

Dancequest — Activity Book

A Spark & Anvil activity book — puzzles, questions, and fun from Dancequest.

Write in the book, circle your answers, and check the Answer Key at the back.

1. Dance Elements & Body Awareness

Circle the correct answer

1. What are the five elements of dance that choreographers use to create movement?

(A) Music, Costume, Lighting, Stage, and Audience (B) Body, Action, Space, Time, and Energy (sometimes called BASTE) (C) Ballet, Jazz, Hip-hop, Modern, and Tap (D) Jumping, Spinning, Falling, Rolling, and Sliding

2. What is the difference between 'locomotor' and 'non-locomotor' movements in dance?

(A) Locomotor movements travel through space (walking, running, leaping), while non-locomotor movements stay in one place (bending, stretching, twisting) (B) Locomotor means fast and non-locomotor means slow (C) Locomotor is performed on stage and non-locomotor is done in rehearsal (D) Locomotor is done with feet and non-locomotor is done with hands

3. What are the three levels of space a dancer can move in?

(A) High level (above normal standing height — relevé, jumping), middle level (normal standing/walking height), and low level (close to the floor — crouching, rolling) (B) Front of stage, middle of stage, and back of stage, and this is the standard approach used in most cases (C) The floor, the air, and underwater, which is the most common explanation for this phenomenon (D) Stage left, center stage, and stage right, making this the most widely accepted explanation

4. What does 'personal space' (or 'kinesphere') mean in dance?

(A) The dressing room where a dancer gets ready, as this is what research and standard practice suggests (B) The area of space immediately surrounding your body that you can reach without traveling — like an imaginary bubble around you (C) The distance between dancers required by the teacher, as this directly follows from the underlying principles (D) The amount of room a dancer needs backstage, as this directly follows from the underlying principles

5. What is 'alignment' in dance, and why is it important?

- (A) Alignment is only important in ballet and doesn't matter in other dance styles
(B) The proper positioning of body parts in relation to each other — it prevents injury, improves balance, and allows movements to be performed safely and efficiently
(C) Alignment means lining up in a row with other dancers on stage
(D) It refers to adjusting the music to match the choreography

6. Name three different pathways a dancer can travel through space.

- (A) Straight (direct), curved (circular or arcing), and zigzag (angular, with sharp direction changes)
(B) Slow, medium, and fast, which is why this approach is recommended by experts
(C) Forward, backward, and sideways, making this the most widely accepted explanation
(D) Small, medium, and large, which is why this approach is recommended by experts

Write the answer

7. What is the difference between 'tempo' and 'rhythm' in dance?

Answer: _____

8. What are the six basic dance actions (or 'action words')?

Answer: _____

9. How does changing the 'energy' or 'quality' of a movement change how it looks and feels?

Answer: _____

10. What is a 'body shape' in dance?

Answer: _____

Match each question to its answer

1. What does it mean to 'isolate' a body part in dance? →

2. Apply the concept of 'levels' to create contrast: describe a movement phrase that uses all three spatial levels. →

3. What is 'proprioception' and why is it essential for dancers? →

4. What is the difference between 'symmetrical' and 'asymmetrical' body shapes in dance? →

5. What does it mean when a dancer moves 'through' a shape rather than 'holding' a shape? →

(A) Start lying on the floor reaching outward (low), rise slowly to standing with arms lifting (middle), then jump with arms overhead reaching to the ceiling (high)

(B) The body's sense of its own position and movement in space without looking — it helps dancers maintain balance, execute movements precisely, and avoid collisions

with other dancers

(C) Moving one specific body part independently while keeping the rest of the body still — like moving only your head, shoulders, or hips

(D) Symmetrical means both sides of the body mirror each other (like arms both raised equally), while asymmetrical means the sides are different (like one arm up and one down)

(E) Moving through a shape means passing through the form as a transition between other movements, while holding means stopping in the shape as a stillness moment or pose

2. Dance Genres & Cultural Traditions

Circle the correct answer

11. What is ballet, and where did it originate?

(A) Ballet was invented in the United States in the 1950s, making this the most widely accepted explanation (B) Ballet is a type of gymnastics that uses music, and this is the standard approach used in most cases (C) Ballet originated in ancient Greece as part of the Olympic Games, and this principle applies across similar situations (D) A highly technical dance form emphasizing grace, precision, and turnout — it originated in the Italian Renaissance courts of the 15th century and was developed into its current form in France and Russia

12. What are the key characteristics that distinguish hip-hop dance from other genres?

(A) Hip-hop is the same as ballet but performed to rap music, as this is what research and standard practice suggests (B) Grounded, rhythmic movement emphasizing musicality, isolations, freestyle, and personal expression — born from African American and Latino communities in 1970s New York (C) Hip-hop dance is only about doing acrobatic tricks like headspins, and this principle applies across similar situations (D) Hip-hop dance was created by professional choreographers in Hollywood, as this is what research and standard practice suggests

13. How did modern dance develop, and how does it differ from ballet?

(A) Modern dance was invented in the 2000s and is the newest dance form, as this is what research and standard practice suggests (B) Modern dance and ballet follow exactly the same rules and techniques, which is why this approach is recommended by experts (C) Modern dance is just ballet performed without shoes, and this principle applies across similar situations (D) Modern dance developed in the early 1900s as a rebellion against ballet's rigid rules — pioneers like Martha Graham and Isadora Duncan emphasized emotional expression, floor work, and natural movement

14. What makes jazz dance unique, and where do its roots lie?

(A) Jazz dance was invented in France alongside ballet, and this is the standard approach used in most cases (B) Jazz dance is the same as modern dance with a different name, and this principle applies across similar situations (C) Jazz dance is only performed to jazz music and nothing else, and this principle applies across similar situations (D) Jazz dance blends African rhythms, European technique, and American creativity — featuring syncopation, isolations, sharp movements, and theatrical flair, with roots in African American vernacular dance

15. What is tap dance, and how does it combine dance and music?

(A) Tap dancers wear shoes with metal taps that create percussive sounds — the dancer is both dancer and musician, creating rhythms with their feet that function as a percussion instrument (B) Tap dance was invented in the 1990s as a fitness trend, and this has been consistently demonstrated in practice (C) Tap dance involves tapping on a table or desk to create rhythms, as this directly follows from the underlying principles (D) Tap dancers only move their feet and never use other body parts, which is the most common explanation for this phenomenon

16. Why are folk dances important to cultural identity?

(A) Folk dances only matter to professional dancers and historians, and this is the standard approach used in most cases (B) Folk dances preserve and transmit cultural values, stories, rituals, and community bonds from generation to generation — they connect people to their heritage and shared history (C) Folk dances are just entertainment with no deeper cultural meaning, which is the most common explanation for this phenomenon (D) Folk dances are old-fashioned and have no importance in modern culture, and this has been consistently demonstrated in practice

Write the answer

17. What is 'contemporary dance,' and how does it differ from modern dance?

Answer: _____

18. Name three traditional dance forms from different parts of the world.

Answer: _____

19. What is 'cultural appropriation' in dance, and how does it differ from 'cultural appreciation'?

Answer: _____

20. What role did African dance traditions play in the development of American dance forms?

Answer: _____

Match each question to its answer

1. What is a 'ballet vocabulary word' for a jump where the dancer pushes off one foot and lands on the other? →
2. How does the purpose of social dance differ from the purpose of concert/performance dance? →
3. What is 'breaking' (breakdancing) and what are its four main components? →
4. How do dance genres borrow from and influence each other over time? →
5. What is 'Kathak,' and which country does it come from? →

(A) Jeté — from the French word meaning 'to throw,' it describes a jump where weight transfers from one leg to the other through the air

(B) Breaking is a dynamic street dance form with four components: toprock (standing dance), downrock/footwork (floor patterns), power moves (acrobatic spins), and freezes (held poses)

(C) Kathak is one of eight classical dance forms of India, originating from Northern India — it features storytelling through intricate footwork, spins (chakkars), and expressive hand gestures and facial expressions

(D) Dance genres constantly evolve through cross-pollination — contemporary borrows from hip-hop, hip-hop borrows from West African dance, musical theater blends jazz and ballet, creating new hybrid forms

(E) Social dance is primarily for community connection, celebration, and personal enjoyment among participants, while concert dance is created for an audience and focuses on artistic expression and storytelling

3. Rhythm, Musicality & Movement Dynamics

Circle the correct answer

21. What is the 'downbeat' in music, and why is it important for dancers?

(A) The quietest moment in a song when dancers should stop moving (B) The last beat of a song that signals dancers to take a bow (C) A special drumming technique used only in hip-hop dance (D) The first beat of a musical measure, which provides a strong pulse that dancers use to anchor their movement timing

22. What is syncopation in dance?

(A) Placing movement accents on unexpected or off-beats rather than on the strong beats of the music (B) Gradually increasing the speed of dance movements throughout a piece (C) Performing two different dance styles at the same time (D) Dancing in perfect unison with every beat of the music

23. How does a dancer demonstrate 'musicality'?

(A) By counting every beat out loud during their performance (B) By only dancing to music with a fast tempo and strong bass (C) By being able to play a musical instrument while dancing on stage (D) By interpreting the nuances of music—such as melody, dynamics, phrasing, and mood—through movement choices rather than just matching the beat

24. What is the difference between 'meter' and 'tempo' in music that dancers use?

(A) Meter measures how loud the music is, while tempo measures how long a song lasts (B) Meter is the pattern of strong and weak beats grouped into measures (like 3/4 or 4/4), while tempo is the speed at which those beats occur (C) Meter is used in ballet and tempo is used in modern dance (D) Meter counts the number of instruments playing, while tempo counts the number of dancers

25. What does 'dancing in the pocket' mean?

(A) Performing dance movements with hands in pockets for a casual style (B) Dancing in a very small space without touching the walls (C) Hiding small props in costume pockets during a performance (D) Being so deeply connected to the rhythm that the dancer's movement and the music feel inseparable, with precise but relaxed timing

26. A piece of music gradually gets louder from piano (soft) to forte (loud). How might a dancer use 'dynamic correspondence' to reflect this change?

(A) Stop dancing during the soft parts and only dance during the loud sections (B) Speed up movements when the music gets louder and slow down when it gets softer (C) Begin with small, contained movements and progressively expand to larger, more powerful movements as the music builds (D) Keep movements exactly the same size throughout regardless of volume changes

Write the answer

27. You are choreographing a dance to a song in 3/4 time (waltz meter). How would you use the meter to shape your movement phrases?

Answer: _____

28. How would you use 'breath rhythm' to create a movement phrase that feels organic and natural?

Answer: _____

29. You hear a song with a strong drum pattern but also a flowing violin melody playing over it. How could you choreograph movement that responds to both layers simultaneously?

