
- D. Rounding the upper back

### Answer

**Option C is correct** because a contraction is a strong pulling back and curving of the torso. **Option A is incorrect** because extending the upper body and head up and back is called an upper body arch. **Option B is incorrect** because rotating the torso 45 degrees around the spine is called a spiral. **Option D is incorrect** because rounding just the upper back and not the entire spine is called an upper body curve or a thoracic curve.

6. In which of the following dance classes would a student be most likely to perform a combination that consists of a body swing, followed by stepping into an undercurve, and then a step into a leg swing to the front?

- A. Jazz
- B. Modern
- C. Tap
- D. Ballet

### Answer

**Option B is correct** because modern dance technique includes body swings, undercurves, and leg swings. **Option A is incorrect** because jazz dance technique does not include undercurves. **Option C is incorrect** because tap dance technique does not include undercurves. **Option D is incorrect** because ballet technique does not include undercurves.

**Competency 004—The teacher understands the fundamental skills and concepts of jazz and tap dance.**

7. In which of the following types of dance would a student most likely practice the Jack Cole arm position?

- A. Modern
- B. Jazz
- C. Ballet
- D. Tap

### Answer

**Option B is correct** because Jack Cole, known as the originator of theatrical jazz dance, created a stylized arm position that still bears his name. **Option A is incorrect** because Jack Cole did not create an arm position for modern dance. **Option C is incorrect** because Jack Cole did not create an arm position for ballet. **Option D is incorrect** because Jack Cole did not create an arm position for tap.

8. A student has chosen the jazz dance genre for a choreography project. The student begins the choreography with *step*, *ball-change*, *shoulder roll*, *layout back*. Which of the following movements follows most naturally as the next step in the combination?

- A. Knee hinge
- B. Step, fan kick
- C. Chaîné turn
- D. Pike jump

## Answer

**Option B is correct** because *step, fan kick*, a basic jazz step that moves the dancer up and forward with a crossing, circular kick of the leg, is accessible to the dancer from the layout back position. **Option A is incorrect** because a knee hinge requires both feet to be on the floor while the knees bend and the torso leans backwards, which is impossible when the dancer is in a layout back. **Option C is incorrect** because *chaîné* turns move the dancer sideways, which is impossible to do from a layout back. **Option D is incorrect** because pike jumps must start with both feet together while the dancer is standing, which is impossible to do from a layout back.

**Competency 005—The teacher understands the fundamental skills and concepts of world and social dance.**

9. In which of the following dances is a hat used specifically as a prop?

- A. Sattriya Nritya
- B. Flamenco
- C. Jarabe Tapatío
- D. Pantsula

## Answer

**Option C is correct** because the Jarabe Tapatío is a Mexican dance in which a hat is put on the ground and dancers dance around it. Thus, the hat is used specifically as a prop rather than as part of a costume. **Option A is incorrect** because Sattriya Nritya is an Indian dance that does not use a hat as a prop. **Option B is incorrect** because flamenco is a Spanish dance that does not use a hat as a prop. **Option D is incorrect** because Pantsula is a South African dance that does not use a hat as a prop.

10. As an introduction to jazz and hip-hop dance, an instructor teaches an African dance technique class. Which of the following is a characteristic of African dance that has influenced both jazz and hip-hop dance?

- A. Loose arms
- B. An elongated spine
- C. A flexible torso
- D. Relaxed breathing

## Answer

**Option C is correct** because a flexible torso, one that can twist or isolate and move to different rhythms, is a characteristic of African, jazz, and hip-hop dance. **Option A is incorrect** because the arms are specific in their placement in jazz and hip-hop dance, not loose. **Option B is incorrect** because in African dance the spine is articulated rather than elongated. **Option D is incorrect** because the quality of the breath is not relaxed in African dance; it is purposeful and often uses the voice as sound accompaniment.

11. What is the square dance term for the move executed when two partners pass each other right shoulder to right shoulder, travel around each other back-to-back, and then return to their original positions?

- A. Circle right
- B. Promenade
- C. Allemande right
- D. Do-si-do



## Answer

**Option D is correct** because "do-si-do" is the square dance term for two partners passing each other's right shoulders, moving around each other, and then going back to where they started. **Option A is incorrect** because "circle right" is a square dance term for dancers joining hands and moving around in a circle to the right. **Option B is incorrect** because "promenade" is a term for couples walking around in a circle. **Option C is incorrect** because "allemande right" is a term for a couple taking each other's right forearms and turning around each other.

