



TEXAS EDUCATION AGENCY

TEXAS EDUCATOR CERTIFICATION

TEXES

TEExMaT

TASC/TASC-ASL

Texas Examinations of Educator Standards™ (TEExES™) Program

Preparation Manual

Dance 8–12 (179)



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About The Test

Test Name	Dance 8–12
Test Code	179
Time	5 hours
Number of Questions	100 multiple-choice questions
Format	Computer-administered test (CAT)

The TExES Dance 8–12 (179) test 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 multiple-choice questions are based on the Dance 8–12 test framework. Questions on this test range from grades 8–12. 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 8–12 I–II
II.	Dance Creation and Production	18%	Dance 8–12 III, V
III.	Dance Culture, History and Analysis	18%	Dance 8–12 IV–V
IV.	Dance Education	23%	Dance 8–12 I–VI

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The Standards

Dance 8–12 Standard I

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

Dance 8–12 Standard II

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

Dance 8–12 Standard III

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

Dance 8–12 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 8–12 Standard V

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

Dance 8–12 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.

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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.

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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, environment, 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.

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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 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, environment).
- E. Demonstrates familiarity with the use of technology (e.g., video, computer, sound and lighting equipment) in the creation, performance and production of dance.
- 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.

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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 analyze, interpret and evaluate dance, including dance from various eras and cultures.
- C. Demonstrates knowledge of criteria used to evaluate and critique choreography (e.g., originality, visual and emotional impact, use of music, variety and contrast).

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- 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 analyze dance compositions within their historical context.
 - 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.

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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 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.

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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 and for responding to their environment.
- H. Demonstrates knowledge of instructional strategies that foster students' creativity and critical-thinking skills by offering them opportunities 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.

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Competency 017: *The teacher understands the basic principles of and approaches for 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 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 8–12 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 8–12 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, compare it with other knowledge you have or make a judgment about it.

When you are ready to respond to a multiple-choice question, you must choose one of four answer options. Leave no questions unanswered. Questions for which you mark no answer or more than one answer are counted as incorrect. Your score will be determined by the number of questions for which you select the correct answer.

The Dance 8–12 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 map, 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:

- **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 Formats

You will see the single-question type of multiple-choice questions on the test. Below you will find a description of this commonly used question format, along with a suggested approach for responding to it.

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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 answer options appear below the question.

The following question is an example of the single-question format. It tests knowledge of Dance 8–12 Competency 006: *The teacher understands the elements and principles of kinesiology and somatics as they relate to dance.*

Example

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.

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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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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 a 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. When a dancer is lying flat on his or her back, the dancer is in which of the following positions?
 - A. Upright
 - B. Prone
 - C. Supine
 - D. Lateral

Answer and Rationale

COMPETENCY 001

2. Syncopation is best understood as
 - A. a change in the typical accent of a rhythmic pattern.
 - B. the use of simultaneous pitches, tones or chords.
 - C. a determination of the number of beats in each measure of music.
 - D. the frequency of the beats in each measure of music.

Answer and Rationale

COMPETENCY 002

3. In ballet, turnout commonly refers to
 - A. extension of the arms.
 - B. rotation of the legs.
 - C. flexing of the ankle.
 - D. bending of the spine.

Answer and Rationale

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COMPETENCY 002

4. The correct term for a *battement* executed to the front is a *battement*
- A. *en arrière.*
 - B. *à la seconde.*
 - C. *en avant.*
 - D. *en cloche.*

Answer and Rationale

COMPETENCY 003

5. Which of the following choreographic principles is primarily emphasized in Martha Graham's work?
- A. Impact and resistance
 - B. Fall and recovery
 - C. Jump and rotate
 - D. Contract and release

Answer and Rationale

COMPETENCY 004

6. In which of the following movements are both of a dancer's feet off the ground at the same time?
- A. Shuffle
 - B. Fan kick
 - C. *Grand jeté*
 - D. *Dégagé*

Answer and Rationale

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COMPETENCY 004

7. Which of the following is the primary method for a tap dancer to create percussive sounds?
- A. Striking the floor
 - B. Clapping the hands
 - C. Using the voice
 - D. Hitting a drum

Answer and Rationale

COMPETENCY 005

8. Which of the following social dances has East Coast and West Coast varieties?
- A. Waltz
 - B. Foxtrot
 - C. Hustle
 - D. Swing

Answer and Rationale

COMPETENCY 005

9. Which of the following dances originated in Brazil?
- A. Cha-cha
 - B. Salsa
 - C. Samba
 - D. Tango

Answer and Rationale

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COMPETENCY 005

10. 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 intended to represent a bullfight.
- D. It is danced to a quick, quick, slow rhythm.

