

TEXES | Texas Examinations of Educator Standards

Preparation Manual



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PREFACE

The State Board for Educator Certification (SBEC) has developed new standards for Texas educators that delineate what the beginning educator should know and be able to do. These standards, which are based on the state-required curriculum for students—the Texas Essential Knowledge and Skills (TEKS)—form the basis for new Texas Examinations of Educator Standards (TExES™). This initiative will affect all areas of Texas education—from the more than 100 approved Texas educator preparation programs to the more than 7,000 Texas school campuses. This standards-based system reflects the SBEC's commitment to help align Texas education from kindergarten through college. The SBEC's role in this K–16 initiative will ensure that newly certified Texas teachers have the essential knowledge and skills to teach the TEKS to the state's public school students.

This manual is designed to help examinees prepare for the new TExES test in this field. Its purpose is to familiarize examinees with the competencies to be tested, test item formats, and pertinent study resources. Educator preparation program staff may also find this information useful as they help examinees prepare for careers as Texas educators.

If you have any questions after reading this preparation manual or you would like additional information about the new TExES tests or the educator standards, please visit the SBEC Web site at www.sbec.state.tx.us.

KEY FEATURES OF THE MANUAL

List of competencies that will be tested

Strategies for answering test items

Sample test items and answer key

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SECTION I

THE NEW TExES TESTS FOR TEXAS TEACHERS

As required by the Texas Education Code §21.048, successful performance on educator certification examinations is required for the issuance of a Texas educator certificate. Each TExES test is a criterion-referenced examination designed to measure the knowledge and skills delineated in the corresponding TExES test framework. Each test framework is based on standards that were developed by Texas educators and other education stakeholders.

Each newly developed TExES test is designed to measure the requisite knowledge and skills that an entry-level educator in this field in Texas public schools must possess. The tests include both individual, or stand-alone, test items (questions) and items that are arranged in clustered sets based on real-world situations faced by educators.

Development of the New TExES Tests

Committees of Texas educators and interested citizens guide the development of the new TExES tests by participating in each stage of the test development process. These working committees comprise Texas educators from public and charter schools, faculty from educator preparation programs, education service center staff, representatives from professional educator organizations, content experts, and members of the business community. The committees are balanced in terms of position, affiliation, years of experience, ethnicity, gender, and geographical location. The committee membership is rotated during the development process so that numerous Texas stakeholders may be actively involved. The steps in the process to develop the TExES tests are described below.

1. **Develop Standards.** Committees are established to recommend what the beginning educator should know and be able to do. Using the Texas Essential Knowledge and Skills (TEKS) as a focal point, draft standards are prepared to define the knowledge and skills required of the beginning educator.
2. **Review Standards.** Committees review and revise the draft standards. The revised draft standards are then placed on the SBEC Web site for public review and comment. These comments are used to prepare a final draft of the standards that will be presented to the SBEC Board for discussion, the State Board of Education (SBOE) for review and comment, and the SBEC Board for approval. Standards not based specifically on the TEKS, such as those for librarians and counselors, are proposed as rule by the SBEC Board; sent to the SBOE for its 90-day review; and, if not rejected by the SBOE, adopted by the SBEC Board.
3. **Develop Test Frameworks.** Committees review draft test frameworks that are based on the standards. These frameworks outline the specific competencies to be measured on the new TExES tests. The TExES competencies represent the critical components of the standards that can be measured with either a pencil-and-paper-based or computer-based examination, as appropriate. Draft frameworks are not finalized until after the standards are approved and the job analysis/content validation survey (see #4) is complete.

4. **Conduct Job Analysis/Content Validation Surveys.** A representative sample of Texas educators who practice in or prepare individuals for each of the fields for which an educator certificate has been proposed are surveyed to determine the relative job importance of each competency outlined in the test framework for that content area. Frameworks are revised as needed following an analysis of the survey responses.
5. **Develop and Review New Test Items.** The test contractor develops draft items that are designed to measure the competencies described in the test framework. Committees review the newly developed test items that have been written to reflect the competencies in the new test frameworks. Committee members scrutinize the draft items for appropriateness of content and difficulty; clarity; match to the competencies; and potential ethnic, gender, and regional bias.
6. **Conduct Pilot Test of New Test Items.** All of the newly developed test items that have been deemed acceptable by the item review committees are then administered to an appropriate sample of candidates for certification.
7. **Review Pilot Test Data.** Pilot test results are reviewed to ensure that the test items are valid, reliable, and free from bias.
8. **Administer New TExES Tests.** New TExES tests are constructed to reflect the competencies, and the tests are administered to candidates for certification.
9. **Set Passing Standard.** A Standard Setting Committee convenes to review performance data from the initial administration of each new TExES test and to recommend a final passing standard for that test. The SBEC considers this recommendation as it establishes a passing score on the test.

Taking the TExES Test and Receiving Scores

Please refer to the current TExES registration bulletin for information on test dates, sites, fees, registration procedures, and policies.