**Competency 006—The teacher understands the elements and principles of kinesiology and somatics as they relate to dance.**

12. Which of the following muscles provide strength for the waist and lower back, along with spinal stability for the trunk?

- A. Pectorals
- B. Trapezius
- C. Abdominals
- D. Deltoids

## Answer

**Option C is correct** because the abdominal muscles are most important for alignment, and they connect the upper and lower parts of the body for control. **Option A is incorrect** because the pectoral muscles are located in the chest. **Option B is incorrect** because the trapezius muscles are located in the upper back. **Option D is incorrect** because the deltoid muscles are located in the upper arm and shoulder.

13. A dance instructor is teaching beginning students to develop a sense of what their bodies look like in motion. Which of the following strategies gives the students the most accurate kinesthetic image of themselves?

- A. Having the students observe themselves in the studio mirror while dancing
- B. Using peer feedback to help the students create a mental image of themselves dancing
- C. Asking the students to reflect on how a dance phrase feels
- D. Having the students view a video recording of themselves dancing

## Answer

**Option D is correct** because this method will provide an accurate image of the students' dancing so they can objectively observe their own bodies in motion. **Option A is incorrect** because looking in the mirror while dancing causes the focus to be on the mirror at all times, preventing students from dancing naturally and creating a potentially distorted image of how they look while dancing. **Option B is incorrect** because this method relies on the feedback of others, which may not be accurate. **Option C is incorrect** because reflecting on how a dance phrase feels will develop the mind-body connection, but it will not provide an accurate visual image of how the movement looks.

**Competency 007—The teacher understands practices that promote health, safety and injury prevention in dance.**

14. Which of the following nutrients should make up 20 to 30 percent of a dancer's diet?

- A. Vitamins
- B. Fat

- C. Carbohydrates
- D. Protein

**Answer**

**Option B is correct** because fat should make up 20%–30% of a dancer's diet. **Option A is incorrect** because vitamins are micronutrients that are consumed in small quantities that not measured with respect to a percentage of dietary consumption. **Option C is incorrect** because carbohydrates should make up 55%–60% of a dancer's diet. **Option D is incorrect** because protein should make up 12%–15% of a dancer's diet.

15. Which of the following is most likely to be a symptom of muscular soreness due to vigorous activity and not actual pain from an injury?

- A. A sharp, intense feeling in the muscles or joints
- B. A feeling of discomfort that lasts more than one or two weeks
- C. A feeling of discomfort that gets worse with continued activity
- D. A dull or achy feeling, especially when touching the muscles

**Answer**

**Option D is correct** because exercise-induced muscular soreness does present as a dull or achy feeling in the muscles, and it can be particularly noticeable when the muscles are touched. **Option A is incorrect** because a sharp, intense feeling in the muscles or joints is likely to be indication of an injury. **Option B is incorrect** because injury pain can last for several weeks, whereas muscular soreness typically lasts between 24 and 72 hours. **Option C is incorrect** because injury pain generally gets worse with continued activity, whereas soreness may ease as the muscles get warmer and looser.

## Domain II—Dance Creation and Production

**Competency 008—The teacher understands choreographic principles and processes.**

16. During the process of generating ideas for movement phrases to be incorporated into a choreographic work, which of the following methods will best allow for innovative movement development?

- A. Improvising based on an idea related to the overall choreographic theme
- B. Identifying the beginning, middle, and end of a movement phrase
- C. Focusing on maintaining proper alignment of the spine
- D. Rearranging and reordering movement from a well-known movement phrase

**Answer**

**Option A is correct** because improvisation allows for the creation of new dance movement through exploration and experimentation as a source of choreographic ideas. **Option B is incorrect** because while beginning, middle, and end are necessary elements of a movement phrase, their identification does not encourage movement generation. **Option C is incorrect** because while focusing on proper alignment may be appropriate under many circumstances, it does not serve to promote movement generation. **Option D is incorrect** because it does not involve generating new movement phrases.

17. Which of the following characterizes movements in a phrase that are performed backward, from the end to the beginning?

