

DVIDA

SAMPLE QUESTIONS for Teaching Methodology & Theory for Professional DVIDA Exams

SAMPLE TEACHING AND THEORY QUESTIONS

The following questions are Samples of what an Examiner might ask on the exam in addition to specific Chart Headings of the Figures. Of course time would not permit all of these questions to be asked, however candidates should be prepared to answer any of these questions or similar ones that the examiner may ask based on the DVIDA Syllabus for that level. These Sample questions are a good practice exercise in preparation for your exam.

CHART HEADINGS

The Examiner will ask chart headings of figures specific to each figure as shown in your DVIDA Manual:

- Foot Positions
- Dance Position(s)
- Lead
- Turn
- CBM
- Rise & Fall
- Footwork
- Count
- Sway
- Summary

Candidates can use Step Numbers or Counts, unless otherwise specified by the Examiner. Candidates are expected to demonstrate while giving these Chart Headings

American Rhythm - Associate

A = Associate

O = Optional

Questions #1-6 Apply to all dances:

1. Give the history and character of the **RUMBA / CHA CHA / EAST COAST SWING / MAMBO / MERENGUE / BOLERO / WEST COAST SWING / SAMBA** in just a few sentences, as if you were presenting it to a class

2. Show how you would start your class to the following **RUMBA / CHA CHA / EAST COAST SWING / MAMBO / MERENGUE / BOLERO / WEST COAST SWING / SAMBA** music in preparation to dance the basic step. Please fill in the following sentence: "Okay class, I will give you the cue to start by saying _____, and then you will start dancing, and I will change to the count of the dance which is _____."

3. Give the time signature, tempo, count, and beat value for the **RUMBA / CHA CHA / EAST COAST SWING / MAMBO / MERENGUE / BOLERO / WEST COAST SWING / SAMBA**

4. Count the following amalgamation of two or three figures (Examiner will provide) in **RUMBA / CHA CHA / EAST COAST SWING / MAMBO / MERENGUE / BOLERO / WEST COAST SWING / SAMBA** in Beats and Bars as you dance it (without music). How many total measures are in this amalgamation?

5. Please state what new figures you would teach in **RUMBA / CHA CHA / EAST COAST SWING / MAMBO / MERENGUE / BOLERO / WEST COAST SWING / SAMBA** in the 1st, 2nd, 3rd, or 4th week (examiner choose one) of a four-week, one- hour, Beginning level group class? Please demonstrate an amalgamation you would teach including all new figures.

6. Demonstrate how you would teach the Leader's & Follower's dance frames in **RUMBA / CHA CHA / EAST COAST SWING / MAMBO / MERENGUE / BOLERO / WEST COAST SWING / SAMBA**

(A) RUMBA Questions #7-10:

7. In three minutes or less, show how you would teach basic Cuban Motion in **RUMBA**.

8. Would you describe the Cuban Motion used in **RUMBA** as more lateral or more rotational? Please explain.

9. The timing for **RUMBA** in the DVIDA® Syllabus is SQQ. What other timing is acceptable in other syllabi for American Style **RUMBA**, and on what beat does the break step occur?

10. In **RUMBA** Figure _____ (Examiner chooses), give two PRECEDES and two FOLLOWS.

(A) CHA CHA Questions #7-11:

7. In three minutes or less, show how you would teach basic Cuban Motion in **CHA CHA**.

8. How does the Cuban Motion in **CHA CHA** differ from that of **RUMBA**? How does the Cuban Motion on counts 4& differ from that of count 1, count 2 and count 3?.

9. What is a break step and why does it occur on count 2 in the **CHA CHA**?

10. Describe five different chassés used in **CHA CHA** and give the footwork of each.

11. In **CHA CHA** Figure _____ (Examiner chooses), give two PRECEDES and two FOLLOWS.

(A) EAST COAST SWING Questions #7-12:

7. In three minutes or less, show how you would teach basic Swing Hip Action in **EAST COAST SWING**.

8. What are three options for footwork on the triple steps to the side and under what circumstances would you use each one?

