

Texas Examinations of Educator Standards™ (TE_xES™) Program

Preparation Manual

Dance 6–12 (279)



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About The Test

Test Name	Dance 6–12
Test Code	279
Time	5 hours
Number of Questions	100 multiple-choice questions
Format	Computer-administered test (CAT)

The TExES Dance 6–12 (279) test is designed to assess whether a test taker has the requisite knowledge and skills that an entry-level educator in this field in Texas public schools must possess. The 100 multiple-choice questions are based on the Dance 6–12 test framework and cover grades 6–12. The test may contain questions that do not count toward the score.

The number of scored questions will not vary; however, the number of questions that are not scored may vary in the actual test. Your final scaled score will be based only on scored questions.

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The Domains

Domain	Domain Title	Approx. Percentage of Test	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

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The Standards

Dance 6–12 Standard I

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

Dance 6–12 Standard II

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

Dance 6–12 Standard III

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

Dance 6–12 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.

Dance 6–12 Standard V

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

Dance 6–12 Standard VI

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

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Domains and Competencies

The content covered by this test 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).

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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.

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- 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.

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- 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.

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- 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.

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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).

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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. 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.

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- 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.

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- 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.

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Approaches to Answering Multiple-Choice Questions

The purpose of this section is to describe multiple-choice question formats that you will typically see on the Dance 6–12 test and to suggest possible ways to approach thinking about and answering them. These approaches are intended to supplement and complement familiar test-taking strategies with which you may already be comfortable and that work for you. Fundamentally, the most important component in assuring your success on the test is knowing the content described in the test framework. This content has been carefully selected to align with the knowledge required to begin a career as a Dance 6–12 teacher.

The multiple-choice questions on this test are designed to assess your knowledge of the content described in the test framework. In most cases, you are expected to demonstrate more than just your ability to recall factual information. You may be asked to think critically about the information, to analyze it, consider it carefully, and compare it with other knowledge you have or make a judgment about it.

Leave no questions unanswered. Questions for which you mark no answer are counted as incorrect. Your score will be determined by the number of questions you answer correctly.

The Dance 6–12 test is designed to include a total of 100 multiple-choice questions, out of which 80 are scored. The number of scored questions will not vary; however, the number of questions that are not scored may vary in the actual test. Your final scaled score will be based only on scored questions. The questions that are not scored are being pilot tested to collect information about how these questions will perform under actual testing conditions. These pilot questions are not identified on the test.

How to Approach Unfamiliar Question Formats

Some questions include introductory information such as a table, graph or reading passage (often called a stimulus) that provides the information the question asks for. New formats for presenting information are developed from time to time. Tests may include audio and video stimulus materials such as a movie clip or some kind of animation, instead of a map or reading passage. Other tests may allow you to zoom in on the details in a graphic or picture.

Tests may also include interactive types of questions. These questions take advantage of technology to assess knowledge and skills that go beyond what can be assessed using standard single-selection multiple-choice questions. If you see a format you are not familiar with, **read the directions carefully**. The directions always give clear instructions on how you are expected to respond.

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For most questions, you will respond by clicking an oval to choose a single answer choice from a list of options. Other questions may ask you to respond by:

- **Selecting all that apply.** In some questions, you will be asked to choose all the options that answer the question correctly.
- **Typing in an entry box.** When the answer is a number, you might be asked to enter a numeric answer or, if the test has an on-screen calculator, you might need to transfer the calculated result from the calculator into the entry box. Some questions may have more than one place to enter a response.
- **Clicking check boxes.** You may be asked to click check boxes instead of an oval when more than one choice within a set of answers can be selected.
- **Clicking parts of a graphic.** In some questions, you will choose your answer by clicking on location(s) on a graphic such as a map or chart, as opposed to choosing from a list.
- **Clicking on sentences.** In questions with reading passages, you may be asked to choose your answer by clicking on a sentence or sentences within the reading passage.
- **Dragging and dropping answer choices into “targets” on the screen.** You may be asked to choose an answer from a list and drag it into the appropriate location in a table, paragraph of text or graphic.
- **Selecting options from a drop-down menu.** This type of question will ask you to select the appropriate answer or answers by selecting options from a drop-down menu (e.g., to complete a sentence).

Remember that with every question, you will get clear instructions on how to respond.

Question Format

You will see multiple-choice questions in the single-question format on this test. On the following pages, descriptions of this commonly used question format, along with suggested approaches for responding to each question, are provided.

Single Questions

The single-question format presents a direct question or an incomplete statement. It can also include a reading passage, graphic, table or a combination of these. Four or more answer options appear below the question.

The following two questions are examples of the single-question format. The first question tests knowledge of Dance 6–12 Competency 006: *The teacher understands the elements and principles of kinesiology and somatics as they relate to dance.*

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Example 1

1. Appropriate alignment in *demi-plié* position requires a dancer to ensure that the knees remain
 - A. in front of the toes.
 - B. directly above the tarsus.
 - C. to the inside of the heels.
 - D. directly above the toes.