- A. Repetitive
- B. Mirroring
- C. Transitional
- D. Retrograde

**Answer**

**Option D is correct** because retrograde movements are those that execute choreography from the end to the beginning, like a rewinding video. **Option A is incorrect** because repetitive movements are those that present a theme or a portion of a theme a number of times for emphasis or to gain interest, not necessarily those performed backward. **Option B is incorrect** because mirroring movements are those in which a dancer moves and another dancer follows the movement as if in a mirror, or an exercise method for the development of concentration, communication and creativity. **Option C is incorrect** because transitional movements serve as a connective bridge between sections or parts of a dance and are not necessarily movements performed backward.

18. After a lesson in the use of gesture to convey meaning in dance, a student composes a movement sequence with a dancer in a sleeping position that gradually grows into a stretch and yawn. Which category of gesture did the student use to begin this sequence?

- A. Ritual
- B. Emotional
- C. Functional
- D. Social

**Answer**

**Option C is correct** because functional gesture portrays everyday movements such as brushing hair, rocking a baby, sewing, walking or scrubbing a floor. **Option A is incorrect** because ritual gesture includes movements such as those used in religious or club ceremonies and movements used in magic shows or certain plays. **Option B is incorrect** because emotional gesture conveys feelings such as grief, irritation, fear, despair, suspicion or hope. **Option D is incorrect** because social gesture includes gestures such as a handshake, bow, embrace or wave.

**Competency 009—The teacher understands choreographic devices and structures.**

19. Choreographers sometimes use the device of highlighting to make a certain movement stand out from the other movements in a dance. Which of the following is a comparable device in music?

- A. Canon
- B. Tempo
- C. Rondo
- D. Accent

**Answer**

**Option D is correct** because an accent is an emphasis or stress on a beat, making the beat stand out in the music. **Option A is incorrect** because a canon is a piece of music in which two or more instruments (or voices) play the same music starting at different times, with no emphasis placed on a certain part of the music. **Option B is incorrect**

because tempo is the speed at which a particular passage of music is played, but it does not place any emphasis on a certain part of the music. **Option C is incorrect** because a rondo is a musical form with a part that comes back after other sections of the same musical piece, but without any emphasis on a certain part of the music.

20. Intermediate-level dance students are beginning to explore the relationship of choreographic structure to music. Which of the following applications best demonstrates a relationship in which the choreographic structure specifically matches the musical structure?

- A. Narrative choreographic structure applied to a selection of music from the 1950s
- B. ABA choreographic structure applied to a selection of classical music
- C. Collage choreographic structure applied to a selection of instrumental music
- D. Rondo choreographic structure applied to a selection of music with a repeating chorus

#### Answer

**Option D is correct** because the rondo choreographic structure is an ABACADA format, where the A represents the repeating chorus of the music. **Option A is incorrect** because the narrative structure can relate to any music genre and thus is not specifically related to music from the 1950s. **Option B is incorrect** because classical music follows many formats, not just two contrasting themes with a return to the A theme. **Option C is incorrect** because the collage choreographic structure is a mix of movement phrases that are not necessarily related to instrumental music.

#### Competency 010—The teacher understands the basic principles of dance production.

21. A high school has 50 students enrolled in all levels of dance, all of whom will be performing in a formal dance concert at the end of the school year. Which of the following production activities will best ensure student preparedness so that all students perform successfully?

- A. Scheduling the concert on the school's master calendar and confirming the placement of portable dance flooring in the performance space
- B. Planning the production schedule to include spacing rehearsals, technical rehearsals, dress rehearsal, and performances
- C. Planning the production schedule to include auditions for the concert, including comments and feedback following the auditions
- D. Scheduling the marketing plan and confirming that the publicity for the concert is complete, including posters, flyers, and tickets for admission

#### Answer

**Option B is correct** because these are the comprehensive production elements necessary to ensure that students are fully prepared for a formal dance performance. **Option A is incorrect** because while these are necessary steps, they do not specifically prepare the students for the concert; they simply allow the concert to take place because of proper procedural planning. **Option C is incorrect** because the works to be performed for a formal performance may not necessarily require auditions, which in themselves do not prepare dancers to perform. **Option D is incorrect** because these elements are necessary to ensure an audience but not to ensure the preparedness of the student performers.

22. Why is it important for students to keep a safe distance from lighting stands that are positioned in the wings during a dance production?

- A. The stands can become very hot.
- B. The stands will frequently fall over if bumped.
- C. The stands can be seen by the audience.
- D. The stands will frequently become disconnected if bumped.