You will be mailed a score report approximately four weeks after each test you take. The report will indicate whether you have passed the test and will include:

- a total test *scaled* score. Scaled scores are reported to allow for the comparison of scores on the same content-area test taken on different test administration dates. The total scaled score is not the percentage of items answered correctly and is not determined by averaging the number of questions answered correctly in each domain.
 - For all TExES tests, the score scale is 100–300 with a scaled score of 240 as the minimum passing score. This score represents the minimum level of competency required to be an entry-level educator in this field in Texas public schools.
- your performance in the major content domains of the test and in the specific content competencies of the test.
 - This information may be useful in identifying strengths and weaknesses in your content preparation and can be used for further study or for preparing to retake the test.
- information to help you understand the score scale and interpret your results.

You will not receive a score report if you are absent or choose to cancel your score.

Additionally, unofficial score report information will be posted on the Internet on the score report date of each test administration. Information about receiving unofficial scores on the Internet, the score scale, and other score report topics may be found on the SBEC Web site at www.sbec.state.tx.us.

Educator Standards

Complete, approved educator standards are posted on the SBEC Web site at www.sbec.state.tx.us.

SECTION II

USING THE TEST FRAMEWORK

The Texas Examination of Educator Standards (TExES) test measures the content knowledge required of an entry-level educator in this field in Texas public schools. This manual is designed to guide your preparation by helping you become familiar with the material to be covered on the test.

When preparing for this test, you should focus on the competencies and descriptive statements, which delineate the content that is eligible for testing. A portion of the content is represented in the sample items that are included in this manual. These test questions represent only a *sample* of items. Thus, your test preparation should focus on the complete content eligible for testing, as specified in the competencies and descriptive statements.

Organization of the TExES Test Framework

The test framework is based on the educator standards for this field.

The content covered by this test is organized into broad areas of content called domains. Each domain covers one or more of the educator standards for this field. Within each domain, the content is further defined by a set of competencies. Each competency is composed of two major parts:

1. the *competency statement*, which broadly defines what an entry-level educator in this field in Texas public schools should know and be able to do, and
2. the *descriptive statements*, which describe in greater detail the knowledge and skills eligible for testing.

The educator standards being assessed within each domain are listed for reference at the beginning of the test framework, which begins on page 8. These are then followed by a complete set of the framework's competencies and descriptive statements.

An example of a competency and its accompanying descriptive statements is provided on the next page.

Sample Competency and Descriptive Statements

Dance 8–12

Competency:

The teacher demonstrates knowledge of movement concepts and movement analysis.

Descriptive Statements:

The beginning teacher:

- Recognizes and describes concepts of basic anatomy, physiology, and biomechanics as they relate to dance movement.
- Identifies and analyzes movement qualities and dynamics.
- Recognizes and describes concepts of movement quality or effort, including time (e.g., quick, sustained), space (e.g., direct, indirect), weight (e.g., strong, light), and flow (e.g., free, bound).
- Recognizes and describes concepts of space, including kinesphere or reach space, level (e.g., high, middle, low), direction (e.g., forward, right, up), and planes of motion (e.g., vertical, sagittal, horizontal).
- Recognizes and describes concepts of shapes and shape making (e.g., spatial tensions, expanding and contracting, spatial paths).
- Recognizes and describes concepts of rhythm (e.g., pulse, pattern, accent, syncopation, polyrhythms) and musical organization (e.g., note value, meter).
- Demonstrates knowledge of ways to use imagery to enhance dance technique and movement potential.
- Compares and contrasts different dance techniques using general concepts of movement analysis (e.g., space, time, energy, intention).

Studying for the TExES Test

The following steps may be helpful in preparing for the TExES test.

1. Identify the information the test will cover by reading through the test competencies (see the following pages in this section). *Within each domain* of this TExES test, each competency will receive approximately equal coverage.
2. Read each competency with its descriptive statements in order to get a more specific idea of the knowledge you will be required to demonstrate on the test. You may wish to use this review of the competencies to set priorities for your study time.
3. Review the "Preparation Resources" section of this manual for possible resources to consult. Also, compile key materials from your preparation coursework that are aligned with the competencies.
4. Study this manual for approaches to taking the TExES test.
5. When using resources, concentrate on the key ideas and important concepts that are discussed in the competencies and descriptive statements.

NOTE: This preparation manual is the only TExES test study material endorsed by the SBEC for this field. Other preparation materials may not accurately reflect the content of the test or the policies and procedures of the TExES program.

TEST FRAMEWORK FOR FIELD 179: DANCE 8–12

**Domain I Dance Elements and Skills
(approximately 41% of the test)**

Standards Assessed:

Dance 8–12 Standard I:

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

Dance 8–12 Standard II:

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

**Domain II Dance Creation and Production
(approximately 18% of the test)**

Standards Assessed:

Dance 8–12 Standard III:

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

Dance 8–12 Standard V:

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

**Domain III Dance Culture, History, and Analysis
(approximately 18% of the test)**

Standards Assessed:

Dance 8–12 Standard IV:

The dance teacher understands and applies knowledge of dance from different cultures and historical periods and the relationship of dance to other art forms and other disciplines.

