



NEW YORK STATE
TEACHER
CERTIFICATION
EXAMINATIONS™



**PREPARATION
GUIDE**

**Dance CST
(70)**

The University of the State of New York • NEW YORK STATE EDUCATION DEPARTMENT • Office of Teaching Initiatives, Albany, New York 12234

NY-SG-FLD070-02

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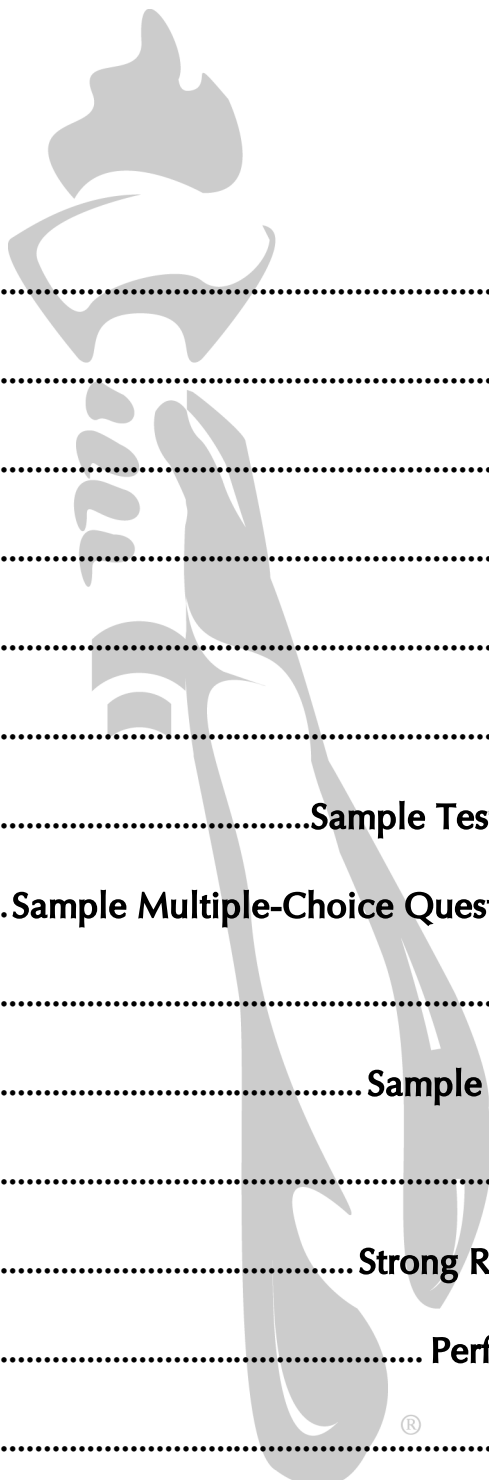
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PREPARATION GUIDE Dance CST (70)

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■ INTRODUCTION

Purpose of This Preparation Guide

This preparation guide is designed to help familiarize candidates with the content and format of a test for the New York State Teacher Certification Examinations (NYSTCE®) program. Education faculty and administrators at teacher preparation institutions may also find the information in this guide useful as they discuss the test with candidates.

The knowledge and skills assessed by the test are acquired throughout the academic career of a candidate. A primary means of preparing for the test is the collegiate preparation of the candidate.

This preparation guide illustrates some of the types of questions that appear on a test; however, the set of sample questions provided in this preparation guide does not necessarily define the content or difficulty of an entire actual test. All test components (e.g., directions, question content and formats) may differ from those presented here. The NYSTCE program is subject to change at the sole discretion of the New York State Education Department.

Organization of This Preparation Guide

Contained in the beginning sections of this preparation guide are general information about the NYSTCE program and how the tests were developed, a description of the organization of test content, and strategies for taking the test.

Following these general information sections, specific information about the test described in this guide is presented. The test objectives appear on the pages following the test-specific overview. The objectives define the content of the test.

Next, information about the multiple-choice section of the test is presented, including sample test directions. Sample multiple-choice questions are also presented, with the correct responses indicated and explanations of why the responses are correct.

Following the sample multiple-choice questions, a description of the written assignment section of the test is provided, including sample directions. A sample written assignment is presented next, followed by a sample strong response to the assignment and an evaluation of that response.

For Further Information

If you have questions after reading this preparation guide, you may wish to consult the NYSTCE Registration Bulletin. You can view or print the registration bulletin online at www.nystce.nesinc.com.

■ GENERAL INFORMATION ABOUT THE NYSTCE

How Were the NYSTCE Tests Developed?

The New York State Teacher Certification Examinations are criterion referenced and objective based. A criterion-referenced test is designed to measure a candidate's knowledge and skills in relation to an established standard rather than in relation to the performance of other candidates. The explicit purpose of these tests is to help identify for certification those candidates who have demonstrated the appropriate level of knowledge and skills that are important for performing the responsibilities of a teacher in New York State public schools.

Each test is designed to measure areas of knowledge called subareas. Within each subarea, statements of important knowledge and skills, called objectives, define the content of the test. The test objectives were developed for the New York State Teacher Certification Examinations in conjunction with committees of New York State educators.

Test questions matched to the objectives were developed using, in part, textbooks; New York State learning standards and curriculum guides; teacher education curricula; and certification standards. The test questions were developed in consultation with committees of New York State teachers, teacher educators, and other content and assessment specialists.

An individual's performance on a test is evaluated against an established standard. The passing score for each test is established by the New York State Commissioner of Education based on the professional judgments and recommendations of New York State teachers. Examinees who do not pass a test may retake it at any of the subsequently scheduled test administrations.