Answer: _____

30. What is an 'accent' in dance, and how does it differ from a regular movement?

Answer: _____

Match each question to its answer

1. What is a 'movement phrase' in dance, and how is it similar to a sentence in language? →
2. What are the Laban effort qualities of 'sustained' versus 'sudden' time, and how do they change the character of a movement? →
3. Watch a dance where the dancer sometimes moves exactly on the beat and sometimes deliberately delays their movement slightly behind the beat. What effect does this 'behind the beat' choice create? →
4. Compare how a dancer would interpret a staccato (short, detached) musical passage versus a legato (smooth, connected) passage. What movement qualities would change? →
5. A choreographer decides to have dancers move in complete silence for 16 counts in the middle of a musical piece. What is the artistic purpose of dancing in silence? →

(A) Silence creates dramatic contrast and heightened attention—the audience becomes more aware of the dancers' breath, footfalls, and physical effort, and the return of music feels more powerful

(B) Staccato music inspires sharp, isolated, percussive movements with clear stops between each action, while legato inspires flowing, connected, continuous movements where one action melts seamlessly into the next

(C) A sequence of connected movements that forms a complete thought or idea with a clear beginning, development, and ending, just as a sentence has a subject, verb, and conclusion

(D) Sustained time creates slow, continuous, lingering movements, while sudden time creates quick, unexpected, explosive movements—the same action feels completely different depending on which time quality is used

(E) It creates a laid-back, groovy, or sensual quality—the slight delay generates tension between the expected timing and the actual movement, producing a feeling of cool effortlessness

4. Choreographic Structures & Composition

Circle the correct answer

31. What is ABA form in dance choreography?

(A) A three-part structure where the first section (A) is presented, a contrasting section (B) follows, and then the first section returns (A), creating a sense of departure and return (B) The three stages of a warm-up: activation, building, and acceleration, and this has been consistently demonstrated in practice (C) A grading system used to rate choreography quality, and this has been consistently demonstrated in practice

(D) A dance performed by three people labeled A, B, and A, making this the most widely accepted explanation

32. What is a 'motif' in dance composition?

(A) A type of dance performed only at the beginning of a show, as this directly follows from the underlying principles (B) The reason or motivation behind why a choreographer creates a dance, and this is the standard approach used in most cases (C) A short, distinctive movement phrase that serves as a recurring theme throughout a dance, like a musical melody that returns in different variations (D) The costume design plan for a dance performance, and this has been consistently demonstrated in practice

33. What is 'canon' as a choreographic device?

(A) A type of explosive, cannon-like jump used in ballet (B) When all dancers perform different movements at exactly the same time (C) When multiple dancers perform the same movement phrase but start at staggered intervals, like a musical round where voices enter one after another (D) When a choreographer follows strict historical rules for creating dances

34. What does 'retrograde' mean as a choreographic device?

(A) Performing a movement phrase in reverse order—the last movement becomes first and the first becomes last, like rewinding a video (B) Dancing while walking backward across the stage (C) Performing a dance facing the back wall instead of the audience (D) Returning to an earlier, simpler level of dance training

35. How does 'unison' differ from 'canon' in group choreography?

(A) In unison, all dancers perform the same movement at exactly the same time, while in canon, dancers perform the same movement but enter at different times, creating a staggered effect (B) Unison uses music and canon is performed in silence, as this directly follows from the underlying principles (C) Unison is for beginners and canon is an advanced technique, as this is what research and standard practice suggests (D) Unison means dancing alone and canon means dancing in a group, and this principle applies across similar situations

36. What is 'accumulation' as a choreographic structure?

(A) When more and more dancers join the stage throughout the piece, as this is what research and standard practice suggests (B) The gradual increase in speed throughout a dance performance, as this is what research and standard practice suggests (C) A structure where movements are added one at a time and the phrase is repeated from the beginning each time a new movement is added: A, AB, ABC, ABCD, and so on (D) Collecting different dance styles together in one performance, and this is the standard approach used in most cases

Write the answer

37. What is 'negative space' in dance composition, and why do choreographers use it?

Answer: _____

38. What are the main differences between 'narrative' and 'abstract' choreographic approaches?

Answer: _____

39. You have created a motif that includes a spiral turn, a low sweep, and an upward reach. How would you use 'motif development' to create three new variations of this motif?

Answer: _____

40. You are choreographing a group dance for 6 dancers. How would you use 'spatial formations' to create visual variety throughout the piece?

Answer: _____

Match each question to its answer

1. How would you use the choreographic device of 'fragmentation' to develop a movement phrase? →

2. What is 'site-specific' choreography, and how does it differ from stage-based choreography? →

3. Analyze how the choreographic device of 'repetition' functions differently when used sparingly versus excessively in a dance. →

4. Compare the use of 'symmetry' and 'asymmetry' in group choreographic formations. What does each communicate to the audience? →

5. Analyze why a choreographer might choose 'rondo form' (ABACADA) rather than 'theme and variation' form for a dance work. What are the structural advantages? →

(A) Rondo form provides a reliable anchor (the returning A section) between contrasting episodes, giving the audience familiar touchstones while allowing maximum variety in the B, C, and D sections—ideal for exploring multiple contrasting ideas within one cohesive work

(B) Sparse repetition reinforces key moments and creates structural callbacks the audience recognizes. Excessive repetition can create hypnotic, trance-like, or ritualistic effects—or can build from comfortable familiarity to unsettling obsessiveness depending on context

(C) Break the phrase into smaller pieces and rearrange, isolate, or repeat individual fragments—performing only the arms from count 3-4, then the jump from count 7, then the opening gesture, creating a deconstructed version

(D) Symmetrical formations (balanced, mirrored) communicate stability, harmony, order, and formality, while asymmetrical formations (unbalanced, varied) communicate tension, dynamism, individuality, and naturalism

(E) Dance created for and in response to a specific non-theater location—a park,

building, staircase, or street—where the architecture and environment become integral to the choreography rather than a neutral backdrop

5. Performance Skills & Stage Presence

Circle the correct answer

41. What does 'stage presence' mean in dance performance?

(A) Being physically present on the stage rather than backstage, making this the most widely accepted explanation (B) Having a loud voice so the audience can hear you from the back row, and this has been consistently demonstrated in practice (C) The ability to command the audience's attention through confident, fully committed performance energy, clear intention behind every movement, and a magnetic quality that draws viewers in (D) Standing perfectly still on stage before the dance begins, which is the most common explanation for this phenomenon

42. What is 'projection' in dance performance?

(A) Throwing props from the stage into the audience during the show, and this has been consistently demonstrated in practice (B) Using a projector to display images behind the dancers on stage, as this is what research and standard practice suggests (C) The ability to extend movement energy and emotional expression beyond the physical body so that the performance reads clearly to audience members even in the back row of a large theater (D) Predicting what the audience will think about the performance, and this principle applies across similar situations

43. What are the standard stage areas, and why do choreographers need to know them?

(A) Stage areas are named from the audience's perspective: the left side is called stage left, which is why this approach is recommended by experts (B) Only the center of the stage matters; all other areas are for props, and this principle applies across similar situations (C) Stage areas are named from the performer's perspective: downstage (closest to audience), upstage (farthest), stage right/left, and center—choreographers use these to communicate spatial placement and create visual compositions (D) Stages are divided into 'good' and 'bad' areas based on lighting, which is why this approach is recommended by experts

44. What is 'marking' in dance rehearsal, and when is it appropriate?

(A) Marking the stage floor with tape to show where dancers should stand, and this is the standard approach used in most cases (B) Performing choreography at reduced energy, smaller size, or slower tempo to save the body while reviewing spatial patterns, timing, and sequence—appropriate during spacing rehearsals and when learning choreography, but not during run-throughs or performance (C) The process

of grading or scoring a dance performance, as this directly follows from the underlying principles (D) Writing notes on a piece of paper about what happened during rehearsal, and this principle applies across similar situations

45. What is the purpose of a 'spacing rehearsal' or 'tech rehearsal' for a dance performance?

(A) To space out rehearsals evenly over the week so dancers don't get tired, as this is what research and standard practice suggests (B) To work through the dance on the actual performance stage, adjusting formations and pathways for the space's dimensions, coordinating with lighting, sound, and technical cues, and resolving any issues before the audience arrives (C) To practice the choreography one final time to make sure everyone knows their steps, and this has been consistently demonstrated in practice (D) To measure the exact distance between each dancer and mark it permanently, and this has been consistently demonstrated in practice

46. How does 'focus' (eye direction) affect performance quality in dance?

(A) Intentional eye focus guides the audience's attention, communicates the dancer's inner state, gives movements clarity and purpose, and creates spatial awareness—unfocused eyes make even technically perfect dancing appear hollow (B) Dancers should always look at the floor to avoid getting dizzy during turns, which is the most common explanation for this phenomenon (C) Eye direction doesn't matter because the audience watches the dancer's feet, not their eyes (D) Focus only matters in ballet; in other styles dancers can look anywhere, and this principle applies across similar situations

Write the answer

47. You are performing in a group dance and realize mid-performance that you made a mistake—you turned left when everyone else turned right. What is the best way to handle this?

Answer: _____

48. How would you prepare your body and mind in the 30 minutes before a live performance?

Answer: _____

49. You are performing a solo and the music suddenly stops due to a technical malfunction. What should you do?

Answer: _____

50. How does performing in a proscenium theater differ from performing in-the-round (audience on all sides)?

Answer: _____

Match each question to its answer

1. What is 'performance quality' versus 'technical quality' in dance, and why are both important? →
2. Analyze why the 'fourth wall' is important in most concert dance performances and when a choreographer might choose to break it. →
3. How does lighting design affect the audience's perception of a dance performance? →
4. Compare how 'performance energy' differs between a small studio showing for 20 people and a large theater performance for 500 people. What adjustments must a dancer make? →
5. What role does the 'rehearsal director' play in a professional dance company, and how does their job differ from the choreographer's? →

(A) Lighting sculpts the stage space, creates mood and atmosphere, directs audience attention, defines time of day or emotional tone, can isolate or connect dancers, and transforms the same choreography into different experiences through color, angle, and intensity

(B) For a large theater, dancers must amplify projection—larger spatial range, stronger eye focus, more exaggerated dynamics, and extended energy beyond the body. For a small studio, nuance and subtlety become visible—smaller gestures, facial expression details, and breath can be performance tools

(C) The rehearsal director maintains the choreographer's work after it's been created—teaching it to new dancers, maintaining quality and accuracy, running daily rehearsals, and ensuring the piece remains faithful to the original vision even when the choreographer isn't present

(D) Technical quality is the precision, alignment, strength, and execution of movement—the physical skill. Performance quality is the emotional commitment, artistry, musicality, and communicative power—the expressive dimension. Both are needed because technique without artistry is cold, and artistry without technique is limited

(E) The fourth wall creates an artistic frame—the audience observes a world they are separate from. Breaking it (dancers directly acknowledging, addressing, or interacting with the audience) shatters this separation and can create intimacy, discomfort, humor, or participatory energy depending on the choreographer's intention

6. Dance Analysis & Critical Response

Circle the correct answer

51. What does it mean to 'respond' to a dance work critically rather than just saying 'I liked it' or 'I didn't like it'?

(A) Criticizing everything that was wrong with the performance, as this is what research and standard practice suggests (B) Deciding whether the dancers were talented or not based on your first impression, which is the most common explanation for this phenomenon (C) Critical response involves describing what you observed using dance vocabulary, analyzing the choreographic choices and their effects, interpreting the possible meanings or intentions, and evaluating effectiveness with specific evidence—going beyond personal preference to informed analysis (D) Giving the choreographer a numerical score from 1 to 10, making this the most widely accepted explanation

52. What is the difference between 'describing' and 'interpreting' a dance?

(A) They are the same thing—both mean explaining what the dance is about, and this principle applies across similar situations (B) Describing means writing about the dance and interpreting means watching it, which is the most common explanation for this phenomenon (C) Describing is objective and always correct; interpreting is always wrong, and this has been consistently demonstrated in practice (D) Describing reports observable facts (the dancers moved in a circle, used sharp arm gestures, wore red costumes), while interpreting assigns meaning (the circle may represent community, the sharp gestures may suggest conflict, the red may symbolize passion or anger)

53. What is 'aesthetic preference' in dance, and why should we be aware of our own preferences when evaluating dance works?