**Answer**

**Option A is correct** because lighting stands are on for the whole production and get very hot. **Option B is incorrect** because lighting stand bases are well secured to the floor. **Option C is incorrect** because lighting stands are set at least two feet back from the edge of the curtains. **Option D is incorrect** because the wiring for lighting stands is well secured.

## Domain III—Dance Culture, History and Analysis

**Competency 011—The teacher understands the relationship between dance and culture.**

23. Which of the following dance forms is also considered to be a martial art?

- A. Acro dance
- B. Contra dance
- C. Capoeira
- D. Bachata

**Answer**

**Option C is correct** because capoeira is a Brazilian martial art, a codified system of combat practice that combines acrobatic elements and dance. **Option A is incorrect** because acro dance combines classical dance techniques with precision acrobatics, but it is not considered a martial art. **Option B is incorrect** because contra dance is a folk dance similar to a square dance that has no relation to the martial arts. **Option D is incorrect** because bachata is a social dance with origins in the Dominican Republic that has no relation to the martial arts.

24. Which of the following included a group of dancers who performed pedestrian and experimental movements, rather than conventional dance movements, in a church in the early 1960s?

- A. Pilobolus
- B. Judson Dance Theater
- C. The Four Pioneers
- D. White Oak Dance Project

**Answer**

**Option B is correct** because the Judson Dance Theater included dancers who performed in a church in the early 1960s and was the spawning ground for several different dancers who created experimental styles of choreography. **Option A is incorrect** because Pilobolus was a group of students at Dartmouth College who formed a dance company in the 1970s. **Option C is incorrect** because The Four Pioneers were the modern dance choreographers who codified modern dance technique and choreography in the 1920s and 1930s. **Option D is incorrect** because the White Oak Dance Project was founded in the 1990s by Mikhail Baryshnikov and Mark Morris to give choreographers a venue for developing new works or for presenting works from past decades.

**Competency 012—The teacher demonstrates knowledge of the history of dance.**

25. Which TWO of the following choreographers made the largest contribution to Broadway theatre?

- A. Doris Humphrey
- B. Bob Fosse
- C. Alwin Nikolais
- D. Jerome Robbins
- E. Paul Taylor

**Answer**

**Option B is correct** because Bob Fosse's jazzy, upbeat style has had a huge influence on twentieth- and twenty-first-century Broadway productions. Among his best-known works are *The Pajama Game* (1954), *Pippin* (1972) and *Chicago* (1975). **Option D is correct** because Jerome Robbins had a full career of groundbreaking choreography for Broadway, including *On the Town* (1944), *The King and I* (1951), *West Side Story* (1957) and *Fiddler on the Roof* (1964). **Options A, C and E are incorrect** because these choreographers were not noted for their work on Broadway.

26. Which of the following modern dance icons did Alvin Ailey study with for five years and credit for being the greatest influence on his life?

- A. Hanya Holm
- B. Martha Graham
- C. Lester Horton
- D. Charles Weidman

**Answer**

**Option C is correct** because Horton was an important mentor to Ailey in the early 1950s, providing Ailey with the technique on which he based his career as a dancer and choreographer. **Options A, B and D are incorrect** because although Ailey took classes from Hanya Holm, Martha Graham and Charles Weidman while Ailey was in New York City looking for work, none of them was a mentor to Ailey.

27. Which of the following twentieth-century choreographers created a new style of ballet by emphasizing speed and precision in his choreography?

- A. George Balanchine
- B. José Limón
- C. Mikhail Baryshnikov
- D. Merce Cunningham

**Answer**

**Option A is correct** because George Balanchine, as artistic director of the New York City Ballet, created a new style of ballet that was fast, precise and athletic. **Options B and D are incorrect** because Limón and Cunningham were pioneering choreographers of modern dance, not ballet. **Option C is incorrect** because although Baryshnikov was one of the most celebrated ballet dancers of the twentieth-century, he did not create a new style of ballet.

28. Which of the following describes a group of people who gather seemingly unexpectedly in a public place, perform a choreographed dance, and then suddenly disperse?

- A. Performance artists
- B. Flash crowd
- C. Flash mob
- D. Smart mob

**Answer**

**Option C is correct** because flash mobs are created in public spaces, often using new media to coordinate the effort of the performers. The element of surprise is their most important feature, and their popularity has grown to include all forms of dance. **Option A is incorrect** because even though flash mobs began as a form of performance art, they have morphed into general entertainment. **Option B is incorrect** because the term "flash crowd" most often refers to a rush of traffic to a Web site. **Option D is incorrect** because the term "smart mob" is used to refer to a group that is organized using technology for purposes such as political protests and advertisements.

