



General Teaching Questions (Part C) for Professional DVIDA Exams

I. Teaching / Body Mechanics <i>(Ask 2 Questions from the appropriate style & level)</i>	
INTERNATIONAL BALLROOM / STANDARD	
JUNIOR & FULL ASSOCIATE	<ol style="list-style-type: none"> 1. How do you teach your students to create a more vertical space between their hips and ribcage for a longer more expanded torso? 2. How do you explain the difference between transitioning to promenade turning to the left versus turning to the right? As either Leader/Follower (Examiner choose), demonstrate a figure using each methodology. 3. Describe the forward/back walk (Examiner choose) in _____ (<i>Examiner select dance</i>) 4. Why is it considered advantageous to maintain foot contact with the floor at all times? Are there any large or small exceptions to this rule? 5. How do you explain the action of lowering? What joints are involved? What joints do you think of using to initiate the lowering? 6. How do you teach your students to keep their heads aligned with their spine? 7. How do you teach your students to widen their back and shoulders? 8. What exercise(s) do you use to improve your student's (<i>Examiner choose one</i>) posture, balance, flexibility, or strength?
MASTER	<ol style="list-style-type: none"> 9. Compare the rise and fall of Waltz, Foxtrot, Quickstep, and Viennese Waltz. 10. What is "Swing"? Please explain types of swing, direction (or planes) of swing, and why four out of the five Ballroom dances are considered "Swing dances."
GRAND MASTER	<ol style="list-style-type: none"> 11. Please explain the two types of "swings:" pendular and metronomic. Demonstrate these two "swings" by giving examples of where they occur in figures from the syllabus. 12. In left turning figures, a good rule in which to abide would be (a) the body always turns more than the feet, (b) the body and feet maintain a square alignment, (c) the body turns less than the feet, or (d) there's no need for design, left turns always work themselves out "naturally." Please explain your answer. 13. Explain the reason, or the dynamic relationship outcome, of the Leader "always" dancing underneath the Follower. Why does the lead's hand go under the follow's, and likewise the arm under the arm? When and why would we have exceptions to this circumstance?



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INTERNATIONAL LATIN

JUNIOR & FULL ASSOCIATE	14. What do we mean by “connection” and how do you create it with a partner?
	15. Demonstrate two exercises you use to teach your students to isolate different body parts.
	16. How do you teach your students to keep their shoulders anchored to create an efficient and aesthetic frame?
	17. Once a couple is in a completed hold with one another, what is the next action taken to commence the desired movement? Where may this movement be found? What is the consequence of eliminating this initiator?
	18. What do you do to help your student get more flexible feet?
	19. How do you teach your students to keep their pelvis in “neutral?”
	20. How do you teach your students to turn their heads left or right (ex. Promenade Position) without involving their shoulders?
	21. How do you teach your students to have a more flexible ribcage?
22. How do you teach your students to create hand styling?	
MASTER	23. How do you teach your students to have coordinated arm movements relating to the Latin Hip Action?
	24. How do you teach your students to keep the lower ribs closed without letting their shoulders come forward?
	25. How do you teach your students to lift and lead with the sternum?
GRAND MASTER	26. Foot speed is an extremely important quality for outstanding Latin dancing. How do you develop this in your students?
	27. What do you feel are the three most important qualities for high level Latin dancing? How do you develop these qualities in your students?



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AMERICAN SMOOTH

JUNIOR & FULL ASSOCIATE	28. How do you teach the correct action of the knees so that they stay in the proper alignment when bending?
	29. Please explain the difference between a “body lead” and an “arm lead.”
	30. What is the difference between CBM and CBMP? Give a specific figure where each is used. Give an example of a figure where both are used on the same step.
	31. Define one of the following dance terms and include one example of where it is used (Examiner choose the term): no foot rise; sway; pointing alignment; side leading; body turns less; body completes turn; pivot; pivoting action.
	32. How do you teach a student to keep their feet skimming on the floor?
	33. How do you teach students the correct posture for dancing?
	34. How do you teach your student the correct weight placement and position of the foot when on the “toes?”
MASTER	35. How do you teach your students to raise their arms without lifting their shoulders?
	36. When the couple comes together to create the complete dance hold, please describe the proper sequence of contact. Include at least four distinct connection points, and why would you suggest a specific order.
	37. Demonstrate how you teach pivots.
	38. How do you teach your students to obtain a more flexible spine?
GRAND MASTER	39. How do you teach your students to breathe correctly when dancing?
	40. How would you handle a student who seems to have good balance but becomes prematurely dizzy when encountering rotations?
	41. In advanced ballroom dancing, it is said that there is no figure where the body dances completely sideways. If you believe this to be true, how do you account for many of the steps in the manual written as “to the side?”
	42. Explain the method of directing rotary actions that repeat multiple times to the same target direction. For a partnership, and example would be natural pivots.