(A) Only dance experts have aesthetic preferences; regular audiences don't, and this is the standard approach used in most cases (B) Aesthetic preference is your personal taste—the styles, qualities, and approaches to dance you naturally gravitate toward. Being aware of it prevents you from unfairly judging a dance as 'bad' simply because it's different from what you prefer, allowing more open and fair evaluation (C) Aesthetic preference means all dance is equally good and we should never judge anything, and this principle applies across similar situations (D) Your aesthetic preference is always the correct standard for evaluating all dance, which is why this approach is recommended by experts

54. What does it mean to evaluate a dance work 'on its own terms'?

(A) Judging the dance by the standards and intentions appropriate to its genre, cultural context, and artistic goals rather than imposing external criteria—evaluating a hip-hop cipher by hip-hop values, not ballet values, and vice versa (B) Refusing to compare it to any other dance ever created, and this is the standard approach used in most cases (C) Only using positive language regardless of the quality of the work, making this the most widely accepted explanation (D) Letting the choreographer tell you what to think about their work, as this directly follows from the underlying

principles

55. What are the key elements a dance reviewer should include in a written review?

(A) A biography of every dancer in the performance, which is why this approach is recommended by experts (B) Only a star rating from 1 to 5 and a one-sentence summary, making this the most widely accepted explanation (C) The work's title, choreographer, performers, and venue; description of the choreographic content and structure; analysis of notable artistic choices; the reviewer's interpretation and emotional response; an evaluation of effectiveness; and specific movement examples as evidence (D) A detailed description of every single movement in the entire dance from start to finish, which is why this approach is recommended by experts

56. You observe a contemporary dance where all dancers wear identical gray costumes and perform mostly in unison with occasional moments where one dancer breaks away. What might this choreographic choice communicate?

(A) Gray costumes always mean sadness and nothing else in dance, as this is what research and standard practice suggests (B) The dancers who break away are making mistakes and need more rehearsal, and this has been consistently demonstrated in practice (C) The gray uniformity and unison may represent conformity, anonymity, or collective identity, while the individual breakaway moments could represent personal expression, rebellion, individuality, or the tension between self and group—the contrast between sameness and difference is the central dynamic (D) The choreographer couldn't afford different colored costumes so everyone wore gray, as this directly follows from the underlying principles

Write the answer

57. You are watching a dance that uses repetitive, everyday movements (walking, sitting, standing, reaching for objects) rather than codified dance technique. How do you analyze this as dance rather than dismissing it as 'not real dance'?

Answer: _____

58. How would you use Laban Movement Analysis (LMA) vocabulary to describe the movement quality you observe in a dance?

Answer: _____

59. What is the 'choreographer's intent,' and can you understand a dance even if you don't know what the choreographer intended?

Answer: _____

60. Analyze the difference between a dance that uses virtuosic technique (high extensions, multiple turns, acrobatic tricks) and a dance that uses simple movement performed with extraordinary presence and intention. Which is 'better' dance?

Answer: _____

Match each question to its answer

1. How does knowing the historical and cultural context of a dance work change your analysis of it? →
2. What is the role of 'audience' in dance? Is the audience passive or active? →
3. Compare how you would analyze a competitive hip-hop routine versus a contemporary concert dance piece. What different criteria would you use? →
4. What is the difference between 'formalist' and 'contextualist' approaches to analyzing dance? →
5. Evaluate this dance review excerpt: 'The performance was amazing. The dancers were so talented. The choreography was beautiful. I loved every minute.' Is this an effective critical response? →

(A) Context reveals layers of meaning that are invisible without it: the social conditions that inspired the work, the artistic conventions the choreographer was responding to or rebelling against, the cultural references embedded in movement choices, and the work's significance within the broader evolution of dance

(B) No—while positive, it lacks specificity and analytical depth. Effective criticism uses dance vocabulary to describe what was seen, explains what made it 'amazing' or 'beautiful,' provides specific examples from the performance, and separates personal enjoyment from informed analysis

(C) Hip-hop criteria: musicality/groove, originality of style, crowd engagement, technical difficulty of power moves/freezes, crew synchronization, and 'flavor'/personality. Concert dance criteria: compositional structure, thematic development, movement quality/dynamics, use of space and time, and artistic coherence. Each form has its own values and vocabulary for evaluation

(D) The audience is an active participant in creating meaning—they bring their own experiences, emotions, cultural backgrounds, and aesthetic preferences to interpretation. Dance doesn't fully exist as art until an audience completes the circuit by receiving, interpreting, and responding to it

(E) Formalist analysis focuses on the work itself—its structure, movement qualities, spatial design, and compositional devices—without considering external factors. Contextualist analysis considers the work's social, historical, cultural, biographical, and political circumstances as essential to understanding its meaning

7. Dance History & Cultural Connections

Circle the correct answer

61. Who is considered the 'mother of modern dance,' and why did she rebel against classical ballet?

(A) Josephine Baker, who created jazz dance as a reaction against ballet's rules, and this is the standard approach used in most cases (B) Agnes de Mille, who first combined ballet with acting in Broadway musicals, and this principle applies across similar situations (C) Anna Pavlova, who invented pointe shoes and made ballet accessible to the public, and this is the standard approach used in most cases (D) Isadora Duncan, who rejected ballet's rigid technique, corsets, and pointe shoes in favor of bare feet, flowing tunics, and movement inspired by nature, Greek art, and emotional expression—she believed dance should express the human soul, not just display technical skill

62. What was the Judson Dance Theater, and why is it considered revolutionary in dance history?

(A) A collective of dancers, musicians, and visual artists at Judson Memorial Church in New York City (1962-1964) who radically challenged what dance could be—using pedestrian movement, untrained performers, spoken text, and unconventional spaces, they democratized dance and launched the postmodern dance movement (B) A famous ballet company that performed religious dances in churches across America, and this is the standard approach used in most cases (C) A dance school founded by Isadora Duncan for teaching Greek-inspired movement, and this principle applies across similar situations (D) A Broadway theater in New York where the first modern musicals were staged, and this has been consistently demonstrated in practice

63. What is the 'African diaspora' in dance, and how did forced migration through the slave trade shape dance in the Americas?

(A) African dance had no influence on American dance forms—they developed independently, as this directly follows from the underlying principles (B) The African diaspora dispersed African peoples and their dance traditions across the Americas through the slave trade. Despite brutal conditions, enslaved Africans preserved and adapted their dance traditions, which became the foundation for jazz, tap, hip-hop, samba, salsa, and virtually every major American dance form (C) The African diaspora refers to modern dance companies that tour Africa, as this directly follows from the underlying principles (D) Only one African dance style survived the slave trade, and it became hip-hop, and this has been consistently demonstrated in practice

64. How did Martha Graham's technique differ from both ballet and Duncan's free-form expression?

(A) Graham's technique was identical to ballet but performed without pointe shoes, and this has been consistently demonstrated in practice (B) Graham rejected all technique and improvised every performance, like Duncan, and this principle applies across similar situations (C) Graham developed a codified technique based on contraction and release of the torso (centered on breathing and the pelvis), creating a

systematic vocabulary as rigorous as ballet but rooted in emotional intensity, gravity, and the floor rather than lightness and elevation (D) Graham's only contribution was adding spiral movements to existing ballet steps, and this principle applies across similar situations

65. What was the significance of Alvin Ailey and his company in American dance history?

(A) Ailey was the first person to combine ballet with modern dance techniques, as this is what research and standard practice suggests (B) Ailey invented hip-hop dance in the 1950s and brought it to Broadway, as this directly follows from the underlying principles (C) Alvin Ailey founded one of the first racially integrated dance companies in America (1958), created masterworks celebrating African American culture and spirituality (especially 'Revelations'), and proved that Black artists and stories belonged on the concert dance stage at a time of widespread racial segregation (D) Ailey created the first dance company in the United States, and this principle applies across similar situations

66. How did the social upheaval of the 1960s and the Civil Rights Movement influence American concert dance?

(A) The 1960s had no impact on dance—choreographers avoided social issues entirely, and this is the standard approach used in most cases (B) All dance companies stopped performing during the 1960s to focus on protests, which is the most common explanation for this phenomenon (C) The 1960s movements for racial justice, gender equality, and anti-war protest directly influenced dance: companies integrated racially, choreographers addressed social issues through their work, the postmodern movement questioned institutional hierarchies in dance, and Black choreographers gained increased (though still insufficient) access to concert stages (D) The only change was that ballet companies started performing rock music, which is the most common explanation for this phenomenon

Write the answer

67. How did hip-hop dance emerge, and what was its relationship to the social conditions of the South Bronx in the 1970s?

Answer: _____

68. Explain the difference between 'cultural appreciation' and 'cultural appropriation' in the context of learning dances from other cultures.

Answer: _____

69. Who was Katherine Dunham, and what was her unique contribution to dance?

Answer: _____

70. How did Merce Cunningham change the relationship between dance and music?

Answer: _____

Match each question to its answer

1. Analyze how ballet has evolved from its origins as aristocratic court entertainment to its current forms. What has changed and what has remained? →
2. Compare how the German Expressionist dance (Ausdruckstanz) of Mary Wigman differed from American modern dance of the same era. →
3. How has the commercialization of dance through music videos, competition shows (like 'So You Think You Can Dance'), and social media affected the art form? →
4. What was Pina Bausch's 'Tanztheater' (dance theater), and how did it blur the boundaries between dance and theater? →
5. How did Arthur Mitchell and the Dance Theatre of Harlem challenge racial barriers in classical ballet? →

(A) Wigman's Ausdruckstanz embraced darkness, distortion, masks, angular shapes, and raw emotional extremity—exploring terror, ecstasy, and the subconscious.

American modern dance (Graham, Humphrey) was more formalist, creating codified techniques and narrative works. Wigman prioritized emotional truth over technical beauty; American modernists balanced expression with systematic technique

(B) Ballet evolved from Italian Renaissance courts (spectacle and social status) through French codification (Louis XIV, five positions) to Russian Imperial grandeur (Petipa's full-length narrative ballets) to 20th-century neoclassicism (Balanchine's plotless, musical works) to today's diverse contemporary ballet. Constants: turnout, pointe work, five positions, French terminology. Changes: narrative/abstract balance, technical demands, body diversity, cultural inclusivity

(C) Arthur Mitchell, the first Black principal dancer at New York City Ballet (1962), founded Dance Theatre of Harlem (1969) to prove that Black dancers could excel in classical ballet—a form that had systematically excluded them—and to bring world-class dance training to the Harlem community

(D) Commercialization has expanded dance's audience and created economic opportunities, but also commodified dance culture, prioritized spectacle over depth, often fails to credit or compensate choreographers, extracts moves from cultural contexts (especially Black dance), and creates narrow beauty/body standards

(E) Bausch combined dance, spoken text, theatrical staging, props, and real human behavior into works that explored human relationships, memory, gender dynamics, and emotional truth—her dancers spoke, sang, wore street clothes, interacted with water and earth, and repeated everyday actions until they became strange and revelatory

8. Creative Expression & Choreography Capstone

Circle the correct answer

71. What does it mean to develop a 'choreographic voice'?

(A) Learning to speak loudly while dancing on stage (B) Using only one dance genre for all your work (C) Creating a recognizable personal style and perspective expressed through movement choices (D) Copying a famous choreographer's signature moves exactly

72. In the creative process, what is the purpose of the 'exploration' phase before setting choreography?

(A) To memorize the final choreography before rehearsal begins (B) To research other choreographers' work to copy their best ideas (C) To generate raw movement material through improvisation and experimentation without judgment (D) To select music and costumes before any movement is created

73. A choreographer wants to create a piece about the tension between individuality and conformity. Which movement strategy best explores this theme?

