

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 Smooth - Associate

Questions #1-6 Apply to all dances:

1. Give the history and character of the **WALTZ / FOXTROT / TANGO / VIENNESE WALTZ** 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 **WALTZ / FOXTROT / TANGO/ VIENNESE WALTZ** 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 **WALTZ / FOXTROT / TANGO/ VIENNESE WALTZ**

4. Count the following amalgamation of two or three figures (Examiner will provide) in **WALTZ / FOXTROT / TANGO/ VIENNESE WALTZ** 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 **WALTZ / FOXTROT / TANGO/ VIENNESE WALTZ** 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 **WALTZ / FOXTROT / TANGO/ VIENNESE WALTZ**

WALTZ Questions #7-10:

7. What is the main Rise and Fall for **WALTZ**? How is the rise different on a forward step versus a back step?

8. In **WALTZ** Figure _____ (Examiner chooses), give two PRECEDES and two FOLLOWS.

9. What is the difference between Swing and Sway? Please demonstrate both in the Reverse Turn as Leader.

10. The footwork on count 2 in the **WALTZ** is almost always "Toe." What figure is an exception to this rule and why?

FOXTROT Questions #7-10:

7. Name three figures that may be danced either with the "social" style or the "competitive" style. What elements change when going from "social" to "competitive" style.

8. In **FOXTROT** Figure _____ (Examiner chooses), give two PRECEDES and two FOLLOWS.

9. Name three figures that use the timing SQQ throughout. Name two figures that use a combination of SQQ and SSQQ.

10. Why is there Foot Rise on the second "slow" of SSQQ figures regardless of stepping forward or back?

TANGO Questions #7-12:

7. What is unique about **TANGO** Forward and Backward walks, and how do you teach your student to dance them?

8. In **TANGO** Figure _____ (Examiner chooses), give two PRECEDES and two FOLLOWS.?

9. True or False: The Leader must dance under the Follower. Please explain your answer.

10. What exercises do you teach your students to articulate their foot actions?

11. How do you teach your students to keep their spine extended while at the same time being low with knees strongly bent?

12. What are the three "alignements" for Promenade Position in **TANGO**?

VIENNESE WALTZ Questions #7-10:

7. State three different types of rise and fall in the **VIENNESE WALTZ** syllabus and give an example of a figure where each is used.

8. In **VIENNESE WALTZ** Figure _____ (Examiner chooses), give two PRECEDES and two FOLLOWS.

9. On the first measure of the Natural Turns and Reverse Turns who is on the inside of the turn and who is on the outside of the turn? How do you teach each person to dance this correctly?

10. True or False: **VIENNESE WALTZ** is not a beginner's dance and should never be taught to a beginner.

American Smooth - Master

WALTZ

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. Why is there "slight body turn left" on step 6 of the Open left Box for the Leader?
4. Why is there no "body completes turn" in Silver versus it's frequent use in Bronze?
5. Demonstrate the shapes you make in Open Promenade versus Open Counter Promenade and show the alternative shapes you can make when dancing each of them. Which do you prefer and why?
6. How do you teach students to dance continuity action?.
7. What exercise do you teach to develop the Leader's heel turn in the Open Right Turn?
8. Explain why the Leader dances RF forward in CBMP versus the Follower dancing LF forward and across in CBMP on step 4 of the Open Right Turn. What rule would you teach to explain this for other figures?
9. What do you teach the Leader to do so that the Follower feels a syncopation?
10. Define a "hover" and give an example of a figure that contains one.
11. What is a "Hairpin Turn" and why is it given this name?
12. Define the term "Weave" and demonstrate how you would teach this to your student.
13. What are 3 common mistakes Leaders make when dancing a Fallaway? What do you teach to correct these errors?
14. Show how you would teach Leader and Follower to get into Right Shadow Position. Include timing, frame and arm positions.
15. When travelling forward for Shadow Progressive Twinkles, how do you explain who goes "ahead" of the other on alternating measures?
16. What is a picture line? Give an example of a figure that contains an Oversway and 3 points that you teach the Leader and 3 points you teach the Follower to execute the Oversway correctly?

FOXTROT

1. What is the difference between dancing "S&" versus "QQ"?
2. What is the general rule for when to "brush" and when it is not needed?
3. In the Fallaway and Weave figure, how does the Follower know to maintain contact with her left thigh before the slip action, but then separate her thigh to create preparation for outside partner after the slip action?
4. How do you teach the Follower the correct "rise and fall" and "footwork" on the second half of an Open Left Box?
5. Count the Grapevine as Leader in Beats and Bars. How many total measures are there?
6. In the Hover Corte, when does the Follower's head change directions and what does the Leader do to lead those changes?
7. Which two elements are most responsible for leading the Follower to close feet in the Same Foot Lunge on step 8? Please explain as you demonstrate.
8. How many different dance positions do you create when dancing the Gem and how do you teach a student to lead them?
9. How do you teach your students to elongate the "slows" in **FOXTROT**?
10. In **FOXTROT**, how would the Leader effectively communicate the different rhythms (Slow, Quick, or syncopated) to the Follower?

TANGO

1. Name 6 different “footworks” used in **TANGO** and give an example of where each is used in a particular figure.
2. True or false: On walking steps, it is permissible to dance landing on count 1 or count 2. Please explain your answer. Is the same true for the first step in Promenade Position?
3. Explain the difference between a “closed finish” versus an “open finish”. Name 3 figures where either may be used.
4. Explain how you would teach a couple to dance the Spanish Drag.
5. Name and show three figures where swivels are used. What is the key tip you give for dancing these correctly?
6. Describe Shadow Position and the tips you would give to make this position clear and strong.
7. In Figure 1, “Flicks,” describe the shape the Leader makes to lead the Follower’s right foot flick. What is the major change the Leader must execute to lead the Follower’s left foot flick.
8. Describe how you would teach the Leader to do the wind up prior to the Challenge Line.
9. What determines whether the Follower keeps the right leg on the floor while doing a ronde, versus lifting it off the floor? Demonstrate as you explain.
10. What is a “curl” and how do you teach Leader and Follower to dance it?

VIENNESE WALTZ

1. What is “canter rhythm” How do you teach it? Name and demonstrate a figure where it is used.
2. Name two ways to end in LSP.
3. Give two alternate endings to the Advanced Hand to Hand Combination.
4. What is a “paddle turn”? Give three tips you would give when teaching it.
5. What is OROP? Name two figures where it is used.
6. How are steps 4-6 danced differently in the Left Turn with Underarm Turn compared to the Basic Left Turn?
7. When dancing Figure 3, “Flairs” how would you explain the use of frame? Please include ideas about the position, type of connection, and type of movement required to accurately dance this figure.
8. In the Shadow Runs, describe the activity during the hesitation walks. Please include any relevant ideas (CBM, CBMP, Sway, Inside and Outside of turn, free arm, leg line).
9. What do you teach the Leader to do so that the Follower True or False: The size of the steps in **VIENNESE WALTZ** are smaller than in the other smooth dances. Please explain your answer.

American Smooth - 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.