**Competency 013—The teacher understands basic principles of dance analysis and evaluation.**

29. When a teacher is discussing a period of dance history with students, which of the following types of information best conveys the historical impact of an individual dance artist?

- A. The relationship between the dance artist and society
- B. How long the dance artist lived
- C. The evolution of music during the dance artist's era
- D. How many other dance artists were working during the era

**Answer**

**Option A is correct** because a dance artist's historical impact is always determined by his or her relationship with the wider culture. **Option B is incorrect** because the length of the dance artist's life does not determine his or her historical impact; a short-lived artist can have as much impact as one who lives longer. **Option C is incorrect** because the development of music during the era in which the artist lived may have an impact on his or her work, but it does not determine his or her impact on the history of dance. **Option D is incorrect** because the number of artists working at the time may have contributed to the development of the individual artist, but his or her own contribution to dance history is independent of others working at the time.

30. Which of the following is most necessary for a critic to have in order to write a critique of a work of choreography?

- A. Skill in ballet
- B. Experience with costuming
- C. Knowledge of dance terminology
- D. Ability to produce a dance concert

**Answer**

**Option C is correct** because an effective critique uses appropriate and well-chosen dance terminology to describe, analyze, and evaluate choreography. **Options A, B and D are incorrect** because although each may contribute to a writer's approach, none of them is necessary for writing effective criticism.

## Domain IV—Dance Education

**Competency 014—The teacher understands the relationships between dance and other art forms and between dance and other disciplines.**

31. During a sixth-grade dance lesson, a teacher has each student choose five movement words that describe earth, wind, fire, or water and then create a movement sequence using those words. Which of the following best describes the main purpose of the lesson?

- A. To experiment with dance elements
- B. To practice collaboration
- C. To learn about choreography
- D. To express science through dance

### Answer

**Option D is correct** because the lesson requires the students to think of the scientific properties of earth, wind, fire, or water; find words to describe them; and then show the properties through dance movement. **Option A is incorrect** because the focus in the lesson is on movement words and not dance elements. **Option B is incorrect** because the teacher does not have the students work in groups. **Option C is incorrect** because the focus in the teacher's lesson is on expressing scientific properties through dance movement and the teacher is not teaching the students about choreography.

32. Which of the following dance-related activities will best prepare students for the widest range of career opportunities in the twenty-first century?

- A. Collaborating with classmates
- B. Building kinesthetic awareness
- C. Developing good physical shape
- D. Performing for an audience

### Answer

**Option A is correct** because collaboration is considered one of the most important skills for the twenty-first century. **Option B is incorrect** because kinesthetic awareness is an excellent skill for jobs in the performing arts, sports and fitness, but not for other fields. **Option C is incorrect** because remaining in good physical shape is only necessary in professions that require it. **Option D is incorrect** because the ability to perform, while valuable, is not necessarily an important skill for various careers.

**Competency 015—The teacher understands the development and use of curricula and instructional strategies for dance education.**

33. When showing ballet movements for the first time in a class, a dance teacher breaks down the movements into smaller segments. Which of the following best describes the teacher's reason for using this instructional approach?

- A. To promote learning for all students
- B. To teach ballet vocabulary
- C. To model the elegant style of ballet
- D. To teach emotional expression



## Answer

**Option A is correct** because breaking ballet movements down into smaller moves, using visual cues, fosters the learning of students with all levels of mental and physical ability. **Option B is incorrect** because the teacher is teaching ballet movements, not explaining the words used to describe them. **Option C is incorrect** because, although the teacher may model the elegant style of ballet when showing the movements, doing so is not the primary reason for breaking the movements into smaller segments. **Option D is incorrect** because, although the teacher may demonstrate the movements with emotional expression, the focus of the lesson is on learning the movements themselves, not on learning emotional expression.

34. Students in a dance class have created choreographic studies in groups and are presenting the studies to the class. After each group performs, the teacher immediately asks the other students to describe what they just saw. Which of the following skills is the teacher assessing?