Suggested Approach

Read the question carefully and critically. Think about what it is asking and the situation it is describing. Eliminate any obviously wrong answers, select the correct answer choice and mark your answer.

This question addresses how a dancer properly aligns his or her legs in *demi-plié* position. Look at the answer choices and consider which of them accurately describes proper leg alignment in *demi-plié* position.

Option A suggests that, in *demi-plié* position, the knees should remain in front of the toes. While this position would allow sufficient bending of the knees, it would cause the knees to be turned in slightly, putting stress on the knee joints. Option A may be eliminated as the best response to this question.

Option B suggests that, in *demi-plié* position, the knees should remain directly above the tarsus. To bend the knees while keeping the knees over the tarsus, a dancer would need to tilt the pelvis forward, which would put stress on the knee joints and on the lower back. Option B may be eliminated as the best response to this question.

Option C suggests that, in *demi-plié* position, the knees should remain to the inside of the heels. This would cause both knees to be turned in while the feet are turned out and the pelvis is tilted forward. These misalignments would put stress on the knee joints and on the lower back. Option C may be eliminated as the best response to this question.

Option D suggests that, in *demi-plié* position, the knees should remain directly over the toes. In this position, the knees and feet are properly aligned, putting no stress on the lower back or knee joints. Option D is the best response to this question.

Of the alternatives offered, only the one that ensures that the knees remain over the toes would produce correct alignment in *demi-plié* position. Therefore, **the correct response is option D.**

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Example 2

The following question tests knowledge of Dance 6–12 Competency 005: *The teacher understands the fundamental skills and concepts of world and social dance.*

2. Which of the following is a characteristic of salsa dancing?
- A. It has dancers move around the floor in a counterclockwise direction.
 - B. It is danced in $\frac{3}{4}$ time.
 - C. It is danced to a quick, quick, slow rhythm.
 - D. It is intended to represent a bullfight.

Suggested Approach

Read the question carefully and critically. Think about what it is asking and the situation it is describing. Eliminate any obviously wrong answers, select the correct answer choice and mark your answer.

In this case, the question tests knowledge of the basic characteristics of salsa dancing.

Option A suggests that salsa has dancers move in a counterclockwise direction. Although waltzes and other traveling social dances may move in a counterclockwise direction, so as to avoid collisions, salsa dancing does not typically travel. Option A is not the best response to this question.

Option B suggests that salsa is danced in three-quarter time. Some dances, such as certain waltzes, are danced in $\frac{3}{4}$ time, but salsa is danced in $\frac{4}{4}$ time. Option B can be eliminated as the best response to this question.

Option C suggests that the rhythmic pattern of salsa is quick, quick, slow. Because it is common to use such a three-step pattern in salsa dancing, Option C may be the best response to this question.

Option D suggests that salsa dancing is intended to represent a bullfight. Although the paso doble is modeled after Spanish or Portuguese bullfights and represents the entrance of the bullfighter or the passes before the kill, salsa dancing does not represent anything in particular. Option D is not the best response to this question.

Of the alternatives offered, only the one that properly describes a characteristic of salsa dancing, and not another type of dance, can be correct. Therefore, **the correct response is option C.**

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Multiple-Choice Practice Questions

This section presents some sample test questions for you to review as part of your preparation for the test. To demonstrate how each competency may be assessed, each sample question is accompanied by the competency that it measures. 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 test.

For each sample test question, there is at least one correct answer and a rationale for each answer option. Please note that the sample questions are not necessarily presented in competency order.

The sample questions are included to illustrate the formats and types of questions you will see on the test; however, your performance on the sample questions should not be viewed as a predictor of your performance on the actual test.

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COMPETENCY 001

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 and Rationale

COMPETENCY 001

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 and Rationale

COMPETENCY 002

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 and Rationale

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COMPETENCY 002

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 and Rationale

COMPETENCY 003

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 and Rationale

COMPETENCY 003

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 and Rationale

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COMPETENCY 004

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 and Rationale

COMPETENCY 004

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 and Rationale

COMPETENCY 005

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 and Rationale

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COMPETENCY 005

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 and Rationale

COMPETENCY 005

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 and Rationale

COMPETENCY 006

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 and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 006

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 and Rationale

COMPETENCY 007

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 and Rationale

COMPETENCY 007

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 and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 008

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 and Rationale

COMPETENCY 008

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 and Rationale

COMPETENCY 008

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 and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 009

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 and Rationale

COMPETENCY 009

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 and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 010

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 and Rationale

COMPETENCY 010

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 and Rationale

COMPETENCY 011

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 and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 011