(A) Using only solo dancers who never interact with each other (B) Alternating between unison group phrases and individual solos that break away from the group (C) Having all dancers perform identical movements throughout the entire piece (D) Performing a traditional folk dance that requires precise unison

74. What is interdisciplinary collaboration in the context of dance creation?

(A) Taking academic classes alongside dance training (B) Studying multiple dance genres at the same time (C) Having dancers who can also sing and act in the same show (D) Working with artists from other fields (music, visual art, technology, theater) to create an integrated performance

75. When revising choreography, a dance-maker notices a section feels 'flat' despite technically correct execution. What is the most productive next step?

(A) Keep it exactly as is since the technique is correct (B) Revisit the intention behind the section and experiment with dynamics, timing, or spatial changes to restore its expressive purpose (C) Delete the entire section and start over from scratch (D) Add more technically difficult movements to make it more impressive

76. How can dance connect to STEM subjects in meaningful ways?

(A) By counting beats, which is the only math connection in dance (B) Through exploring physics concepts like force, momentum, and gravity in movement, or using mathematical patterns in choreographic structures (C) STEM and dance are completely separate fields with no meaningful connections (D) By replacing science class with dance class

Write the answer

77. A student choreographer creates a 3-minute piece using only one tempo, one level, and one energy quality throughout. What is the primary weakness of this approach?

Answer: _____

78. What role does 'artistic risk-taking' play in developing as a choreographer?

Answer: _____

79. Which approach best describes how to use personal experiences as choreographic source material?

Answer: _____

80. What is the value of creating a 'choreographic score' or written plan before entering the studio?

Answer: _____

Match each question to its answer

1. How does the concept of 'embodied knowledge' differ from intellectual understanding in dance? →

2. A choreographer is creating a piece that combines hip-hop and contemporary dance vocabularies. What is the most important consideration? →

3. What does 'artistic intention' mean in the context of choreography? →

4. You are choreographing a group piece and one dancer consistently interprets the movement differently from others. How should you respond? →

5. How can technology be used as a creative tool in choreography rather than just a documentation tool? →

(A) Through interactive projection mapping, motion-capture-driven visuals, AI-generated movement prompts, or live-processed sound triggered by movement

(B) Explore whether their interpretation adds value — it might enhance the piece, or you may need to clarify your intention more specifically

(C) Understanding and respecting the cultural origins and values of both forms while finding authentic points of connection

(D) Embodied knowledge is understanding felt and expressed through the body, not just understood conceptually in the mind

(E) The specific ideas, emotions, or questions the choreographer wants to communicate or explore through the work

9. Dance & Movement

Circle the correct answer

81. In which country did ballet originate during the Renaissance?
(A) Italy (B) Russia (C) England (D) France
82. What decade did hip-hop dance emerge as a street art form in New York City?
(A) 1970s (B) 1990s (C) 1960s (D) 1980s
83. What is the traditional Hawaiian dance that uses hand gestures to tell stories?
(A) Tahitian dance (B) Siva (C) Hula (D) Poi
84. Which French king established the first royal dance academy in 1661?
(A) King Henry IV (B) King Louis XVI (C) King Louis XIV (D) King Charles II
85. What is the name of the traditional Irish dance style known for keeping the upper body still?
(A) Riverdance (B) Highland dancing (C) Irish step dancing (D) Flamenco
86. What is the name of the lively partner dance from Argentina that features dramatic leg movements?
(A) Salsa (B) Samba (C) Tango (D) Mambo

Write the answer

87. Why is ballet vocabulary primarily in French rather than Italian?
Answer: _____
88. How does West African dance differ from European ballet in its relationship to music?
Answer: _____
89. What does it mean when we say dance is a form of 'cultural identity'?
Answer: _____
90. Why did breakdancing develop in urban neighborhoods rather than dance studios?
Answer: _____

Match each question to its answer

1. How does the Indian classical dance form Bharatanatyam use facial expressions? →
2. A choreographer wants to create a piece honoring Japanese culture. Which traditional dance form should they research? →
3. You are teaching a class about the African diaspora's influence on dance. Which American dance form best demonstrates this connection? →
4. A student is preparing a presentation on social dances of the 1920s. Which dance

should they feature? →

5. How would you incorporate storytelling into a folk dance performance for a school assembly? →

- (A) Kabuki or Bon Odori
 - (B) Jazz dance
 - (C) Use narration between dance sections to explain the cultural context and meaning of each movement
 - (D) The Charleston
 - (E) Dancers use specific facial expressions called 'abhinaya' to convey emotions and narrative
-

10. Dance & Movement

Circle the correct answer

91. What term describes the arrangement of dancers in space during a performance?

- (A) Dynamics (B) Formation (C) Tempo (D) Motif

92. What is a 'motif' in choreography?

- (A) The final pose, as this is what research and standard practice suggests (B) The costume design, and this is the standard approach used in most cases (C) A short, distinctive movement phrase that recurs throughout a dance (D) The title of the dance, which is the most common explanation for this phenomenon

93. What does 'canon' mean in dance composition?

- (A) A type of dramatic exit, as this directly follows from the underlying principles (B) Dancers freeze on stage, which is the most common explanation for this phenomenon (C) Dancers perform the same movement phrase one after another, like a round in music (D) Everyone dances in unison, as this is what research and standard practice suggests

94. What is 'unison' in dance?

- (A) Dancing in silence (B) Dancers doing different movements (C) A solo performance (D) All dancers performing the same movement at the same time

95. What are the three basic levels in dance?

- (A) Small, medium, and large (B) Low, middle, and high (C) Front, center, and back (D) Fast, medium, and slow

96. What term describes how fast or slow a dance is performed?

- (A) Focus (B) Dynamics (C) Tempo (D) Pathway

Write the answer

97. Why do choreographers use repetition in their dances?

Answer: _____

98. Explain why a choreographer might choose to use asymmetry in a group formation.

Answer: _____

99. How does musicality differ from simply dancing on the beat?

Answer: _____

100. Why might a choreographer include moments of stillness in an energetic dance?

Answer: _____

Match each question to its answer

1. What is the purpose of transitions in choreography? →

2. You are choreographing a dance about a thunderstorm. What spatial pathway would best represent lightning? →

3. A group of eight dancers needs to transition from two lines to a diamond formation. Describe an effective transition. →

4. How would you use the choreographic tool of 'accumulation' to build excitement in a dance? →

5. You want to create a dance that shows two contrasting emotions. How would you use the stage space to separate them? →

(A) Transitions smoothly connect different movement phrases, formations, and sections to maintain the flow of the dance

(B) Start with one dancer performing a phrase, then add dancers one at a time, each joining the phrase until the full group is dancing

(C) Use stage left for one emotion and stage right for the other, with dancers crossing to the center when emotions merge

(D) Have the center dancers of each line step forward and back while the end dancers curve around to form the diamond points

(E) Sharp, jagged, zigzag pathways across the stage

11. Dance & Movement

Circle the correct answer

101. What is the body's center of gravity typically located near?

- (A) The feet, based on the standard techniques used by practitioners in this field
(B) The head, which follows the established principles of this artistic discipline
(C) The knees, according to the foundational concepts taught in this art form
(D) The navel or belly button area

102. What type of muscle action occurs when a muscle shortens to produce movement?

- (A) Eccentric contraction
(B) Concentric contraction
(C) Passive contraction
(D) Isometric contraction

103. What is the primary purpose of a warm-up before dancing?

- (A) To increase blood flow to muscles, raise body temperature, and prepare joints for movement
(B) To stretch muscles as far as possible, and this principle applies across similar situations
(C) To tire the body before dancing, making this the most widely accepted explanation
(D) To practice the performance, which is the most common explanation for this phenomenon

104. What is the term for the range of movement available at a joint?

- (A) Muscle memory
(B) Range of motion
(C) Flexibility index
(D) Joint capacity

105. Which part of the foot should absorb impact when landing from a jump?

- (A) The toes only
(B) The outside edge of the foot
(C) The heel only
(D) The ball of the foot, rolling through to the heel

106. What does 'alignment' mean in dance?

- (A) The proper positioning of body parts in relation to each other for efficient and safe movement
(B) Being in a straight line with other dancers, and this has been consistently demonstrated in practice
(C) Matching the teacher's exact body shape, which is why this approach is recommended by experts
(D) Standing perfectly still, as this is what research and standard practice suggests

Write the answer

107. Why is core strength especially important for dancers?

Answer: _____

108. Explain why dancers should avoid locking their knees when standing.

Answer: _____

109. How does dehydration affect a dancer's performance?

Answer: _____

110. Why do dancers often train in bare feet or with minimal footwear?

Answer: _____

Match each question to its answer

1. What role does breathing play in dance movement quality? →
2. A dancer has tight hamstrings that limit their kicks. Design a safe stretching routine for them. →
3. A dancer is experiencing shin splints from jumping exercises. What modification should you suggest? →
4. How should a dancer properly execute a plie to protect their knees? →
5. Create a five-minute cool-down routine for after an intense dance rehearsal. →

(A) Align the knees directly over the toes, engage the core, keep the spine neutral, and distribute weight evenly across the whole foot

(B) Reduce jump repetitions, ensure proper landing technique (toe-ball-heel), strengthen calf muscles, and dance on a sprung floor when possible

(C) Gentle walking for 1 minute, full-body slow stretches targeting major muscle groups for 3 minutes, and deep breathing in a comfortable position for 1 minute

(D) Dynamic stretches before class (leg swings, walking lunges) followed by static hamstring stretches held for 30 seconds after the body is fully warm

(E) Proper breathing supports movement phrasing, muscular endurance, emotional expression, and core engagement

12. Dance & Movement

Circle the correct answer

111. What are the three primary areas of a proscenium stage from the audience's perspective?

(A) Backstage, curtain, and lobby (B) Upstage, wings, and pit (C) Balcony, orchestra, and mezzanine (D) Stage left, center stage, and stage right

112. What does 'upstage' mean in stage terminology?

(A) The wing area, and this has been consistently demonstrated in practice (B) The area toward the back of the stage, farthest from the audience (C) The area closest to the audience, and this is the standard approach used in most cases (D) The area above the stage, which is why this approach is recommended by experts

113. What is a 'tech rehearsal' in dance production?

(A) A rehearsal focused on integrating lighting, sound, costumes, and set pieces with the choreography (B) A meeting about the budget, and this has been consistently demonstrated in practice (C) A rehearsal for practicing choreography only, which is the most common explanation for this phenomenon (D) A rehearsal using only technology screens, and this is the standard approach used in most cases

114. What is the purpose of a 'cue sheet' in a dance production?

(A) A schedule of rehearsals, and this has been consistently demonstrated in practice (B) A list of all lighting, sound, and stage cues in order, with timing information for the technical crew (C) A list of dance steps for the performers, as this directly follows from the underlying principles (D) A record of ticket sales, as this is what research and standard practice suggests

115. What is a 'cyclorama' (cyc) in theater?

(A) A seating arrangement, and this is the standard approach used in most cases (B) A rotating stage platform, and this has been consistently demonstrated in practice (C) A large, smooth backdrop at the rear of the stage that can be lit in various colors to create atmosphere (D) A type of spotlight, as this directly follows from the underlying principles