Organization of Content

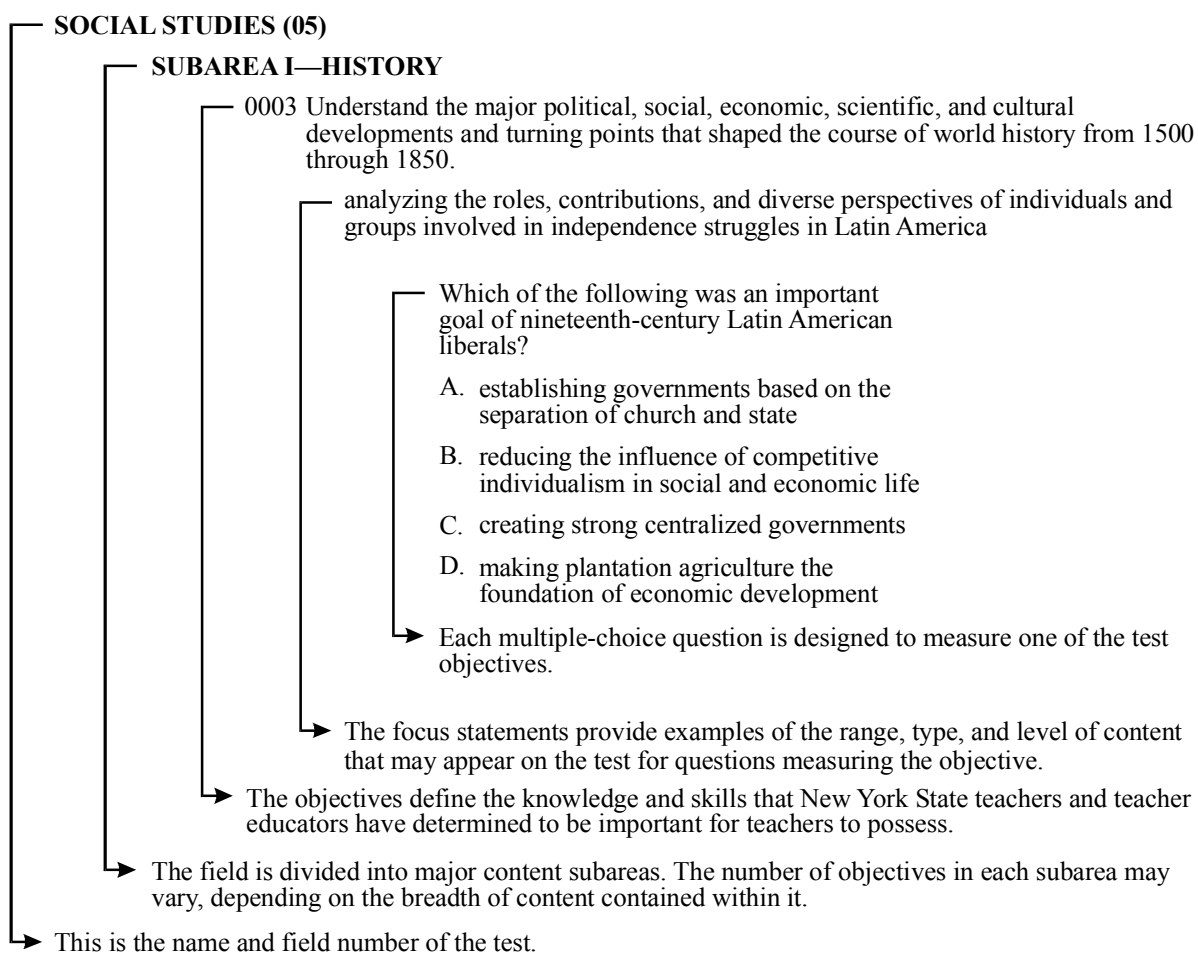
The content covered by each test is organized into **subareas**. These subareas define the major content domains of the test.

Subareas typically consist of several **objectives**. Objectives provide specific information about the knowledge and skills that are assessed by the test.

Each objective is elaborated on by **focus statements**. The focus statements provide examples of the range, type, and level of content that may appear on the tests.

Test questions are designed to measure specific test objectives. The number of objectives within a given subarea generally determines the number of questions that will address the content of that subarea on the test. In other words, the subareas that consist of more objectives will receive more emphasis on the test and contribute more to a candidate's test score than the subareas that consist of fewer objectives.

The following example, taken from the field of Social Studies, illustrates the relationship of test questions to subareas, objectives, and focus statements.



■ TEST-TAKING STRATEGIES

Be On Time.

Arrive at the test center on time so that you are rested and ready to begin the test when instructed to do so.

Follow Directions.

At the beginning of the test session and throughout the test, follow all directions carefully. This includes the oral directions that will be read by the test administrators and any written directions in the test booklet. The test booklet will contain general directions for the test as a whole and specific directions for individual test questions or groups of test questions. If you do not understand something about the directions, do not hesitate to raise your hand and ask your test administrator.

Pace Yourself.

The test schedule is designed to allow sufficient time for completion of the test. Each test session is four hours in length. The tests are designed to allow you to allocate your time within the session as you need. You can spend as much time on any section of the test as you need, and you can complete the sections of the test in any order you desire; however, you will be required to return your materials at the end of the four-hour session.

Since the allocation of your time during the test session is largely yours to determine, planning your own pace for taking the test is very important. Do not spend a lot of time with a test question that you cannot answer promptly; skip that question and move on. If you skip a question, be sure to skip the corresponding row of answer choices on your answer document. Mark the question in your test booklet so that you can return to it later, but be careful to appropriately record on the answer document the answers to the remaining questions.