Answer and Rationale

COMPETENCY 006

11. Which of the following terms describes the exercises created by Thomas Hanna in the 1970s to bridge the mind-body divide, relieve muscular tension and improve flexibility?

- A. Somatics
- B. Gyrokinesis®
- C. Feldenkrais method®
- D. Alexander technique

Answer and Rationale

COMPETENCY 007

12. In which of the following dance genres do dancers typically wear shoes with steel shanks?

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

Answer and Rationale

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COMPETENCY 007

13. Which of the following is a primary function of cool-down exercises as used in a modern or jazz dance class?
- A. Facilitating guided meditation
 - B. Providing overall strength training
 - C. Allowing for muscle relaxation
 - D. Giving time for improvisation

Answer and Rationale

COMPETENCY 008

14. A teacher is planning to choreograph a short dance piece based on the different nationalities of the students in the school. Which of the following is the best first step for the teacher to take?
- A. Locating sources of authentic music
 - B. Drafting a playbill
 - C. Designing a variety of costumes
 - D. Choosing appropriate lighting

Answer and Rationale

COMPETENCY 008

15. A high school dance teacher is choreographing a piece for an upcoming student assembly and is trying to determine which song to use. Which of the following factors is the most important for the teacher to take into consideration when selecting an appropriate piece of contemporary music for a public performance?
- A. Tempo
 - B. Volume
 - C. Lyrics
 - D. Popularity

Answer and Rationale

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COMPETENCY 009

16. Four different groups of dancers are performing an eight-count pattern. One group does the eight-count pattern. Four beats later the second group repeats the same eight-count pattern and then the third and fourth groups repeat the pattern. Which of the following represents this dance structure?
- A. ABAC
 - B. AAAA
 - C. ABAB
 - D. ABCD

Answer and Rationale

COMPETENCY 010

17. Which of the following is the person most likely to be responsible for ensuring that costumes are ready for a performance?
- A. Cutter
 - B. Prop manager
 - C. Set designer
 - D. Wardrobe supervisor

Answer and Rationale

COMPETENCY 010

18. A video recording of a dress rehearsal is best used by a stage manager to
- A. publicize a performance.
 - B. critique dancing technique.
 - C. ensure correct timing of all cues.
 - D. train an orchestra.

Answer and Rationale

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

COMPETENCY 010

19. Which of the following is most likely to be the responsibility of a lighting designer for a dance production?
- A. Hanging and focusing equipment
 - B. Draping and dressing the set
 - C. Taping out the ground plan
 - D. Coordinating calls for performers and crew

Answer and Rationale

COMPETENCY 011

20. Which of the following dances traditionally makes use of a hip scarf embellished with metal pieces?
- A. Bharata natyam
 - B. Belly dance
 - C. Tango
 - D. Samba

Answer and Rationale

COMPETENCY 011

21. Hip-hop combines elements from break dancing and funk styles and has
- A. conformed to the style set by mainstream dance companies.
 - B. a strict set of standardized movements.
 - C. limited appeal to international audiences.
 - D. developed independently of dance studios.

Answer and Rationale

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

COMPETENCY 012

22. Bob Fosse popularized the use of

- A. lifts.
- B. jazz hands.
- C. tap shoes.
- D. costume changes.

Answer and Rationale

COMPETENCY 012

23. When Harry Fox first performed what became the foxtrot, he was working as a

- A. waiter.
- B. ballroom dancer.
- C. teacher.
- D. vaudeville actor.