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 and Rationale

COMPETENCY 012

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 and Rationale

COMPETENCY 012

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 and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 012

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 and Rationale

COMPETENCY 012

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 and Rationale

COMPETENCY 013

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 and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 013

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 and Rationale

COMPETENCY 014

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 and Rationale

COMPETENCY 014

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 and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 015

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 and Rationale

COMPETENCY 015

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 and Rationale

COMPETENCY 015

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 and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 016

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 and Rationale

COMPETENCY 017

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 and Rationale

COMPETENCY 017

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 and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 017

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 and Rationale

COMPETENCY 017

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 and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Answer Key and Rationales

Question Number	Competency Number	Correct Answer	Rationales
1	001	A	<p>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.</p> <p>Back to Question</p>
2	001	C	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
3	002	A	<p>Option A is correct because a <i>sissonne</i> 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 <i>rond de jambe</i>. Option C is incorrect because it describes an <i>arabesque</i>. Option D is incorrect because it describes a <i>jeté</i>.</p> <p>Back to Question</p>
4	002	A	<p>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 <i>tendu</i>. Option D is incorrect because in a <i>dégagé</i> and a <i>grand battement</i> the foot leaves the floor.</p> <p>Back to Question</p>
5	003	C	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
6	003	B	<p>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.</p> <p>Back to Question</p>
7	004	B	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
8	004	B	<p>Option B is correct because <i>step, fan kick</i>, 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.</p> <p>Back to Question</p>
9	005	C	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
10	005	C	<p>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.</p> <p>Back to Question</p>
11	005	D	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
12	006	C	<p>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.</p> <p>Back to Question</p>
13	006	D	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
14	007	B	<p>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.</p> <p>Back to Question</p>
15	007	D	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
16	008	A	<p>Option A is correct because improvisation allows for the creation of new dance movement through exploration and experimentation as a source of choreographic ideas.</p> <p>Option B is incorrect because while beginning, middle, and end are necessary elements of a movement phrase, their identification does not encourage movement generation.</p> <p>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.</p> <p>Back to Question</p>
17	008	D	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
18	008	C	<p>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.</p> <p>Back to Question</p>
19	009	D	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
20	009	D	<p>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.</p> <p>Back to Question</p>
21	010	B	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
22	010	A	<p>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.</p> <p>Back to Question</p>
23	011	C	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
24	011	B	<p>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.</p> <p>Back to Question</p>
25	012	B, D	<p>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 <i>The Pajama Game</i> (1954), <i>Pippin</i> (1972) and <i>Chicago</i> (1975). Option D is correct because Jerome Robbins had a full career of groundbreaking choreography for Broadway, including <i>On the Town</i> (1944), <i>The King and I</i> (1951), <i>West Side Story</i> (1957) and <i>Fiddler on the Roof</i> (1964). Options A, C and E are incorrect because these choreographers were not noted for their work on Broadway.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
26	012	C	<p>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.</p> <p>Back to Question</p>
27	012	A	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
28	012	C	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
29	013	A	<p>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.</p> <p>Back to Question</p>
30	013	C	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
31	014	D	<p>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.</p> <p>Back to Question</p>
32	014	A	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
33	015	A	<p>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.</p> <p>Back to Question</p>
34	015	C	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
35	015	B	<p>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.</p> <p>Back to Question</p>
36	016	B	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
37	017	C	<p>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.</p> <p>Back to Question</p>
38	017	D	<p>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.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
39	017	B	<p>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.</p> <p>Back to Question</p>
40	017	B	<p>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.</p> <p>Back to Question</p>

Preparation Resources

The resources listed below may help you prepare for the TExES test in this field. These preparation resources have been identified by content experts in the field to provide up-to-date information that relates to the field in general. You may wish to use current issues or editions to obtain information on specific topics for study and review.

JOURNALS

Dance Education in Practice, National Dance Education Organization.
www.ndeo.org/udep

Journal of Dance Education, National Dance Education Organization.
www.ndeo.org/jode

Journal of Physical Education, Recreation, and Dance, Society of Health and Physical Educators. <http://www.shapeamerica.org/publications/journals/joperd/>

OTHER RESOURCES

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ONLINE RESOURCES

- Alvin Ailey: American Dance Theater — www.alvinailey.org
- American Ballet Theatre — www.abt.org
- Ballet Hispanico — www.balleshispanico.org
- DanceArt.com (dance art, articles and interviews) — www.danceart.com
- Danceteacherweb.com (sponsored links for dance schools) — www.danceteacherweb.com
- Houston Metropolitan Dance Company — www.metdance.org
- National Dance Education Organization — www.ndeo.org
- New York City Ballet — www.nycballet.com
- Tap Dance Homepage — www.tapdance.org
- Texas Association for Health, Physical Education, Recreation and Dance — www.tahperd.org
- Texas Dance Educators Association — www.tdea.org