You may find that you need less time than the four hours allotted in a test session, but you should be prepared to stay for the entire time period. Do not make any other commitments for this time period that may cause you to rush through the test.

Read Carefully.

Read the directions and the questions carefully. Read all response options. Remember that multiple-choice test questions call for the "best answer"; do not choose the first answer that seems reasonable. Read and evaluate all choices to find the best answer. Read the questions closely so that you understand what they ask. For example, it would be a waste of time to perform a long computation when the question calls for an approximation.

Read the test questions, but don't read into them. The questions are designed to be straightforward, not tricky.

Mark Answers Carefully.

Your answers for all multiple-choice questions will be scored electronically; therefore, the answer you select must be clearly marked and the only answer marked. If you change your mind about an answer, erase the old answer completely. Do not make any stray marks on the answer document; these may be misinterpreted by the scoring machine.

IF YOU SKIP A MULTIPLE-CHOICE QUESTION, BE SURE TO SKIP THE CORRESPONDING ROW OF ANSWER CHOICES ON YOUR ANSWER DOCUMENT.

You may use any available space in the test booklet for notes, but **your answers and your written response must be clearly marked on your answer document. ONLY ANSWERS AND WRITTEN RESPONSES THAT APPEAR ON YOUR ANSWER DOCUMENT WILL BE SCORED.** Answers and written responses in your test booklet will not be scored.

Guessing

As you read through the response options, try to find the best answer. If you cannot quickly find the best answer, try to eliminate as many of the other options as possible. Then guess among the remaining answer choices. Your score on the test is based on the number of test questions that you have answered correctly. There is no penalty for incorrect answers; therefore, it is better to guess than not to respond at all.

Passages or Other Presented Materials

Some test questions are based on passages or other presented materials (e.g., graphs, charts). You may wish to employ some of the following strategies while you are completing these test questions.

One strategy is to read the passage or other presented material thoroughly and carefully and then answer each question, referring to the passage or presented material only as needed. Another strategy is to read the questions first, gaining an idea of what is sought in them, and then read the passage or presented material with the questions in mind. Yet another strategy is to review the passage or presented material to gain an overview of its content, and then answer each question by referring back to the passage or presented material for the specific answer. Any of these strategies may be appropriate for you. You should not answer the questions on the basis of your own opinions but rather on the basis of the information in the passage or presented material.

Check Accuracy.

Use any remaining time at the end of the test session to check the accuracy of your work. Go back to the test questions that gave you difficulty and verify your work on them. Check the answer document, too. Be sure that you have marked your answers accurately and have completely erased changed answers.

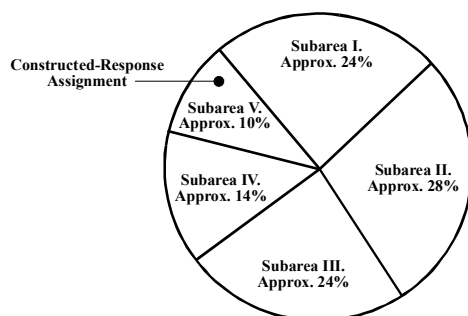
ABOUT THE DANCE TEST

The purpose of the Dance Content Specialty Test (CST) is to assess knowledge and skills in the following five subareas:

- Subarea I. Dance Elements and Skills
- Subarea II. Creating and Performing Dance
- Subarea III. Anatomy, Health, and Dance in Everyday Life
- Subarea IV. Dance and Culture
- Subarea V. Responding to and Analyzing Dance: Constructed Response Assignment

The test objectives presented on the following pages define the content that may be assessed by the Dance CST. Each test objective is followed by focus statements that provide examples of the range, type, and level of content that may appear on the test for questions measuring that objective.

The test contains approximately 90 multiple-choice test questions and one constructed-response (written) assignment. The figure below illustrates the approximate percentage of the test corresponding to each subarea.



The section that follows the test objectives presents sample test questions for you to review as part of your preparation for the test. To demonstrate how each objective may be assessed, a sample question is presented for each objective. The correct response and an explanation of why the response is correct follow each question. A sample written assignment is also presented, along with an example of a strong response to the assignment and an evaluation of that response.

The sample questions are designed to illustrate the nature of the test questions; they should not be used as a diagnostic tool to determine your individual strengths and weaknesses.

■ DANCE TEST OBJECTIVES

Dance Elements and Skills Creating and Performing Dance Anatomy, Health, and Dance in Everyday Life Dance and Culture Responding to and Analyzing Dance

The New York State dance educator has the knowledge and skills to teach effectively in New York State public schools. The dance educator is familiar with the principles and processes associated with the creation of dance and with dance performance. The dance educator also understands the elements and skills of dance used by dancers in various styles and traditions. The dance educator is aware of the deep connection between dance and culture, and how that connection has influenced the development of all forms of dance. The dance educator understands the basic principles of dance composition, analysis, and criticism and can describe how dance is used to communicate meaning.