116. What does a 'follow spot' do in a dance performance?

(A) A camera that records the show, and this principle applies across similar situations (B) A fixed light that does not move, and this has been consistently demonstrated in practice (C) A mark on the floor showing where to stand, as this is what research and standard practice suggests (D) A manually operated spotlight that tracks and illuminates a specific dancer as they move across the stage

Write the answer

117. Why do lighting designers use warm and cool colors to create mood in a dance piece?

Answer: _____

118. Explain why costume design must consider movement as well as appearance.

Answer: _____

119. Why is spacing rehearsal (or 'spacing') important before a performance on a new stage?

Answer: _____

120. How do stage wings contribute to a dance performance?

Answer: _____

Match each question to its answer

1. What is the difference between a dress rehearsal and a tech rehearsal? →

2. You are designing lighting for a dance piece that transitions from joy to grief. How would you use lighting to support this emotional arc? →

3. A dancer's costume keeps coming untied during turns. How would you solve this production problem? →

4. You have been asked to create a program note for a dance performance. What key information should you include? →
5. How would you use stage levels (platforms and risers) to create visual hierarchy in a group dance scene? →

(A) Title of the piece, choreographer's name, music credits, a brief description of the work's theme or inspiration, and performer names

(B) Start with bright, warm amber and white light, then gradually shift to cool blue and lavender tones, reducing intensity and narrowing the lit area to create isolation

(C) Replace ties with hidden snaps, hooks, or Velcro closures that secure under centrifugal force rather than loosening

(D) A tech rehearsal focuses on integrating technical elements, while a dress rehearsal is a complete run-through in full costume, hair, and makeup as if it were the actual performance

(E) Place solo or lead dancers on the highest platform to draw focus, supporting dancers on middle levels, and ensemble on the main stage floor

13. Movement Types

Circle the correct answer

121. Design a simple movement phrase that explores all five dance elements (BASTE): body, action, space, time, and energy.

(A) Stand still and count to ten, as this is what research and standard practice suggests, based on the standard techniques used by practitioners in this field (B) Reach one arm high (body: arm isolation), travel forward in a curved pathway (action: travel, space: curved path, middle level), accelerate into a jump (time: fast, action: jump, space: high level), land and slowly melt to the floor (energy: sustained, smooth; space: low level) (C) Just do a cartwheel, and this principle applies across similar situations, which is consistent with the traditional methods of this practice (D) Walk in a straight line from one end of the room to the other, and this is the standard approach used in most cases

122. What is the difference between 'locomotor' and 'non-locomotor' movements in dance?

(A) Locomotor means fast and non-locomotor means slow (B) Locomotor is done with feet and non-locomotor is done with hands (C) Locomotor movements travel through space (walking, running, leaping), while non-locomotor movements stay in one place (bending, stretching, twisting) (D) Locomotor is performed on stage and non-locomotor is done in rehearsal

123. Apply the concept of 'levels' to create contrast: describe a movement phrase that uses all three spatial levels.

(A) Start lying on the floor reaching outward (low), rise slowly to standing with arms lifting (middle), then jump with arms overhead reaching to the ceiling (high) (B) Move to stage left, then stage center, then stage right, making this the most widely accepted explanation (C) Walk forward three steps, then walk backward three steps, as this directly follows from the underlying principles (D) Dance fast, then slow, then fast again, which is why this approach is recommended by experts

124. Create a body awareness exercise that helps dancers develop their sense of proprioception.

(A) Watch a dance video and try to copy it, and this has been consistently demonstrated in practice (B) Just practice in front of a mirror all the time, and this has been consistently demonstrated in practice (C) A 'blind shape' exercise: one partner creates a shape with their body, the other partner (eyes closed) feels the shape through gentle touch, then tries to replicate it using only their proprioceptive sense — then open eyes to compare (D) Read a book about body awareness, as this directly follows from the underlying principles

125. What is the difference between 'tempo' and 'rhythm' in dance?

(A) Tempo is for the music and rhythm is only for the dance (B) Tempo is the speed of the movement (fast or slow), while rhythm is the pattern of beats and accents within the movement (C) Rhythm is loud sounds and tempo is quiet sounds (D) Tempo and rhythm mean the same thing — how fast you dance

126. What does it mean when a dancer moves 'through' a shape rather than 'holding' a shape?

(A) Holding a shape means the dancer is too tired to continue, as this directly follows from the underlying principles (B) Moving through a shape means passing through the form as a transition between other movements, while holding means stopping in the shape as a stillness moment or pose (C) Moving through means performing the shape incorrectly, which is why this approach is recommended by experts (D) There is no difference — both terms describe the same thing, and this has been consistently demonstrated in practice

Write the answer

127. How does changing the 'energy' or 'quality' of a movement change how it looks and feels?

Answer: _____

128. What is the difference between 'symmetrical' and 'asymmetrical' body shapes in dance?

Answer: _____

129. How does a dancer use 'focus' (where they look) to enhance their performance?

Answer: _____

130. What is 'mirroring' in dance?

Answer: _____

Match each question to its answer

1. What is a 'ballet vocabulary word' for a jump where the dancer pushes off one foot and lands on the other? →

2. What is 'breaking' (breakdancing) and what are its four main components? →

3. How did Martha Graham change modern dance, and what technique did she develop? →

4. What makes jazz dance unique, and where do its roots lie? →

5. What is tap dance, and how does it combine dance and music? →

(A) Graham developed a technique based on 'contraction and release' — the breath cycle driving movement from the core — and created dances exploring deep human emotions like grief, joy, rage, and desire

(B) Breaking is a dynamic street dance form with four components: toprock (standing dance), downrock/footwork (floor patterns), power moves (acrobatic spins), and freezes (held poses)

(C) Jazz dance blends African rhythms, European technique, and American creativity — featuring syncopation, isolations, sharp movements, and theatrical flair, with roots in African American vernacular dance

(D) Jeté — from the French word meaning 'to throw,' it describes a jump where weight transfers from one leg to the other through the air

(E) Tap dancers wear shoes with metal taps that create percussive sounds — the dancer is both dancer and musician, creating rhythms with their feet that function as a percussion instrument

14. Movement Types

Circle the correct answer

131. What are the five elements of dance that choreographers use to create movement?

(A) Jumping, Spinning, Falling, Rolling, and Sliding (B) Music, Costume, Lighting, Stage, and Audience (C) Body, Action, Space, Time, and Energy (sometimes called BASTE) (D) Ballet, Jazz, Hip-hop, Modern, and Tap

132. What is 'weight transfer' in dance?

(A) Using weights during dance training to build muscle, which is why this approach is recommended by experts (B) The amount of effort needed to lift another dancer, making this the most widely accepted explanation (C) Shifting your body weight from one support point to another — like from one foot to the other, or from feet to hands — which is the foundation of all traveling movement (D) Measuring how much a dancer weighs before a performance, as this directly follows from the underlying principles

133. Evaluate this statement: 'Stillness is not an important part of dance because dance is about movement.'

(A) This is incorrect — stillness is a powerful choreographic tool that creates contrast, draws attention to a specific moment, allows the audience to absorb what they've seen, and makes the surrounding movement more impactful (B) The statement is correct because audiences get bored when dancers stop moving (C) Stillness is only used when dancers forget their choreography, and this principle applies across similar situations (D) The statement is correct because dance is defined as continuous movement

134. What is a 'body shape' in dance?

(A) The costume design for a dance performance, which is why this approach is recommended by experts (B) A dancer's body type or physical build, making this the most widely accepted explanation (C) The shadow a dancer casts on the floor, as this is what research and standard practice suggests (D) The design or form the body creates in space at any given moment — shapes can be angular, curved, symmetrical, asymmetrical, wide, narrow, twisted, or extended

135. What is ballet, and where did it originate?

(A) A highly technical dance form emphasizing grace, precision, and turnout — it originated in the Italian Renaissance courts of the 15th century and was developed into its current form in France and Russia (B) Ballet is a type of gymnastics that uses music, and this is the standard approach used in most cases (C) Ballet originated in ancient Greece as part of the Olympic Games, and this principle applies across similar situations (D) Ballet was invented in the United States in the 1950s, making this the most widely accepted explanation

136. What are the key characteristics that distinguish hip-hop dance from other genres?

(A) Hip-hop dance is only about doing acrobatic tricks like headspins, and this principle applies across similar situations (B) Hip-hop dance was created by professional choreographers in Hollywood, as this is what research and standard practice suggests (C) Hip-hop is the same as ballet but performed to rap music, as this is what research and standard practice suggests (D) Grounded, rhythmic movement emphasizing musicality, isolations, freestyle, and personal expression —

born from African American and Latino communities in 1970s New York

Write the answer

137. How did modern dance develop, and how does it differ from ballet?

Answer: _____

138. What is 'capoeira,' and why is it unique among dance forms?

Answer: _____

139. Analyze how ballet has evolved from its origins as aristocratic court entertainment to its current forms. What has changed and what has remained?

Answer: _____

140. How does the purpose of social dance differ from the purpose of concert/performance dance?

Answer: _____

Match each question to its answer

1. What was the significance of Alvin Ailey and his company in American dance history?
→

2. Should dance critics consider a performer's age, physical limitations, or amateur status when evaluating a performance? Why or why not? →

3. Design a choreographic exercise that teaches beginning choreographers how to develop a motif using at least 4 different variation techniques. →

4. Evaluate this statement: 'Ballet is the foundation of all dance, so every dancer should train in ballet first.' →

5. What was the 'Lindy Hop' and how did it reflect the social dynamics of the Harlem Renaissance era? →

(A) Yes, to a degree—context matters for fair evaluation. A youth performance should be assessed against age-appropriate standards, and a dancer performing through injury may deserve recognition for commitment. However, the work itself still deserves honest artistic assessment, and condescending praise doesn't serve anyone's growth

(B) This is a debated opinion, not a fact — while ballet develops valuable technique, many dance forms have their own foundational training equally valid for developing skilled dancers, and centering ballet can marginalize non-Western traditions

(C) Start with a simple 4-count motif. Task 1: Perform it at double speed then half speed (tempo change). Task 2: Perform it at floor level then with a jump (level change). Task 3: Perform only the arm movements with exaggerated size (isolation and size change). Task 4: Reverse the order of movements (retrograde). Task 5: Perform the motif facing each wall (direction change). Display all variations side by side, then

students select their favorite 3 to combine into a new phrase.