Dance 8–12 Standard V:

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

Domain IV Dance Education
(approximately 23% of the test)

Standards Assessed:

Dance 8–12 Standard I:

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

Dance 8–12 Standard II:

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

Dance 8–12 Standard III:

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

Dance 8–12 Standard IV:

The dance teacher understands and applies knowledge of dance from different cultures and historical periods and the relationship of dance to other art forms and other disciplines.

Dance 8–12 Standard V:

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

Dance 8–12 Standard VI:

The dance teacher understands and applies knowledge of effective dance instruction and assessment.

DOMAIN I—DANCE ELEMENTS AND SKILLS

Competency 001

The teacher demonstrates knowledge of movement concepts and movement analysis.

The beginning teacher:

- Recognizes and describes concepts of basic anatomy, physiology, and biomechanics as they relate to dance movement.
- Identifies and analyzes movement qualities and dynamics.
- Recognizes and describes concepts of movement quality or effort, including time (e.g., quick, sustained), space (e.g., direct, indirect), weight (e.g., strong, light), and flow (e.g., free, bound).
- Recognizes and describes concepts of space, including kinesphere or reach space, level (e.g., high, middle, low), direction (e.g., forward, right, up), and planes of motion (e.g., vertical, sagittal, horizontal).
- Recognizes and describes concepts of shapes and shape making (e.g., spatial tensions, expanding and contracting, spatial paths).
- Recognizes and describes concepts of rhythm (e.g., pulse, pattern, accent, syncopation, polyrhythms) and musical organization (e.g., note value, meter).
- Demonstrates knowledge of ways to use imagery to enhance dance technique and movement potential.
- Compares and contrasts different dance techniques using general concepts of movement analysis (e.g., space, time, energy, intention).

Competency 002

The teacher understands the fundamental skills and concepts of ballet.

The beginning teacher:

- Demonstrates familiarity with basic vocabulary and techniques associated with ballet.
- Recognizes and describes characteristics of different styles of ballet technique.
- Recognizes and describes patterns and combinations in ballet.

Competency 003

The teacher understands the fundamental skills and concepts of modern dance.

The beginning teacher:

- Demonstrates familiarity with basic vocabulary and techniques associated with modern dance.
- Recognizes and describes characteristics of different styles of modern dance technique.
- Recognizes and describes patterns and combinations in modern dance.

Competency 004**The teacher understands the fundamental skills and concepts of jazz and tap dance.**

The beginning teacher:

- Demonstrates familiarity with basic vocabulary and techniques associated with jazz and tap dance.
- Recognizes and describes characteristics of different styles of jazz and tap techniques.
- Recognizes and describes patterns and combinations in jazz and tap dance.

Competency 005**The teacher understands the fundamental skills and concepts of world and social dance.**

The beginning teacher:

- Demonstrates familiarity with basic vocabulary and techniques associated with world (e.g., folk, folklórico, flamenco, bharata natyam, African dance) and social dance.
- Recognizes and describes characteristics of different forms of world and social dance.
- Recognizes and describes patterns and combinations in world and social dance.

Competency 006**The teacher understands the elements and principles of kinesiology and somatics as they relate to dance.**

The beginning teacher:

- Demonstrates familiarity with terminology and concepts related to kinesiology, conditioning, and somatics.
- Demonstrates knowledge of ways to apply kinesiology, conditioning, and somatics to dance movements.
- Recognizes and describes basic elements and principles of anatomy and kinesiology/biomechanics.
- Demonstrates knowledge of appropriate alignment and body-part articulation (e.g., use of the joints, range of motion).
- Demonstrates knowledge of somatic practices (e.g., yoga, Pilates, Bartenieff Fundamentals, ideokinesis) and principles as they relate to dance.
- Demonstrates knowledge of ways to use imagery to promote appropriate alignment and kinesthetic awareness.

Competency 007

The teacher understands practices that promote health, safety, and injury prevention in dance.

The beginning teacher:

- Demonstrates knowledge of safe movement practices and procedures for promoting dancers' health and safety.
- Demonstrates familiarity with causes, symptoms, and treatments of common injuries and health issues associated with dance.
- Demonstrates knowledge of principles of and approaches to dance conditioning and injury prevention, including types and benefits of warm-ups and cool-downs and procedures for enhancing strength, flexibility, and endurance.
- Recognizes and describes appropriate clothing and footwear for different types of dance and different studio and performance environments.
- Demonstrates knowledge of basic health and nutritional practices for dancers and common challenges for dancers in maintaining a healthy lifestyle.
- Demonstrates knowledge of health and safety issues associated with classroom and performance environments (e.g., flooring, lighting, temperature, room capacity).