SUBAREA I—DANCE ELEMENTS AND SKILLS

0001 Understand body movements and their relationship to dance.

For example:

- demonstrating knowledge of axial and nonlocomotor movements (e.g., bending, twisting, stretching, swinging) and locomotor movements (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping) used in dance performance
- demonstrating an understanding of body parts (e.g., head, trunk, feet, toes), relationships (e.g., near, above, alone, connected, shadow), shapes (e.g., curved, angular, symmetrical), and balance (e.g., on balance, off balance)
- demonstrating knowledge of space (e.g., self space, general space), size (e.g., big, medium, small), level (e.g., high, middle, low), direction (e.g., forward, left, up), pathway (e.g., curved, straight, zigzag), and focus (e.g., single focus, multi-focus)
- demonstrating knowledge of time (e.g., fast, medium, slow) and rhythm (e.g., pulse, pattern, breath, accent)
- demonstrating knowledge of energy (e.g., sharp, smooth), weight (e.g., strong, light), and flow (e.g., free, bound)
- demonstrating an understanding of how human structure and function can affect dance movements and movement potential
- demonstrating an understanding of the use of imagery to improve technique and expand movement potential
- analyzing movement qualities and dynamics

0002 Understand principles and techniques common to various forms of dance.

For example:

- identifying basic positions and directions of the arms, feet, and body
- demonstrating an understanding of the components and functions of, and relationships among, warm-up, center-floor, and across-the-floor work
- demonstrating familiarity with dance performance techniques
- recognizing and analyzing the principles of body, effort, space, and relationships (e.g., among body parts, to other dancers, with props) in dance
- demonstrating knowledge of the relationships among various forms of dance
- demonstrating knowledge of a variety of rhythmic patterns

0003 Understand ballet techniques.

For example:

- demonstrating knowledge of basic ballet terminology
- recognizing major characteristics of different styles of ballet
- demonstrating an understanding of dance patterns and combinations used in ballet

0004 Understand modern dance techniques.

For example:

- demonstrating knowledge of basic modern dance terminology
- recognizing major characteristics of different styles of modern dance
- demonstrating an understanding of dance patterns and combinations used in modern dance

0005 Understand jazz and tap dance techniques.

For example:

- demonstrating knowledge of basic jazz and tap dance terminology
- recognizing major characteristics of different styles of jazz and tap dance
- demonstrating an understanding of dance patterns and combinations used in jazz and tap dance

0006 Understand folk, world, and social dance techniques.

For example:

- demonstrating knowledge of basic folk, world, and social dance terminology
- recognizing major characteristics of different styles of folk, world, and social dance
- demonstrating an understanding of dance patterns and combinations used in folk, world, and social dance

SUBAREA II—CREATING AND PERFORMING DANCE

0007 Understand choreographic principles and processes.

For example:

- identifying literal and nonliteral sources (e.g., literature, visual arts, music, environment, gestures, emotions) for generating choreographic ideas and methods for translating an idea into a dance phrase, dance study, or full choreography
- recognizing the uses of improvisation in discovering and generating movement for choreography and for solving movement problems
- demonstrating an understanding of common rhythmic and metric patterns and their relationship to choreography
- demonstrating an understanding of the use of space, pattern, dynamics, phrasing, musicality, expression, and context in choreography

0008 Understand choreographic devices and structures.

For example:

- identifying and analyzing musical forms (e.g., theme and variations, AB, ABA, rondo, round, canon)
- identifying and analyzing representational (e.g., narrative) and non-representational (e.g., abstract) forms
- identifying and analyzing chance dance (e.g., choreographic movements assigned by rolling dice or drawing cards)
- identifying and analyzing motif and development (e.g., contrast, repetition, reordering, transition, retrograde)

0009 Understand basic principles of dance performance.

For example:

- demonstrating an understanding of communication and collaboration skills necessary for working effectively with others in dance settings
- demonstrating knowledge of performance quality (e.g., energy, focus, expression) as it relates to dance performance

0010 Understand basic principles of dance production.

For example:

- identifying the roles and responsibilities of various participants in dance productions and performances (e.g., dancer, choreographer, director, costumer, lighting designer, manager, audience)
- evaluating different performance venues and analyzing how a performance space affects a work
- analyzing the effects of performance space, props, costumes, makeup, lighting, and sets on choreographic decisions
- analyzing how different accompaniment (e.g., sound, music, spoken text) can affect the meaning of a dance

0011 Understand how dance relates to other art forms and other disciplines.

For example:

- comparing the nature and principles of dance with other art forms (e.g., music, theatre, visual arts)
- describing how technology can be used to reinforce and enhance a dance idea
- comparing materials and concepts (e.g., balance, shape, pattern) used in dance with those used in other disciplines (e.g., math, science, literature, social studies)
- demonstrating knowledge of print and nonprint resources for dance research (e.g., people, video, photography, computer, books, live performances) and applying research methods in the investigation of dance topics

SUBAREA III—ANATOMY, HEALTH, AND DANCE IN EVERYDAY LIFE

0012 Understand activities and practices that promote health, safety, and injury prevention in dance.

For example:

- demonstrating knowledge of safety practices and injury prevention strategies used in dance
- demonstrating an understanding of appropriate warm-up procedures for different types of dance
- demonstrating knowledge of common injuries and medical problems associated with dance, their causes, and their treatments
- recognizing good nutritional practices
- identifying appropriate clothing and footwear for different types of dance
- demonstrating an understanding of challenges dancers face in maintaining a healthy lifestyle
- demonstrating knowledge of stress reduction techniques

0013 Understand human anatomy as it relates to dance performance.

For example:

- identifying the major skeletal structures of the body
- demonstrating knowledge of major muscles, tendons, and ligaments used in given dance movements
- demonstrating an understanding of appropriate skeletal alignment and body-part articulation
- recognizing methods for improving strength, flexibility, agility, balance, and coordination
- demonstrating knowledge of various body integration techniques (e.g., yoga, Pilates, Alexander)