Answer and Rationale

COMPETENCY 012

24. Which of the following had the most significant impact on the development of ballet as a unique form of dance?

- A. Dance as part of religious rituals in the Middle Ages
- B. Elaborate performances at royal courts in France and Italy during the sixteenth century
- C. The rise of the middle class in Europe during the eighteenth century
- D. Renewed interest in the arts of ancient Greece and Rome during the nineteenth century

Answer and Rationale

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

COMPETENCY 013

25. A teacher asks students to write a review of a dance production. In the assignment, the teacher asks the students to consider the following questions:
- What kinds of lines, shapes and patterns did the dancers create, and what effect did those images have on you as an audience member?
 - How often were those lines, shapes, patterns or other aspects of the performance repeated, and what was the effect of the repetition?
 - Which aspects of the performance (particular movements, specific moments, lines, etc.) were emphasized, and how were they emphasized? What was the effect of that emphasis?

Which of the following is the teacher having the students analyze while completing this assignment?

- A. The use of the elements of dance to realize artistic vision
- B. The importance of strong dance production values to the success of a performance
- C. The importance of using proper dance terminology in a written critique or review
- D. The relationship between the choreographer and the dance critic in constructing the value of a work

Answer and Rationale

COMPETENCY 014

26. A dance teacher introduces an activity in which the class will imitate a machine. The students are instructed that each person will be a part in the machine. Such an activity promotes
- A. competition.
 - B. cooperation.
 - C. self-discipline.
 - D. self-criticism.

Answer and Rationale

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

COMPETENCY 015

27. A dance teacher plans a recital at the auditorium of the local public library. In doing so, the teacher is
- A. demonstrating appropriate audience behavior.
 - B. teaching cultural values.
 - C. promoting private businesses.
 - D. utilizing community resources.

Answer and Rationale

COMPETENCY 016

28. Which of the following demonstrates the concept of kinesthetic awareness?
- A. Taking criticism well
 - B. Moving about the stage
 - C. Researching dance history
 - D. Advertising a dance performance

Answer and Rationale

COMPETENCY 016

29. A dance teacher takes students to see a performance by a professional dance company. Afterward, the teacher asks each student to draw a picture based on their emotional reaction to the performance. This activity allows students to
- A. practice creative self-expression.
 - B. evaluate a piece of choreography.
 - C. demonstrate spatial understanding.
 - D. collaborate in small groups.

Answer and Rationale

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

COMPETENCY 017

30. A student is having trouble maintaining balance while doing an *arabesque*. Which of the following would be the most relevant advice for the teacher to give the student?
- A. "Be sure to engage your abdominal muscles."
 - B. "Point the foot of your working leg."
 - C. "Turn your head counterclockwise."
 - D. "Move your arms above your head."

Answer and Rationale

COMPETENCY 017

31. At the end of a term, a teacher announces that students will be critiqued as they complete a set of movements that they have learned during the term. This is an example of
- A. a formative assessment.
 - B. a summative assessment.
 - C. a placement exam.
 - D. an improvised recital.

Answer and Rationale

COMPETENCY 017

32. Which of the following is the most appropriate reason for a high school dance teacher to have students conduct peer assessments?
- A. To encourage students to explore dance techniques that they have not previously studied
 - B. To enable the teacher to incorporate more assessments in the same amount of class time without increasing the teacher's workload
 - C. To allow students to reflect on their learning in order to deepen their understanding of the concepts
 - D. To provide a record of student progress over a period of time, which a teacher can use for future activities