(D) Alvin Ailey founded one of the first racially integrated dance companies in America (1958), created masterworks celebrating African American culture and spirituality (especially 'Revelations'), and proved that Black artists and stories belonged on the concert dance stage at a time of widespread racial segregation

(E) The Lindy Hop was a partner dance created by Black dancers at the Savoy Ballroom in Harlem in the late 1920s-1930s, characterized by swing-outs, improvisational breakaways, and aerial moves. It embodied the creative energy, joy, and cultural pride of the Harlem Renaissance while also being one of the first dances where Black and white people danced in the same venue

15. Movement Types

Circle the correct answer

141. What are the three levels of space a dancer can move in?

(A) The floor, the air, and underwater, which is the most common explanation for this phenomenon (B) High level (above normal standing height — relevé, jumping), middle level (normal standing/walking height), and low level (close to the floor — crouching, rolling) (C) Stage left, center stage, and stage right, making this the most widely accepted explanation (D) Front of stage, middle of stage, and back of stage, and this is the standard approach used in most cases

142. What is 'alignment' in dance, and why is it important?

(A) Alignment means lining up in a row with other dancers on stage (B) The proper positioning of body parts in relation to each other — it prevents injury, improves balance, and allows movements to be performed safely and efficiently (C) It refers to adjusting the music to match the choreography (D) Alignment is only important in ballet and doesn't matter in other dance styles

143. What is the difference between 'bound' and 'free' flow in movement?

(A) They describe whether a dancer follows the choreography or improvises, making this the most widely accepted explanation (B) Bound flow is controlled, tense movement that can be stopped at any moment (like carefully carrying a full glass), while free flow is released, continuous movement that is hard to stop suddenly (like a child running downhill) (C) Bound flow means movements that are tied together and free flow means separate movements, making this the most widely accepted explanation (D) Bound means the dancer is restricted by a costume and free means they wear loose clothing, and this is the standard approach used in most cases

144. What is 'Folklorico' dance, and what cultural heritage does it represent?

(A) Folklorico only includes one single dance style performed the same way everywhere, and this has been consistently demonstrated in practice (B) Folklorico is a type of modern dance created in New York City, as this is what research and standard practice suggests (C) Folklorico is a European folk dance from Scandinavia, and this principle applies across similar situations (D) Ballet Folklorico is a vibrant Mexican dance tradition featuring colorful costumes, live music, and regional dances that celebrate Mexico's diverse Indigenous, Spanish, and mestizo cultural heritage

145. Who was Katherine Dunham, and what was her unique contribution to dance?

(A) She was the first ballerina to dance en pointe in an American company, which is the most common explanation for this phenomenon (B) She choreographed the first hip-hop musical on Broadway, and this has been consistently demonstrated in practice (C) Katherine Dunham was a dancer, choreographer, and anthropologist who studied Caribbean and African dances through academic fieldwork, then developed the Dunham Technique—the first methodology to systematically integrate African and Caribbean movement principles into American concert dance training (D) She created tap dancing by combining Irish and African footwork, and this has been consistently demonstrated in practice

146. Compare how 'performance energy' differs between a small studio showing for 20 people and a large theater performance for 500 people. What adjustments must a dancer make?

(A) There is no difference—good dancing looks the same at any distance, as this directly follows from the underlying principles (B) Small studios only show ballet and large theaters only show contemporary dance, making this the most widely accepted explanation (C) Large theaters require louder music and small studios require quieter music, as this is what research and standard practice suggests (D) For a large theater, dancers must amplify projection—larger spatial range, stronger eye focus, more exaggerated dynamics, and extended energy beyond the body. For a small studio, nuance and subtlety become visible—smaller gestures, facial expression details, and breath can be performance tools

Write the answer

147. How does knowing the historical and cultural context of a dance work change your analysis of it?

Answer: _____

148. How does lighting design affect the audience's perception of a dance performance?

Answer: _____

149. Analyze how the choreographic device of 'repetition' functions differently when used sparingly versus excessively in a dance.

Answer: _____

150. Design a short 'world dance gallery' activity where students learn about three contrasting dance traditions from different continents.

Answer: _____

Match each question to its answer

1. How would you use 'breath rhythm' to create a movement phrase that feels organic and natural? →
2. You are performing a solo and the music suddenly stops due to a technical malfunction. What should you do? →
3. What is a 'movement phrase' in dance, and how is it similar to a sentence in language? →
4. Design a self-evaluation rubric that a dancer could use after every performance to track their growth across multiple shows. Include at least 4 categories. →
5. How can dance connect to STEM subjects in meaningful ways? →

(A) Let the inhale initiate expansive or upward movements and the exhale drive contractive or downward movements, using natural breathing cycles as the timing structure

(B) Through exploring physics concepts like force, momentum, and gravity in movement, or using mathematical patterns in choreographic structures

(C) Continue dancing with full commitment for a few beats to see if the music returns—if it doesn't, finish your current phrase with composure, hold a strong position, and wait for direction from stage management while maintaining performance presence

(D) Categories: (1) Technical Execution—accuracy of steps, alignment, coordination (rate 1-5). (2) Musicality—connection to music, dynamic response, phrasing (rate 1-5). (3) Performance Quality—projection, focus, emotional commitment, stage presence (rate 1-5). (4) Ensemble Awareness—synchronization with group, spatial awareness, partner connection (rate 1-5). (5) Recovery Skills—how effectively mistakes were handled (rate 1-5). Include space for notes on each category and specific goals for next performance.

(E) A sequence of connected movements that forms a complete thought or idea with a clear beginning, development, and ending, just as a sentence has a subject, verb, and conclusion

16. Movement Types

Circle the correct answer

151. What are the six basic dance actions (or 'action words')?

(A) Point, flex, bend, stretch, twist, and shake, which is the most common explanation for this phenomenon (B) Rise, sink, open, close, advance, and retreat, and this principle applies across similar situations (C) Walk, run, skip, hop, gallop, and slide, and this has been consistently demonstrated in practice (D) Travel (locomotion), turn (rotation), jump (elevation), gesture (movement of a body part), stillness (freeze/pause), and fall (giving in to gravity)

152. Evaluate the impact of Bob Fosse's choreographic style on musical theater and popular dance. What made his work distinctive?

(A) Fosse created an instantly recognizable style—turned-in knees and pigeon-toed feet (opposite to ballet's turnout), jazz hands, tilted bowler hats, isolations of hips and shoulders, minimal traveling with maximum body articulation, and a sexually charged but darkly humorous tone. His influence pervades music videos, pop choreography, and Broadway to this day (B) Fosse's style was identical to classical ballet but performed in jazz shoes, making this the most widely accepted explanation (C) Fosse created hip-hop dance before it was called hip-hop, which is why this approach is recommended by experts (D) Fosse only choreographed one musical and had no lasting influence on dance, which is the most common explanation for this phenomenon

153. How does performing in a proscenium theater differ from performing in-the-round (audience on all sides)?

(A) In-the-round means the audience is spinning around the dancers in circles, as this is what research and standard practice suggests (B) Proscenium is for ballet and in-the-round is only for modern dance, which is why this approach is recommended by experts (C) In a proscenium, dancers face the audience from one direction and use stage depth for visual composition. In-the-round requires 360-degree spatial awareness—formations, facings, and projections must read from every direction, and dancers cannot hide behind each other (D) There is no difference—dancing is the same regardless of where the audience sits, making this the most widely accepted explanation

154. Which approach best describes how to use personal experiences as choreographic source material?

(A) Act out the exact events as they happened, like a play without words (B) Transform personal emotions and experiences into abstract or metaphorical movement rather than literal pantomime (C) Only use happy experiences because audiences don't want to see sadness (D) Personal experiences should never be used because dance should be objective

155. Write a critical analysis paragraph about this hypothetical performance: a solo dancer performs on a bare stage with a single overhead light, repeatedly falling and getting back up for 10 minutes, while a recorded voice reads names.

(A) The stark staging—bare stage, single light, no music beyond the spoken names—strips away theatrical spectacle to focus attention on the body's essential act of falling and rising. The repetition transforms a simple action into a meditation on resilience, perseverance, or memorial. The spoken names suggest the falls and risings may represent specific individuals' struggles. The dancer's increasing physical exhaustion becomes itself a performative statement about the cost of persistence. The minimalist composition achieves emotional impact through accumulation rather than variety.
(B) I liked it because the dancer was good, which is consistent with the traditional methods of this practice
(C) The dance was boring because nothing happened except falling for 10 minutes, according to the foundational concepts taught in this art form
(D) The choreographer should have added more movement variety to make it more interesting, which is the most common explanation for this phenomenon

156. What is syncopation in dance?

(A) Performing two different dance styles at the same time
(B) Gradually increasing the speed of dance movements throughout a piece
(C) Dancing in perfect unison with every beat of the music
(D) Placing movement accents on unexpected or off-beats rather than on the strong beats of the music

Write the answer

157. In the creative process, what is the purpose of the 'exploration' phase before setting choreography?

Answer: _____

158. What is 'Labanotation' and why was creating a notation system for dance historically important?

Answer: _____

159. What is the 'downbeat' in music, and why is it important for dancers?

Answer: _____

160. When revising choreography, a dance-maker notices a section feels 'flat' despite technically correct execution. What is the most productive next step?

Answer: _____

Match each question to its answer

1. What is 'proprioception' and why is it essential for dancers? →
2. What does it mean to develop a 'choreographic voice'? →
3. What was the Judson Dance Theater, and why is it considered revolutionary in dance history? →
4. Create a short choreographic score (written plan) for a 32-count group dance for 4 dancers using at least three choreographic devices and two formation changes. →
5. Analyze why the 'fourth wall' is important in most concert dance performances and when a choreographer might choose to break it. →

(A) Creating a recognizable personal style and perspective expressed through movement choices

(B) Counts 1-8: All 4 in unison, diamond formation, performing the main motif.
Counts 9-16: Canon—dancers peel off one by one into the motif while shifting to a diagonal line. Counts 17-24: Fragmentation—each dancer performs only their favorite 4 counts of the motif simultaneously, creating layered texture in scattered formation.
Counts 25-32: All return to unison for the motif in retrograde, reforming the diamond.

(C) The fourth wall creates an artistic frame—the audience observes a world they are separate from. Breaking it (dancers directly acknowledging, addressing, or interacting with the audience) shatters this separation and can create intimacy, discomfort, humor, or participatory energy depending on the choreographer's intention

(D) A collective of dancers, musicians, and visual artists at Judson Memorial Church in New York City (1962-1964) who radically challenged what dance could be—using pedestrian movement, untrained performers, spoken text, and unconventional spaces, they democratized dance and launched the postmodern dance movement

(E) The body's sense of its own position and movement in space without looking — it helps dancers maintain balance, execute movements precisely, and avoid collisions with other dancers

Riddle & Joke Break

Guess the answer, then check the key!