DOMAIN II—DANCE CREATION AND PRODUCTION**Competency 008**

The teacher understands choreographic principles and processes.

The beginning teacher:

- Demonstrates knowledge of sources for generating choreographic ideas (e.g., music, literature, visual art, environment, gestures, emotions) and methods for developing an idea into a dance phrase, dance study, or complete choreographic work.
- Recognizes and describes factors affecting the selection and choreography of appropriate material for dance performances.
- Demonstrates familiarity with research strategies for locating music literature and sources (e.g., live, recorded) for various styles of dance.
- Demonstrates knowledge of ways in which basic improvisation skills and techniques are used in exploring movement, generating movement for choreography, and creating original dances.
- Analyzes and describes how choreographers manipulate and develop basic movement content in dance.
- Demonstrates knowledge of ways in which dance creates and communicates meaning.

Competency 009

The teacher understands choreographic devices and structures.

The beginning teacher:

- Recognizes and describes the basic compositional elements of space, time, energy (e.g., movement qualities, effort), pattern, dynamics, phrasing, musicality, expression, intention, and context in choreography.
- Demonstrates familiarity with compositional forms and structures in dance (e.g., theme and variations, AB, ABA, rondo, round, canon) and their relationships to musical forms.
- Analyzes the relationship between dance and different types of accompaniment (e.g., sound, music, spoken text).
- Recognizes and describes basic elements of music (e.g., meter signatures, terminology related to tempo and dynamics) and common rhythmic and metric patterns.
- Demonstrates knowledge of ways to use choreographic principles, processes, and structures to create coherent, aesthetically unified dances in a variety of styles.

Competency 010

The teacher understands the basic principles of dance production.

The beginning teacher:

- Demonstrates knowledge of elements of and basic skills for dance production (e.g., lighting, costuming, set design, makeup), including proper use of equipment and facilities.
- Recognizes and describes roles and responsibilities of various participants in dance productions and performances (e.g., dancer, choreographer, costumer, lighting designer, stage manager, house manager, audience).
- Demonstrates knowledge of factors affecting the quality of individual dance performance (e.g., adequate rehearsal, appropriate technical skill, energy, focus, expression).
- Demonstrates knowledge of factors affecting the quality of a dance production (e.g., length and variety of program, lighting, staging, aesthetics, environment).
- Demonstrates familiarity with the use of technology (e.g., video, computer, sound and lighting equipment) in the creation, performance, and production of dance.
- Demonstrates knowledge of safety principles and procedures related to dance production.
- Analyzes how various factors (e.g., performance space, props, lighting, costumes, makeup, sets) affect choreography and performance.

DOMAIN III—DANCE CULTURE, HISTORY, AND ANALYSIS

Competency 011

The teacher understands the relationship between dance and culture.

The beginning teacher:

- Analyzes, compares, and contrasts techniques, styles, characteristic movements, and traditions in dances from various cultures and historical periods.
- Analyzes ways in which dance has been used to express ideas and emotions in different cultures and historical periods.
- Identifies and analyzes historical and cultural elements that have influenced the development of different types of dance.

Competency 012

The teacher demonstrates knowledge of the history of dance.

The beginning teacher:

- Demonstrates knowledge of significant events and developments in the history of dance throughout the world.
- Analyzes the historical development of dance forms (e.g., social, cultural, political influences).
- Demonstrates knowledge of the history of dance genres, including ballet, modern, tap, jazz, world, and social dance.
- Demonstrates familiarity with significant individuals in the history of dance and their contributions to the development of dance.
- Recognizes and describes historical and contemporary trends and movements in dance.

Competency 013

The teacher understands basic principles of dance analysis and evaluation.

The beginning teacher:

- Recognizes and describes characteristics and qualities of different types of dance and different dance compositions.
- Demonstrates knowledge of ways to analyze, interpret, and evaluate dance, including dance from various eras and cultures.
- Demonstrates knowledge of criteria used to evaluate and critique choreography (e.g., originality, visual and emotional impact, use of music, variety and contrast).
- Demonstrates knowledge of criteria used to evaluate and critique dance performance and production (e.g., skill of performers, production elements).
- Demonstrates knowledge of appropriate vocabulary for and approaches to discussing dance.
- Demonstrates knowledge of ways to analyze dance compositions within their historical context.
- Recognizes ways in which an individual's perspective (e.g., as critic, performer, choreographer, audience member) may affect his or her response to dance.
- Demonstrates the ability to analyze and discuss dance from a variety of perspectives (e.g., critic, performer, choreographer, audience member).

DOMAIN IV—DANCE EDUCATION

Competency 014

The teacher understands the relationships between dance and other art forms and between dance and other disciplines.