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AMERICAN RHYTHM

JUNIOR & FULL ASSOCIATE	43. How would you structure a one-hour private lesson with a new student?
	44. Should you encounter a student that had experience with, or a preference for, a decidedly casual, social dance hold, would you attempt to persuade this student to develop a more formal frame and hold? How would you explain the advantages, if at all?
	45. Demonstrate the process you use to teach spins.
	46. What exercises do you teach to develop partnering skills?
	47. How would you develop arm styling for Leaders and Followers?
MASTER	48. How do you prevent your students from dancing with a heavy frame?
	49. How do you teach your students to shimmy their shoulders?
	50. When settling the hip, how do you teach your students to keep their hips from passing the imaginary line that starts between the 1 st and 2 nd toe and runs to the heel? (i.e. Not settling to the outside of the foot.)
	51. Explain your philosophy around the idea of teaching gesture(s) to a student. When is a good time, if at all?
GRAND MASTER	52. How do you teach your students to “move without moving” across the standing foot?
	53. Define and demonstrate two of the following TURNS (Examiner choose): Spiral, Pencil, Spot, Curl, Swivel. Give an example of where it is used in the syllabus



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II. MUSIC <i>(Ask 1 Question from the appropriate level)</i>	
JUNIOR & FULL ASSOCIATE	54. What is the tempo of the following song? (Examiner: play music of dance)
	55. Time signature appears like a fraction with a top and a bottom number. What do these numbers signify?
	56. Define the term "Beat Value." In _____ (dance), give the beat value for figure _____.
	57. How do you teach your students to hear the beat?
	58. Do think that it is important for your students to learn how to count aloud when dancing? Please explain your answer.
MASTER	59. What is the meaning of a "phrase" of music, and how would you explain it to a class? What is the smallest phrase in music, and how do you teach your students to hear it?
	60. In the following song (Examiner provide song), identify a two-bar phrase, a four-bar phrase, and an eight-bar phrase
GRAND MASTER	61. Explain why counting in beats and bars is important for a dance teacher to be able to do. What does it specifically help with?
	62. Define and demonstrate two of the following TURNS (Examiner choose): Spiral, Pencil, Spot, Curl, Swivel. Give an example of where it is used in the syllabus
	63. How do you develop your students to dance more "musically?"

III. DEVELOPMENT <i>(Ask 1 Question from the appropriate level)</i>	
JUNIOR & FULL ASSOCIATE	64. What questions would you ask a student to determine if they are interested in competitions, showcases, or medal tests?
	65. Give an example of an "open ended" question that encourages a student to express their desires.
MASTER	66. How do you work with a student who has significant fear of self-expression, though they have a strong desire to develop, perform and/or compete?
	67. If you had a student who was criticized for being "too robotic," how would you explain this and then create a roadmap for change?
GRAND MASTER	68. Besides simply dancing with a student, what other methods do you use to fortify the learning process and deepen development?
	69. What ways could you help a student that has a history of vastly underachieving during competition and/or performances? For example, they dance with around 60% effectiveness relative to their actual skill set.



