



Michigan
TEST FOR TEACHER CERTIFICATION
STUDY GUIDE

46 Dance



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PART 1: General Information About the MTTC Program and Test Preparation

The first section of the study guide is available in a separate PDF file. Click the link below to view or print this section.

[General Information About the MTTC Program and Test Preparation](#)

PART 2: Test Objectives and Sample Test Questions

INTRODUCTION

This section includes a list of the test objectives, immediately followed by sample test questions and an answer key for the field covered by this study guide.

Test Objectives

As noted, the test objectives are broad, conceptual statements that reflect the knowledge, skills, and understanding an entry-level teacher needs in order to teach effectively in a Michigan classroom. Each field's list of test objectives represents the **only** source of information about what a specific test will cover and, therefore, should be studied carefully.

The test objectives are organized into groups known as "subareas." These subareas define the major content areas of the test. You will find a list of subareas at the beginning of the test objective list. The percentages shown in the list of subareas indicate the approximate weighting of the subareas on the test.

Sample Multiple-Choice Test Questions

The sample multiple-choice test questions included in this section are designed to give the test-taker an introduction to the nature of the test questions included on the MTTC test for each field. The sample test questions represent the various types of test questions you may expect to see on an actual test; however, they are **not** designed to provide diagnostic information to help you identify specific areas of individual strengths and weaknesses or predict your performance on the test as a whole. Use the answer key that follows the sample test questions to check your answers.

To help you identify which test objective is being assessed, the objective statement to which the question corresponds is listed in the answer key. When you are finished with the sample test questions, you may wish to go back and review the entire list of test objectives and descriptive statements once again.

TEST OBJECTIVES

Subarea	Approximate Percentage of Questions on Test
Dance Elements and Skills	35%
Dance Creation, Production, and Analysis	35%
Dance Education	30%

DANCE ELEMENTS AND SKILLS

Understand elements and concepts common to dance.

Includes elements related to the body (e.g., actions, shapes, relationships), space (e.g., level, direction, pathway, range), time (e.g., tempo, rhythm, beat), and movement quality (e.g., flow, weight, time, force, spatial attitude); the characteristics of locomotor, nonlocomotor, and axial movements used in dance; expressive qualities (e.g., emotion, mood, dynamics) and how they are conveyed in dance; body alignment; basic positions of the arms, feet, legs, and body; and the components and functions of warm-up, skill development, and cool-down.

Understand fundamental skills, techniques, and concepts of modern dance.

Includes basic modern dance terminology, dance patterns and combinations used in modern dance, and major characteristics of different styles of modern dance.

Understand fundamental skills, techniques, and concepts of jazz dance.

Includes basic jazz dance terminology, dance patterns and combinations used in jazz dance, and major characteristics of different styles of jazz dance.

Understand fundamental skills, techniques, and concepts of ballet.

Includes basic ballet terminology, dance patterns and combinations used in ballet, and major characteristics of different styles of ballet.

Understand fundamental skills, techniques, and concepts of tap dance.

Includes basic tap dance terminology, dance patterns and combinations used in tap dance, and major characteristics of different styles of tap dance.

Understand fundamental skills, techniques, and concepts of ethnic (world) dance.

Includes basic ethnic (world) dance terminology, dance patterns and combinations used in ethnic (world) dance, and major characteristics of different styles of ethnic (world) dance.

Understand fundamental skills, techniques, and concepts of social dance.

Includes basic social dance terminology, dance patterns and combinations used in social dance, and major characteristics of different styles of social dance.

DANCE CREATION, PRODUCTION, AND ANALYSIS**Understand and analyze the basic principles of movement.**

Includes basic principles of movement analysis (e.g., flexion, extension, rotation, abduction, adduction); the major skeletal structures of the body; muscles, tendons, and ligaments and their functions; how human structure and function can affect dance movements and movement potential; and the characteristics of alignment and body-part articulation.

Understand choreographic principles and processes.

Includes sources for generating choreographic ideas; basic compositional elements (e.g., space, time, energy, dynamics, phrasing, musicality, musical structure, expression, context) of choreography; the characteristics and purposes of choreographic processes (e.g., reordering, chance, exploring, perceiving, analyzing); uses of improvisation in discovering and generating movement for choreography and for solving movement problems; and production factors that influence choreographic choices (e.g., performance space, accompaniment, dancers, audience).