0014 Understand the roles of dance in everyday life.

For example:

- recognizing how skills developed in dance are applicable to a variety of careers
- identifying the various career and recreational opportunities available in the field of dance
- demonstrating an understanding of the educational requirements of dance-related careers
- demonstrating knowledge of resources and opportunities for participation in dance-related activities in the community
- analyzing issues of ethnicity, gender, social and economic class, age, and physical condition in relation to dance

SUBAREA IV—DANCE AND CULTURE

0015 Understand the history of ballet.

For example:

- demonstrating knowledge of various characteristics and styles of ballet
- recognizing important developments in the history of ballet
- identifying the contributions of important individuals in the history of ballet
- analyzing the cultural elements that have influenced the development of ballet

0016 Understand the history of modern dance.

For example:

- demonstrating knowledge of various characteristics and styles of modern dance
- recognizing important developments in the history of modern dance
- identifying the contributions of important individuals in the history of modern dance
- analyzing the cultural elements that have influenced the development of modern dance

0017 Understand the history of jazz and tap dance.

For example:

- demonstrating knowledge of various characteristics and styles of jazz and tap dance
- recognizing important developments in the history of jazz and tap dance
- identifying the contributions of important individuals in the history of jazz and tap dance
- analyzing the cultural elements that have influenced the development of jazz and tap dance

0018 Understand the history of folk, world, and social dance.

For example:

- demonstrating knowledge of various characteristics and styles of folk, world, and social dance
- recognizing important developments in the history of folk, world, and social dance
- identifying the contributions of important individuals in the history of folk, world, and social dance
- analyzing the cultural elements that have influenced the development of folk, world, and social dance

0019 Understand the relationship between dance and culture.

For example:

- demonstrating an understanding of dance as a shared cultural event
- demonstrating an understanding of the role of dance and the reasons why people dance in different cultures and contexts
- recognizing major dance artists from diverse cultures
- identifying basic dance movements and dance forms that are typical of various world cultures
- analyzing how specific dance forms are related to the culture from which they emerge
- comparing dances from different cultures

SUBAREA V—RESPONDING TO AND ANALYZING DANCE

0020 Understand basic principles of dance analysis and criticism.

For example:

- demonstrating knowledge of words and symbols (e.g., dance notation, motif writing) used in describing and discussing dance
- recognizing theories about the nature of dance and the underlying assumptions people have about dance
- evaluating solutions to a given movement problem
- recognizing and comparing different dance forms and styles from a variety of choreographers and cultures
- analyzing dance compositions within their historical context
- identifying aesthetic criteria for evaluating dance (e.g., skill of performers, originality, visual and emotional impact, variety and contrast, production elements)
- comparing and contrasting dance compositions in terms of space (e.g., shape, pathway), time (e.g., rhythm, tempo), and movement qualities (e.g., force, energy)

■ MULTIPLE-CHOICE SECTION

This preparation guide provides sample multiple-choice questions and a sample written assignment for the test. The multiple-choice questions illustrate the objectives of the test—one sample question for each objective.

Three pieces of information are presented for each test question:

1. the number of the test objective that the sample question illustrates,
2. a sample test question,
3. an indication of the correct response and an explanation of why it is the best available response.

Keep in mind when reviewing the questions and response options that there is one best answer to each question. Remember, too, that each explanation offers one of perhaps many perspectives on why a given response is correct or incorrect in the context of the question; there may be other explanations as well.

On the following page are sample test directions similar to those that candidates see when they take the test.

SAMPLE TEST DIRECTIONS FOR MULTIPLE-CHOICE QUESTIONS

DIRECTIONS

This test booklet contains a multiple-choice section and a section with a single written assignment. You may complete the sections of the test in the order you choose.

Each question in the first section of this booklet is a multiple-choice question with four answer choices. Read each question CAREFULLY and choose the ONE best answer. Record your answer on the answer document in the space that corresponds to the question number. Completely fill in the space that has the same letter as the answer you have chosen. *Use only a No. 2 lead pencil.*

- Sample Question:
1. What is the capital of New York?
 - A. Buffalo
 - B. New York City
 - C. Albany
 - D. Rochester

The correct answer to this question is C. You would indicate that on the answer document as follows:

1. A B C D

You should answer all questions. Even if you are unsure of an answer, it is better to guess than not to answer a question at all. You may use the margins of the test booklet for scratch paper, but you will be scored only on the responses on your answer document.

The directions for the written assignment appear later in this test booklet.

FOR TEST SECURITY REASONS, YOU MAY NOT TAKE NOTES OR REMOVE ANY OF THE TEST MATERIALS FROM THE ROOM.

The words "End of Test" indicate that you have completed the test. You may go back and review your answers, but be sure that you have answered all questions before raising your hand for dismissal. Your test materials must be returned to a test administrator when you finish the test.

If you have any questions, please ask them now before beginning the test.



DO NOT GO ON UNTIL YOU ARE TOLD TO DO SO.

■ SAMPLE MULTIPLE-CHOICE QUESTIONS, CORRECT RESPONSES, AND EXPLANATIONS



Objective 0001

Understand body movements and their relationship to dance.

1. The use of imagery is most appropriately employed in all dance forms to:
 - A. create a narrative.
 - B. encourage a strong performance aesthetic.
 - C. serve as a tool for creating compositional forms.
 - D. inspire and expand rich and articulate movement.
-

Correct Response: D. In dance, imagery is a useful tool for helping a dancer visualize and internalize the particular qualities of a specific movement. This deeper understanding of the characteristics of a movement helps the dancer to express the movement more richly and articulately.