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	C	<p>Option C is correct. In the supine position, a person is lying flat on his or her back. Option A is incorrect. In the upright position, a person would be standing or sitting up. Option B is incorrect. In the prone position, a person is lying flat on his or her stomach. Option D is incorrect. Lateral pertains to the right or left side of the body.</p> <p>Back to Question</p>
2	001	A	<p>Option A is correct. Syncopation refers to a variety of rhythms that may include the off beats of the music. Option B is incorrect. Simultaneous pitches, tones or chords are best described as harmony. Option C is incorrect. The number of beats per measure can be defined by the time signature of the music. Option D is incorrect. The frequency of beats is best described as rhythm.</p> <p>Back to Question</p>
3	002	B	<p>Option B is correct. Turnout in ballet terminology usually concerns the rotation of the legs. Option A is incorrect. Turnout does not usually refer to the arms in ballet. Option C is incorrect. Turnout does not usually refer to the ankles in ballet. Option D is incorrect. Turnout does not usually refer to the spine in ballet.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
4	002	C	<p>Option C is correct. <i>En avant</i> means “to the front.” Option A is incorrect. <i>En arrière</i> refers to a backward direction, or behind. Option B is incorrect. <i>À la seconde</i> indicates a sideways direction. Option D is incorrect. <i>En cloche</i> refers to a swinging back-and-forth motion.</p> <p>Back to Question</p>
5	003	D	<p>Option D is correct. Much of Graham’s work highlights the contraction and release of the dancer’s body as it moves through space. Option A is incorrect. Impact and resistance are actions, not technical elements of choreography. Option B is incorrect. Fall and recovery is a principle mostly emphasized in the work of Doris Humphrey. Option C is incorrect. Jumping is a movement and rotation is a technical ability, neither of which is related to choreographic principles.</p> <p>Back to Question</p>
6	004	C	<p>Option C is correct. Both of the dancer’s feet are off the ground when performing this leap. Option A is incorrect. The dancer’s standing leg remains on the ground. Option B is incorrect. In a fan kick, only one of the dancer’s feet is off the ground. Option D is incorrect. In this move, one foot goes to 45 degrees while the other foot stays grounded.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
7	004	A	<p>Option A is the correct answer because stomping the feet in a striking motion on the floor is the main way for tap dancers to create percussive sounds. Option B is incorrect because while a dancer may clap during a tap performance, the main source of percussive sounds comes from the feet. Option C is incorrect because while a dancer may speak, yell or sing during a tap performance, the main source of percussive sounds comes from the feet. Option D is incorrect because while a dancer may use an instrument during a tap performance, or dance to a drum-beat, the main source of percussive sounds comes from the feet.</p> <p>Back to Question</p>
8	005	D	<p>Option D is correct because there is an East Coast swing and a West Coast swing, which are different styles of swing dance. Option A is incorrect because although there are different styles of waltz, East Coast and West Coast are not among those styles. Option B is incorrect because although there are different styles of foxtrot, East Coast and West Coast are not among those styles. Option C is incorrect because although there are different styles of hustle, East Coast and West Coast are not among those styles.</p> <p>Back to Question</p>
9	005	C	<p>Option C is correct, as the samba originated in Brazil. Option A is incorrect, as the cha-cha originated in Cuba. Option B is incorrect, as the salsa is Afro-Cuban in origin. Option D is incorrect, as the tango originated in Argentina.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
10	005	D	<p>Option D is correct, as it is common to use a three-step pattern in salsa dancing. Option A is incorrect. Waltzes and other traveling social dances move in a counterclockwise direction, so as to avoid collisions, but salsa dancing does not typically travel. Option B is incorrect. Waltzes are danced in $\frac{3}{4}$ time but salsa is not. Option C is incorrect. The paso doble, not salsa dancing, is modeled after Spanish bullfights and is intended to represent the entrance of the bullfighter, or the passes before the kill.</p> <p>Back to Question</p>
11	006	A	<p>Option A is correct. Thomas Hanna’s method, Somatics, was developed in the 1970s to connect mental processes to physical ones. Option B is incorrect. Gyrokinesis® was developed by Juliu Horvath in the 1970s as exercise for dancers. Option C is incorrect. The Feldenkrais method® was designed by Moshé Feldenkrais to promote a student’s kinesthetic self-awareness. Option D is incorrect. The Alexander technique was developed by Frederick Matthias Alexander as a tool to rehabilitate body alignment.</p> <p>Back to Question</p>