Understand choreographic forms and structures.

Includes characteristics of various dance structures (e.g., AB, ABA, rondo, canon, call and response, narrative); characteristics of representational and nonrepresentational forms; uses of theme development and movement manipulation in dance composition and choreography (e.g., contrast, repetition, transition, retrograde); and factors that influence the choice of dance structure (e.g., accompaniment, dancer's skill level, dance style).

Understand basic principles of dance performance and production.

Includes factors that affect the quality of dance performance (e.g., adequate rehearsal, appropriate technical skill, energy, focus, expression); coherence and aesthetic unity; terminology related to stage areas; types, characteristics, functions, and effects of costumes, makeup, lighting, sound, and scenery; procedures for warming up, cueing, and attending to final details before a dance performance; technologies (e.g., video, computer, sound and lighting equipment) used in the creation, performance, and production of dance; and responsibilities of personnel involved in performance production.

Understand dance forms and styles from a variety of historical and cultural contexts.

Includes the history of dance, including the development and historical and cultural contexts of various dance forms; significant developments, influences, movements, and events in the history of dance; the role and function of dance and movement (e.g., ritual, celebration); how dance reflects, shapes, and represents ideas, issues, or themes in a variety of cultures; similarities and differences among techniques, styles, characteristic movements, and traditions; and common themes, purposes, and characteristics of dance.

Understand basic principles of dance analysis and criticism.

Includes aesthetic concepts and technical vocabulary (e.g., space, time, force/energy) used to describe and analyze dance works in their historical, cultural, emotional, and kinesthetic context; and the effects an individual's perspective (e.g., as critic, performer, choreographer, audience member) may have on one's response to the dance.

DANCE EDUCATION

Understand the foundations of dance education.

Includes the history of dance education; the philosophical foundations of dance education; significant trends, values, and schools of thought in dance education; the function of dance education within the context of schools and communities; and the ways in which dance provides developmental experiences for artistic expression, critical/creative thinking skills, and physical activity that contribute to the health and well-being of individuals and communities.

Understand the development and implementation of curricula and instructional and assessment strategies for dance education in a school setting.

Includes methods for creating developmentally appropriate, standards-based, long- and short-term curricula (e.g., objectives, instructional strategies, and assessments for dance instruction); strategies for creating safe, positive, active, and engaging learning activities and environments for dance and dance education; methods for designing and modifying dance instruction for diverse learners in a variety of classroom and ensemble settings; instructional strategies that promote students' self-management and reflective behaviors; appropriate uses of dance-related equipment, materials, and technology in large and small group instructional settings; and the characteristics and uses of multiple dance education assessment practices.

Understand ways to integrate dance education knowledge and skills with other disciplines.

Includes skills (e.g., creative problem solving, sequencing, pattern recognition, communication) and dispositions (e.g., self-awareness, discipline) that are developed through participation in dance education; ways in which skills developed through dance can be applied in other disciplines (e.g., mathematics, science, literature, social studies, other art forms); similarities among concepts (e.g., balance, shape, rhythm, interaction) also used in other disciplines; and methods for providing instruction that integrates dance with other art forms and disciplines.

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

Includes types and benefits of dance activities that enhance flexibility, muscular strength, cardiovascular endurance, agility, motor skills development, coordination, body awareness, control, and balance; basic health and nutritional practices that promote healthy body image and composition; proper warm-up, technical development, and cool-down activities; methods for preventing injuries; common types, causes, and treatments of dance injuries; and health and safety issues associated with classroom and performance environments (e.g., flooring, lighting, temperature).

Understand key knowledge, skills, and strategies required of the professional dance educator.

Includes laws related to dance education (e.g., equity, copyright, inclusion, privacy, confidentiality, reporting suspected child abuse); the benefits of professional development activities (e.g., participation in professional dance education organizations); strategies for recognizing and demonstrating respect for diversity and establishing environments in which all individuals are valued and respected; methods for developing collaborative relationships with colleagues, parents/guardians, and community agencies to support the growth and well-being of dance students; and communication skills and strategies that promote the role of dance in education and society to colleagues, the community, and policy leaders.