The beginning teacher:

- Analyzes and describes the relationships between dance and other art forms.
- Compares and contrasts the use of form and expression in dance with their use in other fine arts.
- Analyzes and describes the relationships between dance and other disciplines (e.g., mathematics, science, social studies, English language arts).
- Recognizes dance-related skills, such as creative problem solving, critical thinking, cooperation, collaboration, and self-discipline and how these skills can be used in other disciplines.
- Demonstrates knowledge of methods for providing instruction that integrates dance with other art forms and with other disciplines.
- Demonstrates familiarity with opportunities in dance as a profession and ways in which skills developed through dance are applicable to a variety of careers.

Competency 015

The teacher understands the development and use of curricula and instructional strategies for dance education.

The beginning teacher:

- Recognizes and describes stages of students' intellectual, social, emotional, and physical development and their significance for dance education.
- Demonstrates knowledge of ways to develop, implement, and evaluate curriculum and instruction in dance based on the Texas Essential Knowledge and Skills (TEKS).
- Demonstrates knowledge of ways to use a variety of instructional strategies to encourage the development of students' knowledge, skills, and creativity in dance.
- Demonstrates knowledge of ways to develop and use instructional strategies that are responsive to the strengths and needs of all students, including students with special needs.
- Demonstrates knowledge of ways to design lessons and activities that promote students' development of the skills of observation, reflection, and evaluation of their own and others' dance performances through historical, critical, reflective, kinesthetic, collaborative, and imaginative analysis of dances and dance experiences.
- Demonstrates knowledge of ways to design lessons and activities that teach students to apply dance-related skills, such as creative problem solving, critical thinking, cooperation, and self-discipline in various dance contexts.
- Demonstrates knowledge of procedures for promoting safety and for effectively managing and organizing time, instructional resources, and physical space for dance classes and performances.
- Demonstrates familiarity with appropriate instructional materials and recognizes strategies for developing students' dance knowledge and skills, motivating student achievement, and developing appreciation of the arts.
- Demonstrates familiarity with the effective use of relevant instructional technologies to enhance teaching and learning in dance.
- Recognizes effective methods for teaching students appropriate behavior and protocol for dance events as participants and as audience members.
- Recognizes effective methods for developing and utilizing community resources and support.

Competency 016

The teacher understands instructional strategies that develop the technical and creative skills students need to create and perform dance works.

The beginning teacher:

- Demonstrates knowledge of dance techniques, kinesiology/biomechanics, somatics, and movement analysis to guide and develop students' exploration of movement, enhance kinesthetic and spatial awareness, and promote improvement in skills and technique.
- Demonstrates knowledge of ways to implement lessons that integrate movement elements and skills that are appropriate for students with varied skill levels and that reflect the specific motor-skill development needs of individual students.
- Demonstrates knowledge of ways to organize, sequence, and implement lessons that promote safe and effective student learning, reflect an understanding of how the human body moves, promote students' ability to move efficiently and effectively, and develop students' ability to perform progressively more complex movement patterns and sequences with rhythmic accuracy and a broad dynamic range.
- Demonstrates knowledge of learning opportunities that promote students' development and application of knowledge and skills related to improvisation, choreography, and performance.
- Demonstrates knowledge of instructional strategies that provide students with opportunities to perform with projection, confidence, expressiveness, and a refined sense of rhythm and musicality.
- Demonstrates knowledge of instructional strategies that provide students with opportunities to explore and learn dance techniques from a variety of genres, cultures, and time periods.
- Demonstrates knowledge of instructional strategies that provide students with opportunities to use the creative process for self-expression and for responding to their environment.
- Demonstrates knowledge of instructional strategies that foster students' creativity and critical-thinking skills by offering them opportunities to explore the elements of dance, create dances, and analyze their own and others' dance performances.
- Demonstrates knowledge of instructional strategies that promote students' use of appropriate and effective imagery to enhance alignment, kinesthetic awareness, technique, and performance.
- Demonstrates knowledge of instructional strategies that encourage students to make healthy lifestyle choices and that assist students in developing and implementing appropriate and effective individual conditioning programs.

Competency 017

The teacher understands the basic principles of and approaches for assessment in dance education.

The beginning teacher:

- Demonstrates knowledge of various methods of and purposes for assessment in dance.
- Demonstrates knowledge of ways to use multiple forms of assessment to plan instruction and to monitor and evaluate students' progress.
- Recognizes and describes effective strategies and criteria for ongoing assessment of students' dance knowledge and skills.
- Demonstrates familiarity with methods for developing and applying appropriate evaluation criteria based on knowledge of students' abilities and experience.
- Recognizes effective methods for identifying performance problems and providing constructive feedback for improving dance performance.
- Demonstrates knowledge of ways to evaluate solutions to a given movement problem.
- Demonstrates knowledge of ways to help students use self-evaluation and correction to refine technique.

SECTION III

APPROACHES TO ANSWERING MULTIPLE-CHOICE ITEMS

The purpose of this section is to describe multiple-choice item formats that you will see on the TExES test in this field and to suggest possible ways to approach thinking about and answering the multiple-choice items. However, these approaches are not intended to replace familiar test-taking strategies with which you are already comfortable and that work for you.