9. How would you differentiate music played in Swing Rhythm versus music played in Straight Rhythm? Would you dance differently depending on the rhythm? Please explain.

10. In **EAST COAST SWING** figure _____ (Examiner Choose), give two PRECEDES and two FOLLOWS.

11. On which step do you start the lead for most underarm turns in **EAST COAST SWING**?

12. Name and demonstrate 6 types of triple steps used in the **EAST COAST SWING** Syllabus.

(A) MAMBO Questions #7-10:

7. In three minutes or less, show how you would teach basic Cuban Motion in **MAMBO**. What is unique about the hip action?

8. **MAMBO** is considered the most difficult dance to stay on time with the music. How do you teach your students to dance and stay on time?

9. Show how you would teach a student to use their ribcage to create body rhythm in **MAMBO**.

10. In **MAMBO** Figure _____ (Examiner chooses), give two PRECEDES and two FOLLOWS.

(A) BOLERO Questions #7-11:

7. Show how you would introduce the Basic Step in **BOLERO** to an absolute beginner (Stage 1).

8. Show how you would teach Stage 2 of **BOLERO**. Address the side steps and the new technique for the break steps.

9. Show how you would teach Stage 3 of **BOLERO**. Address the Rise & Fall and include the definitions of Foot Rise and No Foot Rise and address Drop and Drift.

10. Show how you would teach Stage 4 of **BOLERO**. Address the “wind up” and the “contra check” actions.

11. In **BOLERO** Figure _____ (Examiner chooses), give two PRECEDES and two FOLLOWS.

(O) MERENGUE Questions #7-10:

7. In three minutes or less, show how you would teach basic Cuban Motion in **MERENGUE**.

8. Would you describe the Cuban Motion used in **MERENGUE** as more lateral or more rotational? Are both acceptable? Please explain.

9. What words best describe **MERENGUE**: Marching, Sensual, Romantic, Playful, Serious? Please explain.

10. In **MERENGUE** figure _____ (Examiner Choose), give two PRECEDES and two FOLLOWS.

(O) SAMBA Questions #7-12:

7. How would you teach the bounce action in **SAMBA** to a beginning student?

8. What do you think is the most important thing to teach a beginning **SAMBA** student, proper footwork or hip action? Please explain.

9. Does the “bounce” occur at the same time in the music as the “steps”? If different, please explain and state where the bounce occurs in the music versus the steps.

10. What is an effective way to count **SAMBA** when choreographing? Explain how this relates to the concept of phrasing.

11. Stand facing LOD, then turn clockwise to face each of the remaining 7 alignments and state the name of each one.

12. In **SAMBA** figure _____ (Examiner Choose), give two PRECEDES and two FOLLOWS.

(O) WEST COAST SWING Questions #7-14:

7. Name five different Triple Steps used in **WEST COAST SWING** and give an example of a figure where each is used.

8. Explain the meaning of the slot and demonstrate how you would teach it to a beginning **WEST COAST SWING** student.

9. Define and show how you would teach “Leverage” and “Compression”. Give examples of figures where each is used.

10. Name four different timings in **WEST COAST SWING** and give an example where each is used.

11. Demonstrate the anchor step for both Leader and Follower. Which of the three steps is the actual anchor and what occurs on that step?

12. The **WEST COAST SWING** is also known as the Sophisticated Style of Swing. What does this mean and what techniques do you teach to create this?

13. True or False: All figures can be followed by any other figure in the **WEST COAST SWING** syllabus. Please explain your answer by giving an example(s).

14. In **WEST COAST SWING** Figure _____ (Examiner chooses), give two PRECEDES and two FOLLOWS.

American Rhythm - Master

M = Master

O = Optional

(M) RUMBA

1. What exercises do you use to develop your students hip action to a higher level?
2. When leading the Follower into a "Cuddle (or Cradle) Position" and then to move backwards (Follower back, Leader forward), what technique do you teach each person to make it both comfortable and stylized?
3. Show how you teach the Leaders and Followers free arm styling during a Cross-Over Break.
4. Do you prefer to teach the Cucaracha with "Ball Flat" footwork or "Flat". Explain your answer.
5. What is Fan Position? Demonstrate as you explain and give an example of a figure that uses Fan Position.