SAMPLE MULTIPLE-CHOICE TEST QUESTIONS

1. As part of an improvisational exercise, a dancer repeats a movement sequence three times, varying the movement quality from percussive to sustained to vibratory. In making these changes, the dancer is exploring:
 - A. dynamics.
 - B. use of space.
 - C. shapes.
 - D. variations in time.
2. The timing of movement in the modern dance technique developed by Martha Graham is closely connected to a dancer's:
 - A. breathing cycle.
 - B. center of gravity.
 - C. pulse rate.
 - D. distribution of tension.

3. Use the description of a modern dance movement sequence below to answer the question that follows.

1. From first position, the dancer steps forward onto one foot raising the arms forward and overhead, while lifting the other foot and leg to the turned out, *passé* position.
2. Contracting the torso, the dancer swings the arms backward, while bending the supporting leg and reaching for the floor.
3. The dancer places the elevated foot in back to provide a strong base of support.
4. The dancer gradually lowers the body to the floor and uncurls to the supine position with the arms extended overhead.

The movement sequence described above is known as a:

- A. back fall.
- B. *tour jeté*.
- C. pitch fall.
- D. *glissade*.

4. Which of the following best describes the style of movement used in lyrical jazz dance?

- A. upright and flowing
- B. angular and disjointed
- C. athletic and grounded
- D. balanced and mechanical

5. In ballet, the term *allegro* is used to refer to movements that are:

- A. brisk and lively.
- B. large and buoyant.
- C. soft and deliberate.
- D. harsh and rigid.

6. Which of the following best describes "trading fours" in tap dance?

- A. Four dancers execute a routine in a square formation, rotating so that each dancer performs a sequence at the front of the square.
- B. A dancer performs four measures, then uses a movement flourish to give the floor to the next dancer.
- C. Dancers create syncopations during alternating measures of music to develop variations on basic four-beat patterns.
- D. A dancer generates an even rhythm through striking once with each of the four taps on the toes and heels.

7. Use the description of a world dance below to answer the question that follows.

The dance is energetic and performed in a closed circle with dancers facing the center and holding hands. Though there are many variations of this dance, in a typical version, dancers raise their arms as they move into the center and lower their arms as they move back to the full circle; then they run or grapevine counterclockwise around the circle for eight beats, ending with a kick or hop before repeating the pattern.

The paragraph above best describes which of the following world dances?

- A. the debka
- B. varsovienne
- C. corrido
- D. the hora

8. The Latin-American dance style characteristic of the rumba and cha-cha is most distinguished from the Euro-American style characteristic of the fox-trot and waltz by the use of:

- A. a lower center of gravity in the Euro-American style.
- B. the knees to create a rolling motion through the hips in the Latin-American style.
- C. arm movements to complement body movement in the Euro-American style.
- D. the arms and torso to create a frame between partners in the Latin-American style.

9. Use the drawing of a dancer in modern dance front layout position below to answer the question that follows.



To raise his leg to the position shown above, the dancer has made which of the following movements at his hip?

- A. abduction
- B. rotation
- C. adduction
- D. hyperflexion

10. Which of the following best describes a general choreographic principle commonly used in the development of movement phrases for a section of a dance work?

A. Each phrase should be unique in form and in the movements included.

B. The phrases should be varied in their length and use of the elements of dance.

C. All phrases should employ the same dynamic structure of dance.

D. The phrases should all comprise the same number of beats of music.

11. Which of the following best describes the use of a canon as a choreographic device?

A. two dancers presenting opposing themes

B. a group of dancers exploring variations on a single theme

C. one dancer switching back and forth between two themes

D. successive dancers repeating a single theme

12. A choreographer is most likely to use nonliteral choreography in a dance work for which of the following purposes?

A. to convey meaning through abstraction and symbolism

B. to experiment with design and manipulation of movement

C. to relate a story through pantomime and mimicry

D. to express a moral perspective or emotion without narrative content

13. In dance performances, side lighting is frequently used in addition to front and overhead lighting for the purpose of:

A. minimizing light glare in dancers' eyes.

B. maintaining the three-dimensional appearance of dancers' bodies.

C. highlighting the movement of individual dancers.

D. creating even illumination with uniform color over the entire stage.

14. Which of the following is an example of a dance activity that functions as a form of social affirmation and expression of group identity?