- A. Etiquette
- B. Discussion
- C. Observation
- D. Evaluation

## Answer

**Option C is correct** because observation skills enable students to watch a dance attentively, allowing them to effectively describe it. **Option A is incorrect** because, although audience etiquette is important when watching a dance performance, a description of a dance is independent of the watcher's etiquette. **Option B is incorrect** because the teacher is asking the students for something more specific, a description, rather than a general discussion. **Option D is incorrect** because the teacher was not asking for the students' opinion of each choreographic study, just what they saw in each.

35. While visiting a theatre, a teacher has students stand in the wings at the edge of the curtains and asks them if they can see the seats in the theatre. The teacher reminds the students that "If you can see the audience, they can see you." Which of the following best describes what the teacher is conveying to the students?

- A. Performance presence
- B. Backstage etiquette
- C. Theatre etiquette
- D. Production notes

## Answer

**Option B is correct** because it is considered unprofessional for the audience to see dancers standing backstage in the wings before they enter the stage. **Option A is incorrect** because performance presence is an attitude the dancer uses onstage to radiate with personality, not part of backstage etiquette. **Option C is incorrect** because theater etiquette is used when watching a production from the audience. **Option D is incorrect** because production notes are not taught. They are given when a performer or member of the crew has made an error during a rehearsal.

**Competency 016—The teacher understands instructional strategies that develop the technical and creative skills students need to create and perform dance works.**

36. A teacher assigns a project in which students will research a cultural (or world) dance to present in class. Which of the following cultural dances is the best example of a ceremonial dance?

- A. American square dance
- B. Native American eagle dance
- C. Cuban cha-cha-cha
- D. Argentine tango

**Answer**

**Option B is correct** because Native American eagle dances, in which the supernatural power of the eagle is channeled through the dancer, were most often created as ceremonial dances whose primary function was, and for some communities remains, ritualistic. **Options A, C and D are incorrect** because they are all social dances that are not part of a specific ceremony or rite.

**Competency 017—The teacher understands the basic principles of and approaches to assessment in dance education.**

37. Which of the following best describes the form of dance assessment that examines student goals, videos or photographs of classwork, notes on choreography, and graded quizzes and exams?

- A. Rubric
- B. Résumé
- C. Portfolio
- D. Verbal response

**Answer**

**Option C is correct** because a portfolio contains the personal reflections, physical performance, and academic achievement of the individual student. **Option A is incorrect** because a rubric is a measurement matrix of levels of achievement for each class objective but is not used for personal goals and notes. **Option B is incorrect** because a résumé contains personal contact information and a list of artistic experience and performance skills. **Option D is incorrect** because verbal response is usually used for immediate assessment of a daily performance and not for personal goals, choreography notes, or quizzes and exams.

38. A teacher wants to assess a student's mastery of precise body alignment while performing chaîné turns. Which of the following would best help the teacher to do so?

- A. A self-evaluation by the student
- B. A peer appraisal of the student
- C. A written report by the student
- D. A video recording of the student

**Answer**

**Option D is correct** because a video would provide objective evidence of the student's body alignment while performing chaîné turns. **Options A, B and C are incorrect** because each provides less objective evidence of the student's alignment than does a video recording.

39. Which of the following is the best method for encouraging the intrinsic motivation of dance students?

- A. Asking students to work harder during each successive class
- B. Asking students to keep a journal describing their personal dance goals throughout the term
- C. Allowing students to sit out from the class when they feel tired
- D. Allowing students to write an extra-credit essay about their favorite dancer

**Answer**

**Option B is correct** because it encourages self-assessment and individual student determination. **Option A is incorrect** because its application is not specifically related to students' individual issues. **Option C is incorrect** because it does not help to identify individual issues impeding progress. **Option D is incorrect** because it does not encourage individual goal setting and attainment.

40. At the end of a semester, each student in a dance class is given a performance exam that contains a movement problem that the student must solve by using variations in energy. Which of the following provides the most consistent evaluation of the students' solutions to the movement problem?

- A. Reviewing videos of the solutions
- B. Using a rubric that identifies the criteria for solving the problem
- C. Reviewing the expectations for the solutions with the class
- D. Using choreographic notation that identifies the variations in energy in each solution

**Answer**

**Option B is correct** because a rubric will guide the instructor toward making consistent evaluations. **Option A is incorrect** because simply viewing the videos does not include evaluation regarding the criteria used for solving the problem. **Option C is incorrect** because reviewing expectations with the class does not involve evaluation of the solutions. **Option D is incorrect** because using choreographic notation illustrates where the variations in energy occurred but does not evaluate the solutions.