Objective 0002

Understand principles and techniques common to various forms of dance.

2. Which of the following terms refers to a rhythmic pattern that accents the weak or typically unaccented beat?
- A. syncopation
 - B. dissonance
 - C. stratification
 - D. stress
-

Correct Response: A. In European classical music, the first beat of a measure is typically the accented beat. Many non-European music and dance traditions stress beats that are usually unaccented in European music. Syncopation is the term used to indicate these different accents. Syncopation is particularly noticeable in dance forms such as tap dance and various Latin dances.



Objective 0003

Understand ballet techniques.

3. In a proper progression of the *barre* section of a ballet class, which of the following should be performed first?
- A. *tendue*
 - B. *petit battement*
 - C. *dégagé*
 - D. *rond de jambe*
-

Correct Response: A. As part of *barre* work in a ballet class, *tendues* (full extension of the leg and toes, while maintaining contact with the floor) work each part of the foot, in the process beginning the warm-up of the foot, ankle, and hip. This prepares the feet, legs, and mind for more vigorous foot and leg work at the *barre*.



Objective 0004

Understand modern dance techniques.

4. José Limón's modern dance technique was a further development of:
 - A. Isadora Duncan's principles of free flowing movement.
 - B. Mary Wigman's Laban-based approach.
 - C. Doris Humphrey's principles of fall and recovery.
 - D. Ruth St. Denis's wide-ranging approach.
-

Correct Response: C. José Limón's primary study of dance was with Doris Humphrey, who developed the initial principles of fall and recovery. Limón then built on Humphrey's ideas to develop his own approach to dance.



Objective 0005

Understand jazz and tap dance techniques.

5. Which of the following best describes a jazz dance hinge?
- A. bending at the hips with a straight spine while shifting forward
 - B. bending the knees with a straight torso while tilting backward
 - C. bending at the hips with a curved spine while shifting backward
 - D. bending the knees with a curved torso while tilting backward
-

Correct Response: B. Many jazz dance moves take their names from an everyday description of the action. In the case of the hinge, the straight torso is like a doorway swinging on its hinges at the knee joints.



Objective 0006

Understand folk, world, and social dance techniques.

6. In classical Indian dance, the term *mudras* refers to which of the following dance elements?
- A. hand gestures
 - B. musical forms
 - C. historic narratives
 - D. body shapes
-

Correct Response: A. Mudras are hand gestures or shapes that are found in multiple forms of classical Indian dance. Each mudra has a specific meaning and can be combined with other mudras to create dances.



Objective 0007

Understand choreographic principles and processes.

7. Which of the following is the choreographer's most reliable method for generating original choreographic ideas?
- A. listening to a wide variety of music
 - B. working in the tradition of a particular style
 - C. emulating a well-known artist
 - D. finding an appropriate personal approach
-

Correct Response: D. Choreographers develop in a variety of ways and draw their ideas from multiple sources. While many choreographers begin their careers by emulating the work of others and using music for inspiration, they must ultimately find their own approaches to create original dance works.



Objective 0008

Understand choreographic devices and structures.

8. Which of the following characterizes the choreographic device known as motif and development?
- A. interconnected movement phrases based on a musical structure
 - B. a movement phrase repeated with variations
 - C. multiple movement phrases created by manipulating an initial phrase
 - D. a narrative told by extending a movement phrase
-

Correct Response: C. The choreographic device of motif and development consists of the introduction of an initial movement idea, followed by movement that develops the idea more fully, sometimes in an elaborate manner. Rather than keeping the motif intact, as one would keep a theme intact in theme and variation, the motif is adapted and manipulated in a variety of ways.



Objective 0009

Understand basic principles of dance performance.

9. In a choreography workshop, which of the following is the most appropriate approach to feedback upon first seeing new work?
- A. relating one's perception of the work to the choreographer's intentions
 - B. offering choreographic suggestions for how to improve the work
 - C. responding to the work based on knowledge of the choreographer's intended audience
 - D. critiquing the choreographic work based on individual aesthetics
-

Correct Response: A. In the initial stages of seeing a work in a choreography workshop, current best practice emphasizes an approach that relates to the work without imposing one's own aesthetic. Though later discussions may raise such issues, initial discussions are intended to focus on the goals of the choreographer.



Objective 0010

Understand basic principles of dance production.

10. When selecting costumes for a dance piece, it is most important to consider which of the following?
- A. the color of costumes may require alterations in the lighting
 - B. each dancer may have differing preferences regarding costumes
 - C. a costume's design may affect dancers' movement potential
 - D. the audience may have specific expectations regarding costuming
-

Correct Response: C. The design of costumes can strongly affect dancers' movement potential and may alter the dancers' ability to execute the choreography correctly. Such considerations must be taken into account in the process of costume selection and design.



Objective 0011

Understand how dance relates to other art forms and other disciplines.

11. A useful approach for understanding the concept of both movement and musical phrases is to compare them to a:
- A. photograph.
 - B. novel.
 - C. movie.
 - D. sentence.
-

Correct Response: D. Both movement and musical phrases are short segments of material made up of smaller individual movements or notes, just as words are combined in a meaningful way to make up a sentence. Such phrases are connected to make larger dance or musical works, just as sentences are combined to make extended written statements.



Objective 0012

Understand activities and practices that promote health, safety, and injury prevention in dance.