- A. A Yoruba priestess chants and dances until she is in a trance that permits the gods to communicate through her body.
- B. A neighborhood community center offers a program of social dancing open to all neighborhood residents.
- C. Members of a Mexican community continue to participate in folkloric dances and teach them to their children.
- D. A Bharata Natyan dancer performs an interpretation of classical Indian poetry in a public theater in India.

15. Use the description of a modern dance work below to answer the question that follows.

All the movement in this work takes place within three adjacent squares on the floor. The movement in each section of the work occurs in one square and is then repeated in the next square with variations in pattern and focus, while a new section is introduced in the first square. In this way, new sections are introduced and progress from square to square to the completion of the work.

Which of the following choreographic devices is an important aspect of the choreography in the work described above?

- A. changing dynamics of movement
- B. the manipulation of tempo
- C. the use of space
- D. exploring movement shapes

16. Bird Larson's approach to dance education in the early twentieth century, known as natural rhythmic expression, introduced which of the following to public school dance education?

- A. methods for integrating dance with learning in other subject areas through use of kinesthetic intelligence
- B. a scientific approach to movement based on knowledge of anatomy, kinesiology, and physiology
- C. strategies for teaching creative self-expression that built on unstructured movement and students' interests
- D. an understanding of the important role sensory perception plays in promoting cognitive development

17. A significant benefit of using an analytic rubric as a form of assessment for dance activities is that it can be used to:

- A. provide students with a clear understanding of what is expected of them.
- B. enable the teacher to examine representative examples of different aspects of a student's work.
- C. facilitate comparison of a student's progress with districtwide learning norms for the area of study.
- D. assess the thought processes students use in learning and problem solving.

18. While conducting a brainstorming session with a group of students to develop choreography for a dance work, a teacher can best encourage students' development of metacognitive skills by:

- A. providing physical demonstrations of possible movement sequences.
- B. thinking aloud and explaining his or her thinking processes.
- C. speaking only to clarify or reinforce students' ideas and suggestions.
- D. having students record each other's movement ideas using Labanotation.

19. Which of the following is the cause of the greatest number of injuries suffered by dance students?

- A. sudden impacts and strains
- B. overuse of muscles during intensive training or dance activities
- C. lack of muscle strength
- D. repeatedly performing movement with incorrect technique

20. Which of the following would be the most effective strategy for encouraging community support for a public school dance program?

- A. contacting local media to publicize student dance programs and invite the public
- B. organizing fund-raising projects such as magazine and bake sales in public locations
- C. encouraging students to speak with family and friends about their interest in studying dance
- D. writing a letter to the editor of the local newspaper explaining the benefits of dance education

ANSWER KEY FOR THE SAMPLE MULTIPLE-CHOICE TEST QUESTIONS

Item Number	Correct Response	Objective
1.	A	Understand elements and concepts common to dance.
2.	A	Understand fundamental skills, techniques, and concepts of modern dance.
3.	A	Understand fundamental skills, techniques, and concepts of modern dance.
4.	A	Understand fundamental skills, techniques, and concepts of jazz dance.
5.	A	Understand fundamental skills, techniques, and concepts of ballet.
6.	B	Understand fundamental skills, techniques, and concepts of tap dance.
7.	D	Understand fundamental skills, techniques, and concepts of ethnic (world) dance.
8.	B	Understand fundamental skills, techniques, and concepts of social dance.
9.	A	Understand and analyze the basic principles of movement.
10.	B	Understand choreographic principles and processes.
11.	D	Understand choreographic forms and structures.
12.	B	Understand choreographic forms and structures.
13.	B	Understand basic principles of dance performance and production.
14.	C	Understand dance forms and styles from a variety of historical and cultural contexts.
15.	C	Understand basic principles of dance analysis and criticism.
16.	B	Understand the foundations of dance education.
17.	A	Understand the development and implementation of curricula and instructional and assessment strategies for dance education in a school setting.
18.	B	Understand ways to integrate dance education knowledge and skills with other disciplines.
19.	D	Understand activities and movement science practices that promote health, safety, and injury prevention in dance.
20.	A	Understand key knowledge, skills, and strategies required of the professional dance educator.