12	007	D	<p>Option D is correct. In ballroom dance, dancers use shoes with steel shanks. Option A is incorrect. In ballet, ballet slippers and pointe shoes usually have a leather shank. Option B is incorrect. In modern dance, dancers are usually barefoot. Option C is incorrect. In jazz dance, dancers may use a jazz shoe or boot with a leather shank.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
13	007	C	<p>Option C is correct. Cool-down exercises, such as stretching, allow the muscles of a dancer’s body to relax after being worked. Option A is incorrect. Cool-down exercises do not necessarily (or typically) incorporate guided meditation. Option B is incorrect. Cool-down exercises do not focus on strength development. Option D is incorrect. Cool-down exercises do not typically incorporate elements of improvisation.</p> <p>Back to Question</p>
14	008	A	<p>Option A is correct. Locating authentic music is the best first step of those listed for the teacher, because the music will inform the rest of the performance. Options B, C and D are incorrect as these actions normally take place later in the process.</p> <p>Back to Question</p>
15	008	C	<p>Option C is correct. A teacher must be aware of any inappropriate lyrics in a song that students may perform to publicly in front of other students. Option A is incorrect. While the tempo of the song should be considered, it is not the most important factor in choosing music for a school assembly. Option B is incorrect. The volume of the song is irrelevant to whether or not a piece of music will be used, as it can be changed. Option D is incorrect. The popularity of the song is not the most important point of consideration for a dance teacher when selecting music.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
16	009	B	<p>Option B is correct. AAAA describes a canon in which the same pattern (A) is repeated four times. Option A is incorrect. ABAC describes a pattern (A) followed by another pattern (B), a return to the first pattern (A) and finally a third pattern (C). Option C is incorrect. ABAB describes a rondo in which two patterns (A and B) repeat again and again. Option D is incorrect. ABCD describes four different types of patterns (A, B, C, D) being used.</p> <p>Back to Question</p>
17	010	D	<p>Option D is correct. The wardrobe supervisor is the person responsible for making sure that the costumes are ready for the performers. Option A is incorrect. A cutter is responsible for cutting the fabric needed to create a costume. Option B is incorrect. A prop manager is concerned with collecting and organizing the props for dress rehearsals and performances. Option C is incorrect. A set designer designs the stage environment in which the performance takes place.</p> <p>Back to Question</p>
18	010	C	<p>Option C is correct. A stage manager is concerned with calling cues, and a video recording is a good way to analyze the timing of each cue for a performance. Option A is incorrect. A stage manager's job is not to publicize a performance. Option B is incorrect. It is not a stage manager's job to be concerned with dance technique. Option D is incorrect. It is not a stage manager's job to be concerned with training an orchestra.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
19	010	A	<p>Option A is correct. The lighting designer is responsible for hanging and focusing the lighting equipment. Option B is incorrect. Draping and dressing the set is the responsibility of the set designer. Option C is incorrect. Taping out the ground plan is the responsibility of the stage manager. Option D is incorrect. Coordinating calls for the performers and crew is also the responsibility of the stage manager.</p> <p>Back to Question</p>
20	011	B	<p>Option B is correct. Belly dancers traditionally wear a hip scarf embellished with metal pieces to make noise as they shake their hips. Options A, C and D are incorrect as the traditional costumes worn for Bharata natyam, tango and samba do not incorporate hip scarves.</p> <p>Back to Question</p>
21	011	D	<p>Option D is correct. Hip-hop as a style of dancing was not developed in dance studios but rather on the streets of urban areas. Option A is incorrect. Hip-hop is not a dance that conforms to styles set by mainstream dance companies. Option B is incorrect. Hip-hop does not have a standard set of movements but relies on improvisation and creation of new moves. Option C is incorrect. Hip-hop has wide appeal internationally.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
22	012	B	<p>Option B is correct. Fosse’s work, especially on productions such as <i>Cabaret</i>, highlighted the hands. Options A, C and D are incorrect.</p> <p>Back to Question</p>
23	012	D	<p>Option D is correct. Harry Fox was a vaudeville actor when he glided across the floor with a movement that became known as the foxtrot. Options A, B and C are incorrect.</p> <p>Back to Question</p>
24	012	B	<p>Option B is correct. It was in the sixteenth century when dancing was used as a form of entertainment in the courts; it was called the <i>ballet de cour</i> (or <i>corps de ballet</i>). Option A is incorrect. Dance was considered sinful in the Middle Ages. Option C is incorrect. Ballet had already been developed as a unique form of dance by the eighteenth century. Option D is incorrect. Ballet had already been developed as a unique form of dance by the nineteenth century.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