12. Which of the following is the most important reason for including isolations in a jazz dance warm-up?
- A. to mobilize individual body parts
 - B. to establish rhythmic clarity
 - C. to involve all parts of the body
 - D. to build strength and speed
-

Correct Response: A. An isolation is the movement of individual body parts. Such activity is used for different reasons at different points in a class. Since jazz dance routines often include isolations, using those movements during the warm-up with a focus on mobilization helps prepare the body for later activity.



Objective 0013

Understand human anatomy as it relates to dance performance.

13. To increase efficiency in dance movement and to facilitate relaxation, ideokinesis uses imagery:
- A. focused on soothing environments.
 - B. related to ideal movement.
 - C. inspired by calming music.
 - D. based on one's movement tendencies.
-

Correct Response: B. Ideokinesis (*ideo*: imagined + *kinesis*: movement) involves imagining an ideal movement or alignment without making any voluntary muscular effort. This imagining process results in involuntary muscle responses that encourage the body to adopt more natural alignment and movement, increase movement efficiency, and facilitate relaxation.



Objective 0014

Understand the roles of dance in everyday life.

14. Which of the following is the most essential element in training for a career in professional dance performance, regardless of the particular genre?
- A. starting at an early age
 - B. taking regular technique classes
 - C. taking music lessons
 - D. studying improvisation
-

Correct Response: B. In all genres of dance, participation in regular technique classes is an essential element in training for a professional career in dance performance. Technique classes focus the mind on the mechanics of the movements used in performance, help keep the body flexible and strong, and continually sharpen the dancer's technical skill.



Objective 0015

Understand the history of ballet.

15. The unique character dances of many story ballets are traditionally based on:
- A. improvised dances.
 - B. danced portrayals of literary subjects.
 - C. folkloric dances.
 - D. danced parodies of historical figures.
-

Correct Response: C. Ballet traces its roots to European folkloric dances. Today the character dances of story ballets are one of the primary connections to the folkloric tradition, often drawing steps and characters directly from such dances.



Objective 0016

Understand the history of modern dance.

16. The elements that early modern dance choreographers developed in opposition to ballet included:
- A. moving in and around the audience.
 - B. employing scarves and other props.
 - C. using themes from Greek mythology.
 - D. dancing barefoot and using falls and low-level movement.
-

Correct Response: D. Early modern dancers defined themselves in part by opposition to ballet. The use of bare feet was in opposition to the pointe shoe and provided a direct connection with the earth. Balletic movements that appeared to defy gravity were also reversed, both by making a sense of weight visible and by exploring the use of the floor for falls and other movements on the ground.



Objective 0017

Understand the history of jazz and tap dance.

17. William Henry Lane, better known as Master Juba, is usually credited with which of the following contributions to early tap dance?
- A. adding metal taps to leather shoes
 - B. choreographing group rhythm dances for variety shows
 - C. introducing syncopation and improvisation to rhythm dances
 - D. combining tapping and singing
-

Correct Response: C. William Henry Lane was a well-known performer in early tap dance history. Lane was the first artist credited with introducing syncopation and improvisation in his performances.



Objective 0018

Understand the history of folk, world, and social dance.

18. What is the primary role of trance states in world dance forms such as those characteristic of *Candomblé*, the Whirling Dervishes, and the Shakers?
- A. connecting dance and spirituality
 - B. promoting relaxation after ritual events
 - C. encouraging social harmony through shared experiences
 - D. adding a special element to dances for ritual events
-

Correct Response: A. Trance states are found as an element of many world dance forms where religious or spiritual practices are manifested through dance. In the dances of *Candomblé* and the Whirling Dervishes, trance states are believed to be periods of divine contact in which the dancers may experience oneness with the divine. Trance states in the dances of the Shakers are thought to be periods of spiritual cleansing.



Objective 0019

Understand the relationship between dance and culture.

19. Which of the following is a major element that distinguishes African dance traditions from the dance traditions of Europe?
- A. the ritual origins of contemporary performances
 - B. the interplay of call and response in music and movement
 - C. the professionalization of folk performances
 - D. the interconnectedness of musical rhythms and movement
-

Correct Response: B. Call and response refers to an interactive exchange between a soloist and a group, or a performer and the audience. Though present in other regions of the world, call and response is most strongly associated with African and African American music, dance, and performance styles.

■ WRITTEN ASSIGNMENT SECTION

On the following pages are:

- ▶ Sample test directions for the written assignment section
- ▶ A sample written assignment
- ▶ An example of a strong response to the assignment
- ▶ The performance characteristics and scoring scale
- ▶ An evaluation of the strong response

On the actual test, candidates will be given a different written assignment from the one provided as a sample in this preparation guide.

■ SAMPLE TEST DIRECTIONS FOR THE WRITTEN ASSIGNMENT

DIRECTIONS FOR THE WRITTEN ASSIGNMENT

This section of the test consists of a written assignment. You are to prepare a written response of about 150–300 words on the assigned topic. *The assignment can be found on the next page.* You should use your time to plan, write, review, and edit your response to the assignment.

Read the assignment carefully before you begin to write. Think about how you will organize your response. You may use any blank space provided on the following pages to make notes, write an outline, or otherwise prepare your response. *However, your score will be based solely on the response you write on the lined pages of your answer document.*

Your response will be evaluated on the basis of the following criteria.

- **PURPOSE:** Fulfill the charge of the assignment.
- **APPLICATION OF CONTENT:** Accurately and effectively apply the relevant knowledge and skills.
- **SUPPORT:** Support the response with appropriate examples and/or sound reasoning reflecting an understanding of the relevant knowledge and skills.

