Review Questions

Studying Dance

# Chapter 1

1. What are the differences between studying dance on campus and your previous dance training?
2. What are some of the skills you will gain through academically studying dance? How do these skills relate to your previous dance experiences and future dance goals?
3. What types of classes can you expect to enroll in while studying dance on campus? How do these classes provide a broader understanding of dance?

# Chapter 2

1. What are the various types of campuses and degree programs for studying dance? Which campus and degree program best describes the academic program you are enrolled in? How will your campus and degree program’s approach to studying dance on campus strengthen and expand your dance understanding?
2. What are the goals and values of your degree program? How do they relate to your dance education goals? Use examples from your department’s website and your personal experiences to support your answer.
3. How do the goals and values of your campus reinforce your academic pursuit of dance on campus?

# Chapter 3

1. Briefly define and explain the goals of general education courses, discipline-specific courses, and electives. Then explain how these courses work together to provide a complete dance education.
2. Why are writing, technology, and research important aspects of learning on campus? How do writing, technology, and research relate to your future success inside and outside of dance?
3. What are the benefits of selecting general education courses that interest you? Why is it beneficial to assess your comfort with writing, technology, and research? How do these work together to personalize your academic study of dance?

# Chapter 4

1. How do leadership, stewardship, collaboration, initiation, and negotiation work together? How does each of these aptitudes contribute to academic success?
2. In your own words, define critical thinking. How do active reading, effective note taking, and writing assignments relate to critical thinking?
3. Why is it important to balance schoolwork with friends, family, work, and other obligations? How does this contribute to successfully studying dance on campus? How does this contribute to leading a full and balanced life?
4. Explain why it is necessary to be a self-responsible student while studying dance on campus. How does this relate to academic success and success as a young professional in your selected career?

# Chapter 5

1. What are the main similarities between modern dance, ballet, jazz dance, tap dance, and urban dance forms? What makes each dance genre unique?
2. Briefly summarize the responsibilities of each of the following: dance performer, choreographer, artistic director, performing arts presenter. What aptitudes are needed in order to be successful in each area?
3. Discuss the benefits and challenges of working with a dance company, on a project basis, and commercially in the field of dance. How do these approaches relate to your dance career goals?
4. Give two examples of how a contemporary dance artist or dance company is challenging your expectations of a dance genre. In your opinion, are these challenges strengthening or weakening artistic development in that dance genre? How do these challenges relate to the current trends discussed in this chapter?

# Chapter 6

1. Restate Joann Kealiinohomoku’s definition of dance in your own words. How does Kealiinohomoku’s definition of dance connect dance to culture? How does her definition challenge or support your own ideas about dance?
2. State the key characteristics of ceremonial dance, ritual dance, social dance, and theatrical dance. Provide examples for each category in your answer.
3. What areas should you examine when looking at dance and culture? How are these areas related, and how do they correspond to different aspects of culture?
4. Describe in detail one career that promotes the understanding of dance and culture. Supplement your answer by using the Internet to find an example of a person, dance company, or group that does this. What makes this person, company, or group unique, and how are they advancing the understanding of dance and culture?

# Chapter 7

1. Briefly define or describe the following: constructivism, embodied and somatic learning, multiple intelligences, and life skills. How do each of these relate to dance education? How do they contribute to a comprehensive understanding of dance?
2. Briefly describe the responsibilities of each of the following careers: dance educator, teaching artist, arts curriculum specialist, and arts education advocate. What aptitudes are needed in each of these careers? How can you gain these skills while studying dance on campus?
3. What are the similarities between different sectors of dance education? What makes each sector unique? Select the sector that best relates to your future goals, and explain how this sector reflects your values as a dancer.
4. What competencies do all successful dance educators share? What skills do dance educators need to have in each of the sectors?
5. Provide a one-sentence summary of each of the following contemporary trends: 21st-century skills, interdisciplinary teaching and learning, integrated curricula, and media and technology. Then, discuss how these trends work together to create a comprehensive understanding of dance.