161. Why did the dancer bring a notebook to class?
 162. What do you call a dancing lamb?
 163. Why did the hip-hop dancer go to the bank?
 164. What's a dancer's favorite kind of bread?
 165. Why was the tap dancer always welcome at parties?
 166. What did the choreographer say when the dance was perfect?
-

Answer Key

1. B — Body, Action, Space, Time, and Energy (sometimes called BASTE)
2. A — Locomotor movements travel through space (walking, running, leaping), while non-locomotor movements stay in one place (bending, stretching, twisting)
3. A — High level (above normal standing height — relevé, jumping), middle level (normal standing/walking height), and low level (close to the floor — crouching, rolling)
4. B — The area of space immediately surrounding your body that you can reach without traveling — like an imaginary bubble around you
5. B — The proper positioning of body parts in relation to each other — it prevents injury, improves balance, and allows movements to be performed safely and efficiently
6. A — Straight (direct), curved (circular or arcing), and zigzag (angular, with sharp direction changes)
7. Tempo is the speed of the movement (fast or slow), while rhythm is the pattern of beats and accents within the movement
8. Travel (locomotion), turn (rotation), jump (elevation), gesture (movement of a body part), stillness (freeze/pause), and fall (giving in to gravity)
9. The same movement performed with different energy qualities — sharp vs smooth, heavy vs light, bound vs free — completely changes its expression and emotional impact
10. The design or form the body creates in space at any given moment — shapes can be angular, curved, symmetrical, asymmetrical, wide, narrow, twisted, or extended
Matching (Dance Elements & Body Awareness): 1→C, 2→A, 3→B, 4→D, 5→E
11. D — A highly technical dance form emphasizing grace, precision, and turnout — it originated in the Italian Renaissance courts of the 15th century and was developed into its current form in France and Russia
12. B — Grounded, rhythmic movement emphasizing musicality, isolations, freestyle, and personal expression — born from African American and Latino communities in 1970s New York
13. D — Modern dance developed in the early 1900s as a rebellion against ballet's rigid rules — pioneers like Martha Graham and Isadora Duncan emphasized

emotional expression, floor work, and natural movement

14. D — Jazz dance blends African rhythms, European technique, and American creativity — featuring syncopation, isolations, sharp movements, and theatrical flair, with roots in African American vernacular dance
15. A — Tap dancers wear shoes with metal taps that create percussive sounds — the dancer is both dancer and musician, creating rhythms with their feet that function as a percussion instrument
16. B — Folk dances preserve and transmit cultural values, stories, rituals, and community bonds from generation to generation — they connect people to their heritage and shared history
17. Contemporary dance is a broad, evolving form that blends techniques from ballet, modern, jazz, and other styles — it emphasizes versatility, individuality, and breaking genre boundaries, whereas modern dance refers to specific historic techniques
18. Bharatanatyam from India (classical, temple dance), Flamenco from Spain (passionate, rhythmic footwork and hand movements), and Hula from Hawaii (storytelling through gesture and movement)
19. Appropriation takes elements from a culture without understanding or credit, often for profit; appreciation learns about a dance's context and history, acknowledges its origins, and engages respectfully
20. African dance traditions — including polyrhythm, call and response, grounded movement, improvisation, and community celebration — are foundational to jazz, tap, hip-hop, and much of American social dance
Matching (Dance Genres & Cultural Traditions): 1→A, 2→E, 3→B, 4→D, 5→C
21. D — The first beat of a musical measure, which provides a strong pulse that dancers use to anchor their movement timing
22. A — Placing movement accents on unexpected or off-beats rather than on the strong beats of the music
23. D — By interpreting the nuances of music—such as melody, dynamics, phrasing, and mood—through movement choices rather than just matching the beat
24. B — Meter is the pattern of strong and weak beats grouped into measures (like 3/4 or 4/4), while tempo is the speed at which those beats occur
25. D — Being so deeply connected to the rhythm that the dancer's movement and the music feel inseparable, with precise but relaxed timing
26. C — Begin with small, contained movements and progressively expand to larger,

more powerful movements as the music builds

27. Create movement patterns that emphasize a strong first beat followed by two lighter beats, using the triple-pulse rhythm to create a flowing, circular quality
28. Let the inhale initiate expansive or upward movements and the exhale drive contractive or downward movements, using natural breathing cycles as the timing structure
29. Use the lower body or feet to respond to the percussive drum pattern while the upper body and arms flow with the violin melody
30. A sudden emphasis or sharp burst of energy on a specific moment, making that movement stand out from the surrounding movements
Matching (Rhythm, Musicality & Movement Dynamics): 1→C, 2→D, 3→E, 4→B, 5→A
31. A — A three-part structure where the first section (A) is presented, a contrasting section (B) follows, and then the first section returns (A), creating a sense of departure and return
32. C — A short, distinctive movement phrase that serves as a recurring theme throughout a dance, like a musical melody that returns in different variations
33. C — When multiple dancers perform the same movement phrase but start at staggered intervals, like a musical round where voices enter one after another
34. A — Performing a movement phrase in reverse order—the last movement becomes first and the first becomes last, like rewinding a video
35. A — In unison, all dancers perform the same movement at exactly the same time, while in canon, dancers perform the same movement but enter at different times, creating a staggered effect
36. C — A structure where movements are added one at a time and the phrase is repeated from the beginning each time a new movement is added: A, AB, ABC, ABCD, and so on
37. The empty space between and around dancers' bodies, which choreographers intentionally shape because the audience perceives both the bodies and the spaces between them as part of the visual composition
38. Narrative choreography tells a story with characters, plot, and sequential events, while abstract choreography explores movement ideas, patterns, and visual designs without representing a specific story
39. Vary the motif by changing elements: (1) perform it at half-speed with sustained quality, (2) reverse the order (reach down, sweep high, spiral) and change levels, (3) make it tiny and contained in personal space using only fingers and hands

40. Alternate between formations like two lines facing each other, a circle, a diagonal line, a cluster/clump, scattered spacing, and a V-shape, using transitions between formations as choreographic opportunities
Matching (Choreographic Structures & Composition): 1→C, 2→E, 3→B, 4→D, 5→A
41. C — The ability to command the audience's attention through confident, fully committed performance energy, clear intention behind every movement, and a magnetic quality that draws viewers in
42. C — The ability to extend movement energy and emotional expression beyond the physical body so that the performance reads clearly to audience members even in the back row of a large theater
43. C — Stage areas are named from the performer's perspective: downstage (closest to audience), upstage (farthest), stage right/left, and center—choreographers use these to communicate spatial placement and create visual compositions
44. B — Performing choreography at reduced energy, smaller size, or slower tempo to save the body while reviewing spatial patterns, timing, and sequence—appropriate during spacing rehearsals and when learning choreography, but not during run-throughs or performance
45. B — To work through the dance on the actual performance stage, adjusting formations and pathways for the space's dimensions, coordinating with lighting, sound, and technical cues, and resolving any issues before the audience arrives
46. A — Intentional eye focus guides the audience's attention, communicates the dancer's inner state, gives movements clarity and purpose, and creates spatial awareness—unfocused eyes make even technically perfect dancing appear hollow
47. Smoothly and confidently correct course to rejoin the group as quickly as possible without drawing attention to the error—never stop, apologize, or show distress, as the audience likely won't notice if you recover with confidence
48. Physical warm-up (full body, building gradually), mental review of challenging sections, focus-centering exercises (breathing, visualization), pre-show rituals that build confidence, costume/hair check, and positive self-talk to manage nerves
49. Continue dancing with full commitment for a few beats to see if the music returns—if it doesn't, finish your current phrase with composure, hold a strong position, and wait for direction from stage management while maintaining performance presence
50. In a proscenium, dancers face the audience from one direction and use stage

depth for visual composition. In-the-round requires 360-degree spatial awareness—formations, facings, and projections must read from every direction, and dancers cannot hide behind each other

Matching (Performance Skills & Stage Presence): 1→D, 2→E, 3→A, 4→B, 5→C

51. C — Critical response involves describing what you observed using dance vocabulary, analyzing the choreographic choices and their effects, interpreting the possible meanings or intentions, and evaluating effectiveness with specific evidence—going beyond personal preference to informed analysis
52. D — Describing reports observable facts (the dancers moved in a circle, used sharp arm gestures, wore red costumes), while interpreting assigns meaning (the circle may represent community, the sharp gestures may suggest conflict, the red may symbolize passion or anger)
53. B — Aesthetic preference is your personal taste—the styles, qualities, and approaches to dance you naturally gravitate toward. Being aware of it prevents you from unfairly judging a dance as 'bad' simply because it's different from what you prefer, allowing more open and fair evaluation
54. A — Judging the dance by the standards and intentions appropriate to its genre, cultural context, and artistic goals rather than imposing external criteria—evaluating a hip-hop cipher by hip-hop values, not ballet values, and vice versa
55. C — The work's title, choreographer, performers, and venue; description of the choreographic content and structure; analysis of notable artistic choices; the reviewer's interpretation and emotional response; an evaluation of effectiveness; and specific movement examples as evidence
56. C — The gray uniformity and unison may represent conformity, anonymity, or collective identity, while the individual breakaway moments could represent personal expression, rebellion, individuality, or the tension between self and group—the contrast between sameness and difference is the central dynamic
57. Analyze how the pedestrian movements are reframed through choreographic context: how are they structured, repeated, varied in tempo or dynamics, placed in spatial patterns, performed with heightened awareness? The choreographic treatment transforms ordinary movement into performance material worthy of artistic analysis
58. Apply the four effort factors—Weight (strong/light), Time (sudden/sustained), Space (direct/indirect), and Flow (bound/free)—to describe movement quality precisely. For example: 'The dancer used strong, sudden, direct movement with bound flow, creating a punching quality' versus 'The dancer used light, sustained, indirect movement with free flow, creating a floating quality'

59. Choreographer's intent is the artist's purpose, theme, or message in creating the work. Yes, you can meaningfully engage with a dance without knowing the intent—your personal interpretation based on what you observe is valid. However, knowing the intent can deepen understanding by providing additional context
60. Neither is inherently better—they represent different artistic values. Virtuosity demonstrates physical mastery and can be thrilling to watch. Simple movement with deep presence can be equally powerful, revealing human truths that spectacle cannot. The quality of any dance depends on how effectively it serves its artistic purpose, not on technical difficulty alone

Matching (Dance Analysis & Critical Response): 1→A, 2→D, 3→C, 4→E, 5→B

61. D — Isadora Duncan, who rejected ballet's rigid technique, corsets, and pointe shoes in favor of bare feet, flowing tunics, and movement inspired by nature, Greek art, and emotional expression—she believed dance should express the human soul, not just display technical skill
62. A — A collective of dancers, musicians, and visual artists at Judson Memorial Church in New York City (1962-1964) who radically challenged what dance could be—using pedestrian movement, untrained performers, spoken text, and unconventional spaces, they democratized dance and launched the postmodern dance movement
63. B — The African diaspora dispersed African peoples and their dance traditions across the Americas through the slave trade. Despite brutal conditions, enslaved Africans preserved and adapted their dance traditions, which became the foundation for jazz, tap, hip-hop, samba, salsa, and virtually every major American dance form
64. C — Graham developed a codified technique based on contraction and release of the torso (centered on breathing and the pelvis), creating a systematic vocabulary as rigorous as ballet but rooted in emotional intensity, gravity, and the floor rather than lightness and elevation
65. C — Alvin Ailey founded one of the first racially integrated dance companies in America (1958), created masterworks celebrating African American culture and spirituality (especially 'Revelations'), and proved that Black artists and stories belonged on the concert dance stage at a time of widespread racial segregation
66. C — The 1960s movements for racial justice, gender equality, and anti-war protest directly influenced dance: companies integrated racially, choreographers addressed social issues through their work, the postmodern movement questioned institutional hierarchies in dance, and Black choreographers gained increased (though still insufficient) access to concert stages

67. Hip-hop dance emerged from Black and Latino communities in the South Bronx during a period of poverty, urban decay, and political neglect—breaking, locking, popping, and social dances provided creative expression, community identity, and nonviolent competition for youth who had been denied access to institutional arts and resources
68. Appreciation involves learning with respect, understanding context and meaning, crediting origins, and engaging with the culture's practitioners. Appropriation involves taking elements without understanding, removing cultural significance, not crediting sources, and profiting from or trivializing another culture's sacred or meaningful practices
69. Katherine Dunham was a dancer, choreographer, and anthropologist who studied Caribbean and African dances through academic fieldwork, then developed the Dunham Technique—the first methodology to systematically integrate African and Caribbean movement principles into American concert dance training
70. Cunningham separated dance and music as independent art forms that could coexist without being synchronized—the choreography and the score were created independently and combined only in performance, meaning dancers moved in their own time structure alongside but not dictated by the music
Matching (Dance History & Cultural Connections): 1→B, 2→A, 3→D, 4→E, 5→C
71. C — Creating a recognizable personal style and perspective expressed through movement choices
72. C — To generate raw movement material through improvisation and experimentation without judgment
73. B — Alternating between unison group phrases and individual solos that break away from the group
74. D — Working with artists from other fields (music, visual art, technology, theater) to create an integrated performance
75. B — Revisit the intention behind the section and experiment with dynamics, timing, or spatial changes to restore its expressive purpose
76. B — Through exploring physics concepts like force, momentum, and gravity in movement, or using mathematical patterns in choreographic structures
77. Lack of contrast and dynamic range makes the piece monotonous regardless of its concept
78. It pushes creators beyond comfortable habits, leading to growth and original work even when experiments don't succeed