Your response will be evaluated on the criteria above, not on writing ability. However, your response must be communicated clearly enough to permit valid judgment of your knowledge and skills. The final version of your response should conform to the conventions of edited American English. This should be your original work, written in your own words, and not copied or paraphrased from some other work.

Be sure to write about the assigned topic. Please write legibly. You may not use any reference materials during the test. Remember to review what you have written and make any changes that you think will improve your response.

■ SAMPLE WRITTEN ASSIGNMENT

WRITTEN ASSIGNMENT

Use the information below to complete the exercise that follows.

Ritual dances are traditionally performed in a community setting by community members. In many cases, these dances are performed for specific purposes.

In recent decades, ritual dances from many cultures have been recorded by choreographers who interpret them for performance in a concert dance setting by professional dancers.

Using your knowledge of dance analysis and criticism, write an essay, using appropriate terminology from movement analysis, in which you compare and contrast the essential characteristics of ritual dances performed in a community setting with those of ritual dances performed in a theatrical setting (for example, in terms of space, time, movement qualities, solutions to movement problems, culture, ritual, historical context, sociopolitical relevance). Support your response with at least two examples.

■ STRONG RESPONSE TO THE SAMPLE WRITTEN ASSIGNMENT

Ritual dances have been created over time to represent and celebrate significant events and can often be identified by characteristics that are specific to their purpose. When dances that are traditionally intended for ritual practice are adapted for a modern theatrical setting, they are often manipulated to suit the choreographer's vision and may become disconnected from their original intent and purpose.

For example, the African American Dance Ensemble, headed by Chuck Davis, performs various African ritual dances. These performances take dances that are done for specific purposes, sometimes at specific times of the year, and turn them into Western style theater events meant to take a specific amount of time; designed to be viewed by an audience sitting and watching in a theater; including contemporary dance movements; and devoid of such traditional components as trance states that can go on for long periods of time. In Africa, these same dances would be performed in a community setting, perhaps with the audience circling around in a big circle. If it's a ritual event, there might not even be an audience. Indeed, those present would be part of the event whether they were dancing or not.

Another example of what can happen to a traditional dance removed from its ritual origins is Jiri Kylian's dance "Stamping Ground." Kylian, a Dutch choreographer, visited Australia for a gathering of Aboriginal dancers whose ritual dances he used as inspiration for a contemporary ballet. But the ritual, which gave meaning to the original dance, is no longer present and cannot inform either the performers or the audience. The result is an uneasy amalgam in which the shapes and movements seem to have been lifted out of context.

While ritual dances may serve as inspiration for contemporary works, the performances of the new dances are inevitably disconnected from both the setting and purpose of the original and lack the sense of ritual power that gave meaning to the dancers and the dance.

■ PERFORMANCE CHARACTERISTICS AND SCORING SCALE

Performance Characteristics

The following characteristics guide the scoring of responses to the written assignment.

Purpose:	Fulfill the charge of the assignment.
Application of Content:	Accurately and effectively apply the relevant knowledge and skills.
Support:	Support the response with appropriate examples and/or sound reasoning reflecting an understanding of the relevant knowledge and skills.

Scoring Scale

Scores will be assigned to each response to the written assignment according to the following scoring scale.

Score Point	Score Point Description
4	<p>The "4" response reflects a thorough command of the relevant knowledge and skills.</p> <ul style="list-style-type: none"> • The response completely fulfills the purpose of the assignment by responding fully to the given task. • The response demonstrates an accurate and highly effective application of the relevant knowledge and skills. • The response provides strong support with high-quality, relevant examples and/or sound reasoning.
3	<p>The "3" response reflects a general command of the relevant knowledge and skills.</p> <ul style="list-style-type: none"> • The response generally fulfills the purpose of the assignment by responding to the given task. • The response demonstrates a generally accurate and effective application of the relevant knowledge and skills. • The response provides support with some relevant examples and/or generally sound reasoning.
2	<p>The "2" response reflects a partial command of the relevant knowledge and skills.</p> <ul style="list-style-type: none"> • The response partially fulfills the purpose of the assignment by responding in a limited way to the given task. • The response demonstrates a limited, partially accurate and partially effective application of the relevant knowledge and skills. • The response provides limited support with few examples and/or some flawed reasoning.
1	<p>The "1" response reflects little or no command of the relevant knowledge and skills.</p> <ul style="list-style-type: none"> • The response fails to fulfill the purpose of the assignment. • The response demonstrates a largely inaccurate and/or ineffective application of the relevant knowledge and skills. • The response provides little or no support with few, if any, examples and/or seriously flawed reasoning.

■ EVALUATION OF THE STRONG RESPONSE

This response is considered a strong response because it reflects a thorough command of relevant knowledge and skills.

Purpose. The writer provides a relevant and accurate discussion of the differences between ritual dances performed in a community setting and ritual dances adapted for performance in a theater setting. The two examples given provide multiple points of comparison including context, meaning, and movement style.

Application of Content. The writer discusses two examples that relate to the topic in different ways. One example focuses more on a direct translation of ritual dances to theatrical venues, while the other considers ritual dance as an inspiration for theatrical performance. The writer ties together these two different but relevant examples in a manner that reveals strong comprehension of the topic and the ability to analyze specific examples.

Support. The writer's discussion includes two examples that clearly relate to the given topic: in one case focusing on a dance company and its approach to the use of ritual dances; in the other case exploring a specific dance created by an individual choreographer. Accurate details are provided for each example that support the overall emphasis of the response. The writer's comments about the differing contexts in which the dances appear, the roles of the different audiences, and the relationship of the original dances and their adaptations to the rituals themselves all bolster the writer's conclusions.