# Chapter 8

1. Compare site dance, video dance, digital performance, and interdisciplinary and transdisciplinary work. How are they interrelated? How are they distinct?
2. Outline the goals of community arts practices. How do they relate to dance as an artistic, cultural, and educational practice? How do community arts practices expand ideas about dance?
3. Describe the ways in which dance can promote social justice. How can working with dance and social justice align with the goals of community arts practices?
4. What are the goals of differently abled dance? Differently abled dance education? How does differently abled dance connect to artistic, cultural, and educational dance practices?
5. What are the differences between dance science, somatic practices, dance therapy, and dance and health care? What are the similarities? How do these disciplines advance artistic, cultural, and educational dance practices?
6. What are the goals of dance journalism and dance criticism? What are the goals of dance scholarship? How does each area contribute to a wider and deeper understanding of dance?
7. Outline three ways you can expand your dance experiences and knowledge this semester. How do these pertain to ideas presented in this chapter? How do they relate to your previous dance experiences and future dance goals?

# Chapter 9

1. Define reflection. What can be learned though reflection, and how does it relate to dance?
2. What are the purposes of observation, narrative descriptions, asking questions, and discussing in reflection? Describe how observation and questioning work in individual and collective reflection.
3. How and when should reflection take place?
4. Why is reflection useful when studying dance on campus? Why is reflection valuable in dance professions?
5. What are the benefits of establishing a personal reflective practice?

# Chapter 10

1. How do technique and movement courses, including technique courses, somatic movement education courses, and courses in additional movement forms, contribute to a comprehensive dance education? What is uniquely valuable about each type of course, and how do they complement each other?
2. Compare the approaches used in technique and movement courses. Which approaches do you think are most beneficial to your dance learning, and why?
3. Why are so many types of feedback used in technique and movement courses? How does each type of feedback enhance your development in dance? How does each of type of feedback develop skills needed for success in your future career?
4. What are the benefits of taking technique and movement classes in your local community, attending an intensive or festival, or completing a certification program while studying dance on campus?
5. How does developing a proactive and comprehensive approach to your technique and movement classes increase your learning while studying dance on campus? How does a proactive and comprehensive approach to technique and movement classes relate to success in your future career?

# Chapter 11

1. How do creative, compositional, and performance courses relate to each other? To a comprehensive dance education? To a variety of dance careers?
2. Describe the various approaches used in your creative, compositional, and performance courses. What is the purpose of each approach, and how does each approach challenge you?
3. What is the role of feedback in creative, compositional, and performance courses in your dance education? How does exchanging feedback with your teacher and peers, as well as processing feedback from yourself, contribute to your artistic growth?
4. How can out-of-department and off-campus opportunities in composition and performance strengthen your dance education? Consider what content and skills you may learn through these activities and how that relates to your emerging dance interests.
5. Why is it important to your dance education and overall artistic growth to be proactive in your approach to creative, compositional, and performance courses?

# Chapter 12

1. What are the purposes of contextual courses? How do they contribute to a complete understanding of dance? What can you learn from each type of contextual course?
2. Compare the distinct approaches used in contextual courses. What is valuable about each approach, and how do the approaches contribute to your overall learning?
3. Why is each type of feedback used in contextual courses important? How does each type of feedback contribute to your dance learning in contextual courses and beyond?
4. Why is it important to be a proactive student in your contextual courses?

# Chapter 13

1. Briefly describe the importance of independent studies, internships and apprenticeships, and scholarly and creative research opportunities while studying dance on campus. How do they contribute to your dance education?
2. What are the benefits of collaborating with your peers outside of class settings? How do these experiences contribute to your overall dance education? How do they best prepare you for success as a future dance professional?
3. Why are resumes, cover letters, and networking important for professional development? How do they help you succeed in and continue learning about dance after graduation?
4. Why is it important to connect your campus dance education and emerging dance interests to your evolving postgraduation goals? How does balancing a wide understanding of dance and knowledge in specific areas best prepare you for success as a future dance professional?

# Chapter 14

1. In relation to your preferred dance genre(s) and career aspirations, why are professional development and self-care essential?
2. Discuss how considering where to live, creating and maintaining a budget, and staying positive contribute to a sustainable career in dance.
3. Why is it important to proactively develop personal strategies for implementing and continuing to increase your dance knowledge beyond your campus education?

# Chapter 15

1. Why is it important to identify common values in your dance experiences? How does this help you navigate a lifetime of engagement with dance?
2. Why are staying open-minded and pursuing a broad understanding of dance critical to your campus dance education and to your pursuits after graduation?
3. Explain how and why imagining and planning for your life 1 year, 5 years, and even 10 years from now empowers you as a student and artist.