The Dance 8–12 test is designed to include 80 scorable multiple-choice items and approximately 10 nonscorable items. Your final scaled score will be based only on scorable items. The nonscorable multiple-choice items are pilot tested by including them in the test in order to collect information about how these items will perform under actual testing conditions. Nonscorable test items are not considered in calculating your score, and they are not identified on the test.

All multiple-choice items on this test are designed to assess your knowledge of the content described in the test framework. The multiple-choice items assess your ability to recall factual information **and** to think critically about the information, analyze it, consider it carefully, compare it with other knowledge you have, or make a judgment about it.

When you are ready to respond to a multiple-choice item, you must choose one of four *answer choices* labeled A, B, C, and D. Then you must mark your choice on a separate answer sheet.

Item Formats

You may see the following two types of multiple-choice items on the test.

- Single items
- Items with stimulus material

You may have one or more items related to a single stimulus. When you have at least two items related to a single stimulus, the group of items is called a cluster. After the last item of a cluster, you will see the graphic illustrated below.



This graphic is used to separate these clustered items related to specific stimulus material from other items that follow.

On the following pages, you will find descriptions of these commonly used item formats, along with suggested approaches for responding to each type of item. In the actual testing situation, you may mark the test items and/or write in the margins of your test booklet, **but your final responses must be indicated on the answer sheet provided.**

SINGLE ITEMS

In the single-item format, a problem is presented as a direct question or an incomplete statement, and four answer choices appear below the item. The following item is an example of this type. It tests knowledge of Dance 8–12 competency 006: *The teacher understands the elements and principles of kinesiology and somatics as they relate to dance.*

Appropriate alignment in *demi-plié* position requires a dancer to ensure that the knees remain:

- A. in front of the toes.
 - B. directly above the tarsus.
 - C. to the inside of the heels.
 - D. directly above the toes.
-

Suggested Approach

Read the item carefully and critically. Think about what it is asking and the situation it is describing. Eliminate any obviously wrong answer choices, select the correct answer, and mark it on your answer sheet.

This item addresses how a dancer properly aligns his or her legs in *demi-plié* position. Look at the answer choices and consider which of them accurately describes proper leg alignment in *demi-plié* position.

Option A suggests that, in *demi-plié* position, the knees should remain in front of the toes. While this position would allow sufficient bending of the knees, it would cause the knees to be turned in slightly, putting stress on the knee joints. Option A may be eliminated as the best response to this item.

Option B suggests that, in *demi-plié* position, the knees should remain directly above the tarsus. To bend the knees while keeping the knees over the tarsus, a dancer would need to tilt the pelvis forward, which would put stress on the knees joints and on the lower back. Option B may be eliminated as the best response to this item.

Option C suggests that, in *demi-plié* position, the knees should remain to the inside of the heels. This would cause both knees to be turned in while the feet are turned out and the pelvis is tilted forward. These misalignments would put stress on the knee joints and on the lower back. Option C may be eliminated as the best response to this item.

Option D suggests that, in *demi-plié* position, the knees should remain directly over the toes. In this position, the knees and feet are properly aligned, putting no stress on the lower back or knee joints. Option D is the best response to this item.

Of the alternatives offered, only the one that ensures that the knees remain over the toes would produce correct alignment in *demi-plié* position. Therefore, the correct response is option D.

The following item is also in single-item format. It tests knowledge of Dance 8–12 competency 010: *The teacher understands the basic principles of dance production.*

Which of the following is a primary responsibility of the stage manager for a dance production?

- A. assisting in costume changes
 - B. taking notes for the choreographer during technical rehearsals
 - C. training a staff of ushers
 - D. calling the cues of a show during performances
-

Suggested Approach

Read the item carefully and critically. Think about what it is asking and the situation it is describing. Eliminate any obviously wrong answer choices, select the correct answer, and mark it on your answer sheet.

This item asks about the main role of the stage manager in a dance production. Look at the answer choices and consider which of them accurately describes a primary responsibility of the stage manager for a dance production.

Option A suggests that a primary responsibility of the stage manager for a dance production is assisting in costume changes. In fact, this is a primary responsibility of the costume crew. Option A may be eliminated as the best response to this item.

Option B suggests that a primary responsibility of the stage manager for a dance production is taking notes for the choreographer during technical rehearsals. Generally, this would be the primary responsibility of the assistant choreographer or dance captain. Option B may be eliminated as the best response to this item.

Option C suggests that a primary responsibility of the stage manager for a dance production is training a staff of ushers. This would actually be the responsibility of the house manager or head usher. Option C may be eliminated as the best response to this item.

Option D suggests that a primary responsibility of the stage manager for a dance production is calling the cues of a show during performances. Stage managers are, in fact, responsible for calling the cues during a dance performance. Option D is the best response to this item.