25	013	A	<p>Option A is correct. The students are being asked to analyze the choices made to realize artistic vision, and the results of those choices. Option B is incorrect. The teacher’s emphasis is not on strong dance production values. Option C is incorrect. The teacher’s emphasis is not on using the proper dance terminology. Option D is incorrect. The teacher’s emphasis is not on the relationship between the choreographer and dance critic.</p> <p>Back to Question</p>
26	014	B	<p>Option B is correct. The task requires students to successfully work together to ensure that everyone in the group is contributing to the whole machine. Option A is incorrect. The task requires students to work together, not compete with each other, to imitate a cohesive whole. Option C is incorrect. The task requires group collaboration, not focusing on the self-discipline of individual members. Option D is incorrect. The task requires the group to create and perform, not critique.</p> <p>Back to Question</p>
27	015	D	<p>Option D is correct. The public library is a community resource available for all to use. Option A is incorrect. The teacher’s demonstration of appropriate audience behavior is not part of the planning process for a public performance. Option B is incorrect. Teaching cultural values is not part of the planning process for a public performance. Option C is incorrect. The public library is not a private business interest or venture.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
28	016	B	<p>Option B is correct. Kinesthetic awareness has to do with knowing where one's body is in space; thus, moving about the stage demonstrates this understanding. Option A, C and D are incorrect.</p> <p>Back to Question</p>
29	016	A	<p>Option A is correct. The nature of the task asks students to express their reflections in a creative way. Option B is incorrect. The task asks students to reflect on individual emotional reactions, not critique the dance piece. Option C is incorrect. The task asks students to produce a drawing, not reflect a design principle. Option D is incorrect. The task is targeted to individual students, not groups.</p> <p>Back to Question</p>
30	017	A	<p>Option A is correct. Engaging one's iliopsoas muscle, the core abdominal muscle used in dance, is necessary for proper balance and placement. Option B is incorrect. Pointing the foot of the working leg does not necessarily help with balance. Option C is incorrect. Turning one's head does not help to maintain balance. Option D is incorrect. Moving one's arms above the head can actually throw off balance, whereas holding in the abdominals helps to maintain balance.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
31	017	B	<p>Option B is correct. A summative assessment evaluates an acquired pool of knowledge or skills after instruction is complete. Teachers do not have a chance to provide remediation after a summative assessment. Option A is incorrect. A formative assessment evaluates students' knowledge as they learn. Teachers can use formative assessments to provide remediation. Option C is incorrect. A placement exam is used before instruction begins. Option D is incorrect. The task is set, not improvised.</p> <p>Back to Question</p>
32	017	C	<p>Option C is correct. The point of peer assessments is to help students increase their awareness of their own progress and to gain a better understanding of their dance skills. Option A is incorrect. The point of peer assessments is to help students reflect on their dance skills, not to have them explore other techniques. Option B is incorrect. The point of peer assessments is to help students reflect on their dance skills, not to increase the number of assessments that can be done in a certain amount of class time. Option D is incorrect. The point of peer assessments is to help students reflect on their dance skills at the moment, not to provide a record of student progress over time.</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

Journal of Dance Education, National Dance Education Organization.

Journal of Physical Education, Recreation, and Dance, American Association for Health, Physical Education, Recreation, and Dance.

TDEA News, Texas Dance Educators Association.

Texas Association HPERD Journal, Texas Association for Health, Physical Education, Recreation, and Dance.

OTHER RESOURCES

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ONLINE RESOURCES

- AAANativeArts.com (Native American Indian tribes of the U.S. and Canada) — www.aaanativearts.com
- American Ballet Theatre — www.abt.org
- ArtsWork, Kax Herberger Center for Children and the Arts, Arizona State University — artswork.asu.edu
- Danceteacherweb.com (sponsored links for dance schools) — www.danceteacherweb.com
- DanceArt.com (dance art, articles and interviews) — www.danceart.com
- National Dance Education Organization — www.ndeo.org
- 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