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IV. ETHICS

(Ask 1 Question from the appropriate level)

JUNIOR & FULL ASSOCIATE	<p>70. Explain your personal policy relative to fraternizing (socializing outside of the teaching environment) with your student body.</p> <p>71. Give seven characteristics of a great dance teacher.?</p> <p>72. How do you create a great introduction when meeting a student(s) for the first time?</p> <p>73. When you are sharing the dance floor with other teachers and students, how do you determine an acceptable volume to play your teaching music?</p> <p>74. Should a student of yours show a desire to try lessons from other instructors, how might you proceed?</p> <p>75. How would you deal with a student who...(examiner, choose one):</p> <table style="width: 100%; border: none;"> <tbody> <tr> <td style="width: 50%; vertical-align: top;"> <p>a. Has strong body odor and/or bad breath</p> <p>b. Is always late and/or cancels frequently</p> <p>c. Flirts with you</p> <p>d. Wants to talk the whole time about things other than dancing</p> </td> <td style="width: 50%; vertical-align: top;"> <p>e. Knows more than you about a certain dance</p> <p>f. Constantly gossips</p> <p>g. Keeps "forgetting to pay for their lessons</p> <p>h. Challenges your knowledges</p> </td> </tr> </tbody> </table> <p>76. In a group class, how would you deal with a student(s) who...(examiner, choose one):</p> <table style="width: 100%; border: none;"> <tbody> <tr> <td style="width: 50%; vertical-align: top;"> <p>a. Disrupts the class</p> <p>b. Asks too many questions</p> <p>c. Corrects other students</p> </td> <td style="width: 50%;"></td> </tr> </tbody> </table>	<p>a. Has strong body odor and/or bad breath</p> <p>b. Is always late and/or cancels frequently</p> <p>c. Flirts with you</p> <p>d. Wants to talk the whole time about things other than dancing</p>	<p>e. Knows more than you about a certain dance</p> <p>f. Constantly gossips</p> <p>g. Keeps "forgetting to pay for their lessons</p> <p>h. Challenges your knowledges</p>	<p>a. Disrupts the class</p> <p>b. Asks too many questions</p> <p>c. Corrects other students</p>	
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MASTER	<p>77. If you had a mission statement that made it easier for prospective students to understand your value as a teacher, what might that be?</p> <p>78. Should you desire to leave a certain studio, how would you suggest managing future teaching of the students acquired from that studio?</p> <p>79. What would you do if you became aware of one of your students being mistreated or somehow taken advantage of by the studio in which you teach?</p> <p>80. Explain your policy around a student customizing their lessons with you.</p> <p>81. How would you deal with a student who...(examiner, choose one):</p> <table style="width: 100%; border: none;"> <tbody> <tr> <td style="width: 50%; vertical-align: top;"> <p>a. You don't like (find them inconsiderate, rude, disrespectful, etc.)</p> <p>b. Is jealous of other students</p> <p>c. Constantly makes sexual references and/or uses curse words</p> <p>d. Asks you out on a date</p> </td> <td style="width: 50%; vertical-align: top;"> <p>e. Is clearly drunk or breath smells of alcohol</p> <p>f. Has stage fright</p> <p>g. Makes sexual overtures (you feel uncomfortable and unsafe)</p> <p>h. Blanks out during a performance</p> </td> </tr> </tbody> </table> <p>82. In a group class, how would you deal with a student(s) who...(examiner, choose one):</p> <table style="width: 100%; border: none;"> <tbody> <tr> <td style="width: 50%; vertical-align: top;"> <p>a. Refuses to change partners</p> <p>b. Is a "know-it-all" and interrupts and/or constantly challenges your teaching.</p> </td> <td style="width: 50%;"></td> </tr> </tbody> </table>	<p>a. You don't like (find them inconsiderate, rude, disrespectful, etc.)</p> <p>b. Is jealous of other students</p> <p>c. Constantly makes sexual references and/or uses curse words</p> <p>d. Asks you out on a date</p>	<p>e. Is clearly drunk or breath smells of alcohol</p> <p>f. Has stage fright</p> <p>g. Makes sexual overtures (you feel uncomfortable and unsafe)</p> <p>h. Blanks out during a performance</p>	<p>a. Refuses to change partners</p> <p>b. Is a "know-it-all" and interrupts and/or constantly challenges your teaching.</p>	
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GRAND MASTER	<p>83. If you noticed that an adjudicator has a pattern of poor marks for your student and you felt the marks unfair, how would you handle this? The answer may relate to approaching the student, the judge, both, or neither.</p>						
	<p>84. What would you do if there is mutual attraction between you and your student and you feel like he/she is “the One?”</p>						
	<p>85. What would you do if an experienced student of another teacher asks about booking lessons with you?</p>						
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