Of the alternatives offered, only calling the cues of a show during performances is a primary responsibility of the stage manager for a dance production. Therefore, the correct response is option D.

The following item is also in single-item format. It tests knowledge of Dance 8–12 competency 013: *The teacher understands basic principles of dance analysis and evaluation.*

In general, modern dance and classical ballet differ most significantly in the degree to which they:

- A. use body lines and elevation to create meaning.
 - B. reveal the effort and tension of creating meaningful movement.
 - C. use open stances to convey fluidity.
 - D. appear to defy gravity through movement and posture techniques.
-

Suggested Approach

Read the item carefully and critically. Think about what it is asking and the situation it is describing. Eliminate any obviously wrong answer choices, select the correct answer, and mark it on your answer sheet.

This item addresses the differences between modern dance and classical ballet. Look at the answer choices and consider which of them describes the most significant difference between modern dance and classical ballet.

Option A suggests that the most significant difference between modern dance and classical ballet is the degree to which each form uses body lines and elevation to create meaning. While the body lines and elevation techniques used in modern dance and classical ballet are different, both forms of dance rely heavily on the use of body lines and elevation to create meaning. Option A may be eliminated as the best response to this item.

Option B suggests that the most significant difference between modern dance and classical ballet is the degree to which each form reveals the effort and tension of creating meaningful movement. In both modern dance and classical ballet, dancers are trained not to reveal the effort and tension involved in creating meaningful movement unless the choreographer makes the artistic choice to have the dancers reveal their effort and tension in movement. Option B may be eliminated as the best response to this item.

Option C suggests that the most significant difference between modern dance and classical ballet is the degree to which each form uses open stances to convey fluidity. Choreographers in both modern dance and ballet regularly use open stances to convey fluidity. Option C may be eliminated as the best response to this item.

Option D suggests that the most significant difference between modern dance and classical ballet is the degree to which each form appears to defy gravity through movement and posture techniques. In classical ballet, an emphasis is placed on using movement and posture techniques to create the illusion of lightness and defiance of gravity. In modern dance, this emphasis does not exist. While some modern dance choreographers and dancers incorporate movement and posture techniques that appear to defy gravity, these techniques are not essential elements of modern dance, as they are for classical ballet. Option D is the best response to this item.

Of the alternatives offered, only the degree to which modern dance and classical ballet appear to defy gravity through movement and posture techniques is a significant difference between the two dance forms. Therefore, the correct response is option D.

SECTION IV

SAMPLE ITEMS

This section presents some sample test items for you to review as part of your preparation for the test. To demonstrate how each competency may be assessed, each sample item is accompanied by the competency number that it measures. While studying, you may wish to read the competency before and after you consider each sample item. Please note that the competency numbers will not appear on the actual test form.

An answer key follows the sample items. The answer key lists the item number and correct answer for each sample test item. Please note that the answer key also lists the competency assessed by each item and that the sample items are not necessarily presented in competency order.

The sample items are included to illustrate the formats and types of items you will see on the test; however, your performance on the sample items should not be viewed as a predictor of your performance on the actual test.

Dance 8–12

Competency 001

1. The three basic planes of human movement are:
 - A. lateral, medial, and anterior.
 - B. flexion, extension, and hyperextension.
 - C. sagittal, frontal, and transverse.
 - D. abducted, pronated, and supinated.

Competency 002

2. In a traditionally structured ballet *barre*, *dégagé* generally follows:
 - A. *grand battement*.
 - B. *rond de jambe*.
 - C. *tendu*.
 - D. *grand plié*.

Competency 003

3. Modern dance works in which the organization of elements is random or arbitrary reflect the influence of the choreographic style of:
 - A. Isadora Duncan.
 - B. Merce Cunningham.
 - C. Doris Humphrey.
 - D. Alvin Ailey.

Competency 004

4. Isolation in jazz dance refers to:
 - A. a total body movement.
 - B. turns executed on a single leg.
 - C. body parts moving independently of one another.
 - D. a solo dance within a group work.

Competency 005

5. Which of the following stylistic elements are combined in Japanese *bugaku* dance?
 - A. puppetry and elaborate footwork
 - B. pulsing movement and discordant noise
 - C. acrobatic choreography and spiral patterns
 - D. repetition and a restrained tempo

Competency 005

6. A standard performance by a Ballet Folklórico company consists of:
 - A. a series of stories told through flamenco movement.
 - B. classical ballet choreographed to samba and bossa nova music.
 - C. traditional dances from several different regions of Mexico.
 - D. a Spanish-style ballet that uses a formal, narrative structure.