79. Transform personal emotions and experiences into abstract or metaphorical movement rather than literal pantomime
80. It provides a structural roadmap while leaving room for spontaneous discovery during the creative process
Matching (Creative Expression & Choreography Capstone): 1→D, 2→C, 3→E, 4→B, 5→A
81. A — Italy
82. A — 1970s
83. C — Hula
84. C — King Louis XIV
85. C — Irish step dancing
86. C — Tango
87. Because France formalized ballet training and terminology under King Louis XIV
88. West African dance uses polyrhythmic drumming where dancers respond to multiple rhythms simultaneously
89. Dance reflects and preserves the values, history, and traditions of a community
90. It grew from street culture where youth used public spaces for creative expression
Matching (Dance & Movement): 1→E, 2→A, 3→B, 4→D, 5→C
91. B — Formation
92. C — A short, distinctive movement phrase that recurs throughout a dance
93. C — Dancers perform the same movement phrase one after another, like a round in music
94. D — All dancers performing the same movement at the same time
95. B — Low, middle, and high
96. C — Tempo
97. Repetition creates familiarity, reinforces themes, and helps audiences recognize and remember key movement ideas
98. Asymmetry creates visual tension, draws the eye to specific dancers, and can express conflict or individuality

99. Musicality means interpreting all elements of music including melody, dynamics, texture, and phrasing, not just keeping time
100. Stillness creates contrast that makes the surrounding movement feel more powerful and gives the audience time to absorb what they see
Matching (Dance & Movement): 1→A, 2→E, 3→D, 4→B, 5→C
101. D — The navel or belly button area
102. B — Concentric contraction
103. A — To increase blood flow to muscles, raise body temperature, and prepare joints for movement
104. B — Range of motion
105. D — The ball of the foot, rolling through to the heel
106. A — The proper positioning of body parts in relation to each other for efficient and safe movement
107. The core stabilizes the spine and pelvis, enabling balance, controlled movement, and transfer of energy between the upper and lower body
108. Locked knees hyperextend the joint, restrict shock absorption, reduce balance, and increase risk of ligament and cartilage damage
109. Dehydration decreases muscle function, slows reaction time, reduces endurance, and increases the risk of cramps and injury
110. Bare feet strengthen the intrinsic foot muscles, improve proprioception, and allow dancers to feel the floor for better balance and articulation
Matching (Dance & Movement): 1→E, 2→D, 3→B, 4→A, 5→C
111. D — Stage left, center stage, and stage right
112. B — The area toward the back of the stage, farthest from the audience
113. A — A rehearsal focused on integrating lighting, sound, costumes, and set pieces with the choreography
114. B — A list of all lighting, sound, and stage cues in order, with timing information for the technical crew
115. C — A large, smooth backdrop at the rear of the stage that can be lit in various colors to create atmosphere
116. D — A manually operated spotlight that tracks and illuminates a specific dancer as they move across the stage

117. Warm colors (red, amber, orange) create feelings of energy, passion, or heat, while cool colors (blue, lavender, green) suggest calm, sadness, or mystery
118. Costumes must allow full range of motion, be secure enough to stay in place during jumps and turns, and enhance rather than restrict the choreography
119. Dancers need to adjust their choreography to the specific dimensions of the performance space, including sight lines, wing exits, and distance between formations
120. Wings provide concealed space for entrances, exits, quick costume changes, and dancers waiting to go on, enabling smooth transitions
Matching (Dance & Movement): 1→D, 2→B, 3→C, 4→A, 5→E
121. B — Reach one arm high (body: arm isolation), travel forward in a curved pathway (action: travel, space: curved path, middle level), accelerate into a jump (time: fast, action: jump, space: high level), land and slowly melt to the floor (energy: sustained, smooth; space: low level)
122. C — Locomotor movements travel through space (walking, running, leaping), while non-locomotor movements stay in one place (bending, stretching, twisting)
123. A — Start lying on the floor reaching outward (low), rise slowly to standing with arms lifting (middle), then jump with arms overhead reaching to the ceiling (high)
124. C — A 'blind shape' exercise: one partner creates a shape with their body, the other partner (eyes closed) feels the shape through gentle touch, then tries to replicate it using only their proprioceptive sense — then open eyes to compare
125. B — Tempo is the speed of the movement (fast or slow), while rhythm is the pattern of beats and accents within the movement
126. B — Moving through a shape means passing through the form as a transition between other movements, while holding means stopping in the shape as a stillness moment or pose
127. The same movement performed with different energy qualities — sharp vs smooth, heavy vs light, bound vs free — completely changes its expression and emotional impact
128. Symmetrical means both sides of the body mirror each other (like arms both raised equally), while asymmetrical means the sides are different (like one arm up and one down)
129. Eye focus directs the audience's attention, projects energy and intention, helps with balance during turns (spotting), and communicates the dancer's emotional state

130. When one dancer copies another's movements as if they were looking in a mirror — the leader moves and the follower replicates the movements in real-time
Matching (Movement Types): 1→D, 2→B, 3→A, 4→C, 5→E
131. C — Body, Action, Space, Time, and Energy (sometimes called BASTE)
132. C — Shifting your body weight from one support point to another — like from one foot to the other, or from feet to hands — which is the foundation of all traveling movement
133. A — This is incorrect — stillness is a powerful choreographic tool that creates contrast, draws attention to a specific moment, allows the audience to absorb what they've seen, and makes the surrounding movement more impactful
134. D — The design or form the body creates in space at any given moment — shapes can be angular, curved, symmetrical, asymmetrical, wide, narrow, twisted, or extended
135. A — A highly technical dance form emphasizing grace, precision, and turnout — it originated in the Italian Renaissance courts of the 15th century and was developed into its current form in France and Russia
136. D — Grounded, rhythmic movement emphasizing musicality, isolations, freestyle, and personal expression — born from African American and Latino communities in 1970s New York
137. Modern dance developed in the early 1900s as a rebellion against ballet's rigid rules — pioneers like Martha Graham and Isadora Duncan emphasized emotional expression, floor work, and natural movement
138. Capoeira is an Afro-Brazilian art form that blends dance, martial arts, acrobatics, and music — developed by enslaved Africans in Brazil who disguised combat training as dance
139. Ballet evolved from Italian Renaissance courts (spectacle and social status) through French codification (Louis XIV, five positions) to Russian Imperial grandeur (Petipa's full-length narrative ballets) to 20th-century neoclassicism (Balanchine's plotless, musical works) to today's diverse contemporary ballet. Constants: turnout, pointe work, five positions, French terminology. Changes: narrative/abstract balance, technical demands, body diversity, cultural inclusivity
140. Social dance is primarily for community connection, celebration, and personal enjoyment among participants, while concert dance is created for an audience and focuses on artistic expression and storytelling
Matching (Movement Types): 1→D, 2→A, 3→C, 4→B, 5→E

141. B — High level (above normal standing height — relevé, jumping), middle level (normal standing/walking height), and low level (close to the floor — crouching, rolling)
142. B — The proper positioning of body parts in relation to each other — it prevents injury, improves balance, and allows movements to be performed safely and efficiently
143. B — Bound flow is controlled, tense movement that can be stopped at any moment (like carefully carrying a full glass), while free flow is released, continuous movement that is hard to stop suddenly (like a child running downhill)
144. D — Ballet Folklorico is a vibrant Mexican dance tradition featuring colorful costumes, live music, and regional dances that celebrate Mexico's diverse Indigenous, Spanish, and mestizo cultural heritage
145. C — Katherine Dunham was a dancer, choreographer, and anthropologist who studied Caribbean and African dances through academic fieldwork, then developed the Dunham Technique—the first methodology to systematically integrate African and Caribbean movement principles into American concert dance training
146. D — For a large theater, dancers must amplify projection—larger spatial range, stronger eye focus, more exaggerated dynamics, and extended energy beyond the body. For a small studio, nuance and subtlety become visible—smaller gestures, facial expression details, and breath can be performance tools
147. Context reveals layers of meaning that are invisible without it: the social conditions that inspired the work, the artistic conventions the choreographer was responding to or rebelling against, the cultural references embedded in movement choices, and the work's significance within the broader evolution of dance
148. Lighting sculpts the stage space, creates mood and atmosphere, directs audience attention, defines time of day or emotional tone, can isolate or connect dancers, and transforms the same choreography into different experiences through color, angle, and intensity
149. Sparse repetition reinforces key moments and creates structural callbacks the audience recognizes. Excessive repetition can create hypnotic, trance-like, or ritualistic effects—or can build from comfortable familiarity to unsettling obsessiveness depending on context
150. Set up three stations with video clips, music, and movement samples: (1) West African djembe dance — grounded, polyrhythmic, community circle; (2) Flamenco

— passionate footwork, arm carriage, individual expression; (3) Chinese ribbon dance — flowing, graceful, prop-based storytelling. Students rotate, watch, try basic movements, and journal reflections

Matching (Movement Types): 1→A, 2→C, 3→E, 4→D, 5→B

151. D — Travel (locomotion), turn (rotation), jump (elevation), gesture (movement of a body part), stillness (freeze/pause), and fall (giving in to gravity)
152. A — Fosse created an instantly recognizable style—turned-in knees and pigeon-toed feet (opposite to ballet's turnout), jazz hands, tilted bowler hats, isolations of hips and shoulders, minimal traveling with maximum body articulation, and a sexually charged but darkly humorous tone. His influence pervades music videos, pop choreography, and Broadway to this day
153. C — In a proscenium, dancers face the audience from one direction and use stage depth for visual composition. In-the-round requires 360-degree spatial awareness—formations, facings, and projections must read from every direction, and dancers cannot hide behind each other
154. B — Transform personal emotions and experiences into abstract or metaphorical movement rather than literal pantomime
155. A — The stark staging—bare stage, single light, no music beyond the spoken names—strips away theatrical spectacle to focus attention on the body's essential act of falling and rising. The repetition transforms a simple action into a meditation on resilience, perseverance, or memorial. The spoken names suggest the falls and risings may represent specific individuals' struggles. The dancer's increasing physical exhaustion becomes itself a performative statement about the cost of persistence. The minimalist composition achieves emotional impact through accumulation rather than variety.
156. D — Placing movement accents on unexpected or off-beats rather than on the strong beats of the music
157. To generate raw movement material through improvisation and experimentation without judgment
158. Labanotation is a written symbol system for recording human movement on paper, developed by Rudolf Laban. It was historically important because dance, unlike music, had no widely adopted notation system—meaning choreographic works could only survive through oral/physical transmission and were frequently lost when their creators died
159. The first beat of a musical measure, which provides a strong pulse that dancers use to anchor their movement timing

160. Revisit the intention behind the section and experiment with dynamics, timing, or spatial changes to restore its expressive purpose
Matching (Movement Types): 1→E, 2→A, 3→D, 4→B, 5→C
161. To jot down some footnotes!
162. A baa-llerina!
163. To check their balance!
164. Whole-wheat -- because it's all about the turnout!
165. They really knew how to make an entrance!
166. "That was on pointe!"

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