(M) CHA CHA

1. How do you teach your students to turn sharply into a cross-over break from the side chasse?
2. What is the difference between a bent-kneed cross over and a "checked" crossover? Give an example of a figure where each is used.
3. What does it mean to "collect" when going into and out of a crossover break? Demonstrate as you explain.
4. What part do the upper thighs play in creating strong and quick movements in **CHA CHA**? Demonstrate as you give your answer.
5. Name 5 timings (other than 2 3 4& 1) that are used in the Silver Syllabus and give an example of a figure where each is used.

(M) EAST COAST SWING

1. There are many spins for the Follower in Silver **EAST COAST SWING**. Demonstrate the principles you teach to make the Follower's spin be precise, quick and in balance.
2. What do we mean by "wind up" and give an example of where it occurs in a specific Silver figure.
3. Hammerlocks are used frequently in Silver **EAST COAST SWING**. Show how you teach a Leader to lead it so that the Follower's arm is not uncomfortable or hurt.
4. What are "Boogie Walks" and how do you teach them? What are the key points that make them work best?
5. Show what arm styling you teach each person to do when dancing the Man's Wrap and Swivels.

(M) MAMBO

1. **MAMBO** features complex multiple turns for Follower and Leader and involves many handhold changes. What are the 5 most important principles to dance these turns with quickness, accuracy and comfort?
2. Name 5 different **MAMBO** timings used in this syllabus and give an example of where each is used.
3. Give 5 characteristics that describe more advanced **MAMBO** dancing?
4. Demonstrate how you teach the lead for the 5th measure of the "Bobby's Break"
5. What is the difference between twisting and settling? Which do you prefer when dancing the **MAMBO**. Please explain.

(M) BOLERO

1. What are some differences you teach between Bronze and Silver **BOLERO**?
2. How do you teach the Leader to lead a syncopated turn versus a basic rhythm turn? How does the Follower feel the difference?
3. Demonstrate how you teach a Follower to Ronde. How do you teach a Leader to lead a Ronde?
4. Demonstrate the exercise(s) you use to teach swivels. What are three principles you use to teach properly executed swivels?
5. Demonstrate two different arm stylings frequently danced on the "Slow" count prior to a crossover break.

(O) MERENGUE

1. What principles do you teach for a competitive student to enhance the Silver syllabus figures?

2. How do you teach your students to continue using strong hip and foot actions when leading and following **MERENGUE** figures that have lots of turns and hand changes?

3. What exercise do you teach Followers to increase flexibility in their back for the “Dip” in the Pivots and Dip?

(O) SAMBA

1. How do you teach the Leader and Follower to dance more stylized and correct Bota Fogos?

2. How do you teach the Leader and Follower to dance more stylized and correct Voltas?

3. How do you teach the Leader and Follower to dance more stylized and correct **SAMBA** Walks?

(O) WEST COAST SWING

1. Name and demonstrate the syncopations you teach the Leader and Follower at the Silver level.

2. Define and demonstrate the following Dance Positions:

- OFP
- XHH
- CSwP
- TandemP
- RAP

Give an example of a figure where each is used.

3. What does the term “knee popping” mean? How and why is it used in **WEST COAST SWING**?

American Rhythm - Grand Master

ALL DANCES

1. Please show how you would teach the LEADER'S part in figure _____ (Examiner choose a specific figure) as if teaching a private lesson student. Be thorough and discuss the details, leads, styling, and key points you would cover.
2. Please show how you would teach the FOLLOWER'S part in figure _____ (Examiner choose a specific figure) as if teaching a private lesson student. Be thorough and discuss the details, leads, styling, and key points you would cover.