Competency 007

7. Which of the following is a primary function of the clothing worn in ballet and modern dance classes?
- A. helping the teacher differentiate among dancers
 - B. restricting any unnecessary movement
 - C. providing an outlet for self-expression
 - D. displaying the lines of the dancers' bodies

Competency 008

8. A choreographer is developing a dance work based on the meaning of a particular human gesture. Which of the following would be the best first step for the choreographer to take in beginning to plan the dance movement?
- A. exploring the possible movements and movement variations inherent in the gesture
 - B. auditioning dancers to find those with movement styles that convey the desired meaning
 - C. locating a suitable piece of music that expresses a meaning similar to that of the gesture
 - D. deciding which stylistic approach to use for the work

Competency 008

9. In choreography, which of the following choices is most likely to convey a sense of strength and power?
- A. having dancers move through all available stage space in large, curving lines
 - B. including large arm gestures that curve upward and outward
 - C. bringing dancers downstage in a straight line facing the audience
 - D. incorporating repeated leaps that grow from low, crouching positions

Competency 009

10. A choreographer has been asked to create a dance that mirrors the verse-chorus-verse structure of a popular song. Which of the following choreographic forms is best suited to this task?
- A. rondo
 - B. narrative
 - C. canon
 - D. collage

Competency 011

11. Which of the following effects did the rock-and-roll dances of the early sixties have on the etiquette of social dancing?
- A. reducing the amount of space needed by each dancer
 - B. increasing physical contact between partners
 - C. removing the conventions of leading and following
 - D. encouraging individuals to dance without partners

Competency 012

12. Early practitioners of modern dance were united by a philosophy that embraced which of the following elements?
- A. an acrobatic approach to traditional ballet movement
 - B. the development of personal choreographic styles
 - C. the use of movement accessible to a general audience
 - D. an abstracted approach to folk dance styles

Competency 013

13. Which of the following individuals is most likely to evaluate a dance performance based on emotional response?
- A. a performer in the dance
 - B. a dance critic
 - C. a professional choreographer
 - D. a member of the audience

Competency 014

14. Developing understanding of the ways in which dance serves as a medium for communication is an integral part of the job of a dance:
- A. scientist.
 - B. therapist.
 - C. notator.
 - D. costumer.

Competency 015

15. A dance instructor teaches a movement sequence and then asks students to perform the sequence to several pieces of music. This exercise is most likely to help students develop the skills to achieve which of the following goals in the Texas Essential Knowledge and Skills (TEKS)?
- A. creating dance studies using original movement based on theme, variation, and/or chance
 - B. performing dance movements with a refined sense of rhythm and musicality
 - C. exhibiting strength, flexibility, and endurance in training and performances
 - D. performing dance phrases or dances from several time periods with an understanding of historical and social contexts

Competency 016

16. A teacher recommends weight training to a student who is having difficulty achieving proper technique in particular movements. The student is concerned that weight training will decrease his flexibility. The teacher could best respond to the student's concern by:
- A. recommending that the student schedule his weight training sessions immediately prior to dance classes.
 - B. offering to help the student assess whether increased strength will benefit his dance technique more than his current level of flexibility does.
 - C. encouraging the student to include stretching exercises along with the weight training in his conditioning program.
 - D. explaining that the student should monitor his condition closely and cease weight training once he accomplishes his goal.

Competency 017

17. Which of the following best describes an important characteristic of ongoing assessment of dance students?
- A. documenting evidence of skills and knowledge in an organized collection
 - B. establishing norm-referenced criteria for students' self-evaluation
 - C. informing students of their strengths and suggesting ideas for improvement
 - D. using performance-based evaluation methods

ANSWER KEY

Item Number	Correct Answer	Competency
1	C	001
2	C	002
3	B	003
4	C	004
5	D	005
6	C	005
7	D	007
8	A	008
9	C	008
10	A	009
11	C	011
12	B	012
13	D	013
14	B	014
15	B	015
16	C	016
17	C	017

SECTION V

PREPARATION RESOURCES

The resources listed below may help you prepare for the TExES test in this field. These preparation resources have been identified by content experts in the field to provide up-to-date information that relates to the field in general. You may wish to use current issues or editions to obtain information on specific topics for study and review.

Journals

Journal of Dance Education, National Dance Education Organization

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

TDEA News, Texas Dance Educators Association

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

Other Sources

Anderson, J. (1992). *Ballet and Modern Dance: A Concise History* (2nd ed.). Hightstown, NJ: Princeton Book Company.

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Online Resources

National Dance Education Organization, www.ndeo.org

Tap Dance Homepage, www.tapdance.org (accessed June 20, 2005)

Danceteacher.com, sponsored links for dance schools, www.danceteacher.com (accessed June 20, 2005)

ArtsWork, Kax Herberger Center for Children and the Arts, Arizona State University, artswork.asu.edu

DanceArt.com, dance art, articles, and interviews, www.danceart.com (accessed June 20, 2005)

AAANativeArts.com, native american indian tribes of the U.S. and Canada, www.aaanativearts.com (accessed June 20, 2005)

Texas Association for Health, Physical Education, Recreation, and Dance, www.tahperd.org

Texas Dance Educators Association, www.tdea.org

