

## DANCE ASSESSMENT – WRITTEN COMPONENT

CIRCLE Appropriate Category:      ENTRY      EXIT      Date: \_\_\_\_\_

This test has been designed to assess your present knowledge in each of the following areas: dance history; dance production; dance teaching; music for dance; anatomy/dance kinesiology; general dance terminology. It is important to answer with knowledge based information rather than to guess.

### PART 1: DANCE HISTORY

- A. Multiple Choice: CIRCLE the letter of the best answer.
1. Where did ballet, as a theatre art, really start and develop?
    - a. Italy
    - b. France
    - c. Russia
    - d. United States
  
  2. What is the best way to categorize the forms of dance?
    - a. ethnic, ballet, modern, jazz
    - b. street, folk, theatre
    - c. social/recreational, theatre
    - d. social, religious, theatre
  
  3. In today's ballet world, what is the primary association one makes with Cecchetti, Vaganova and Bournonville?
    - a. choreography
    - b. technique
    - c. performance
    - d. set design
  
  4. What is the primary association made with the name Isadora Duncan?
    - a. initiator of modern dance trend
    - b. initiator of American dance
    - c. great choreographer
    - d. early American artist who danced with Nijinsky
  
  5. What are the two major rival ballet companies in the former Soviet Union?
    - a. Kirov and Royal
    - b. Royal and Bolshoi
    - c. Bolshoi and Kirov
    - d. Bolshoi and Moiseyev

6. Who are the early giants in modern dance in the United States?
  - a. Isadora Duncan and Merce Cunningham
  - b. Doris Humphrey and Martha Graham
  - c. Hanya Holm and Jose Limon
  - d. Ted Shawn and Merce Cunningham
  
7. For what was Sergei Diaghilev best known?
  - a. dancer
  - b. choreographer
  - c. impresario
  - d. teacher
  
8. Which two major modern choreographers first performed with Martha Graham?
  - a. Paul Taylor, Merce Cunningham
  - b. Agnes DeMille, Paul Taylor
  - c. Alwin Nikolais, Pearl Lang
  - d. Merce Cunningham, Jose Limon

B. Matching: Match the descriptors in Column B with the names in Column A by placing the corresponding letter in the space provided to the left of each name in Column A.

- |                       |   |
|-----------------------|---|
| ___ Merce Cunningham  | a. “Fall and Recovery”                                  |
| ___ Marius Petipa     | b. Responsible for naming the five Positions of ballet. |
| ___ Pierre Beauchamp  | c. <u>Sleeping Beauty</u>                               |
| ___ Mary Wigman       | d. <u>The Moor’s Pavane</u>                             |
| ___ <u>Giselle</u>    | e. 20 <sup>th</sup> Century Romantic ballet             |
| ___ Doris Humphrey    | f. Founder of contact improvisation                     |
| ___ Martha Graham     | g. German modern dance pioneer                          |
| ___ George Balanchine | h. 19 <sup>th</sup> Century Romantic era ballet         |
| ___ Steve Paxton      | i. father of “chance dance”                             |
| ___ Jose Limon        | j. Neo-classic choreographer                            |
|                       | k. “contraction and release”                            |

## PART II. IDENTIFICATION/DEFINITION

1. Improvisation

2. Choreography

3. Laban efforts

4. Choreology

5. Lordosis

6. Scoliosis

7. N.E.A.

8. Life Forms/Labanwriter

9. Downstage

10. Kinesphere

### PART III: DANCE PRODUCTION

Describe the primary role(s) of each of the following in a dance production.

1. Artistic Director:

2. Set Designer:

3. Lighting Designer

4. Costume Designer:

5. Stage manager:

\_\_\_ *hamstrings*

\_\_\_ *quadriceps (commonly referred to as "quads")*

\_\_\_ *pectorals*

\_\_\_ *rectus abdominus*

\_\_\_ *gastrocnemius*

\_\_\_ *psoas major*

#### PART IV: ANATOMY FOR DANCERS

The skeleton pictured has lines point to specific muscles or muscle groups. Each line has an identifying letter (e.g. "a"). To the left of the muscles named, place the corresponding letter of the correct anatomical location. In the space provided below each muscle name describe what the function of this muscle or muscle group in helping a dancer move.

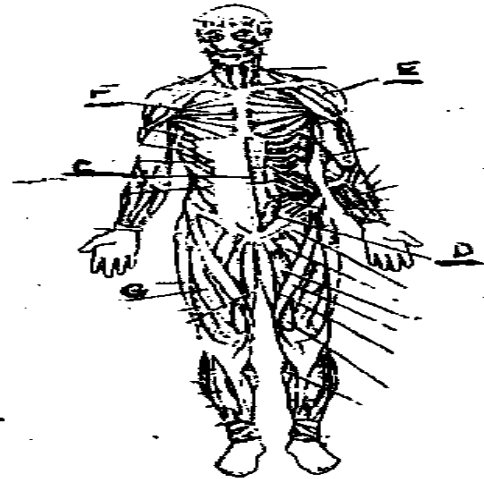


FIGURE 7.8. Superficial muscles: anterior view

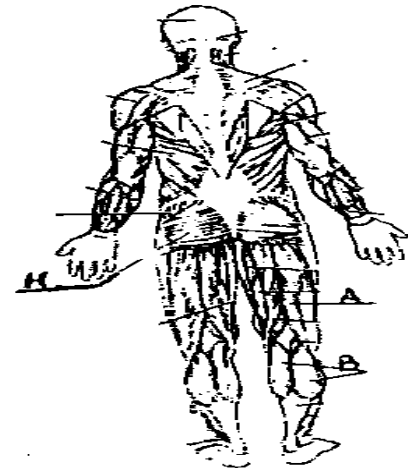


FIGURE 7.9. Superficial muscles: posterior view

PART V: FOCUS ON TEACHING

1. What bone landmarks are used in following the line of gravity vertically for correct alignment when the body is standing upright (profile)?
  
2. Describe the dangers in trying to hold a turn out position that is greater than what your anatomical structure permits safely. Where in your body can you cause injury by continuing this practice?
  
3. Identify the three most important things to remember when you execute a jump in class. Why are these important?
  
4. What is the difference between a leap and a hop?
  
5. Give an example of a syncopated rhythm. (provide the musical notation)
  
6. What is meant by the term contrapuntal in music/dance? Provide an example.
  
7. Why is creative dance recommended as an early dance experience for young children?
  
8. What elements are important to consider when assessing someone's ability in technique? Why?

PART VI: ESSAY (correct content as well as the ability to write well are important here)

1. How is a modern dance technique class constructed (what do you plan first, second, third, etc. last)?  
Why is this done?

2. Why has modern dance had such a strong history of development in the United States?