History of Dance 2nd edition Kassing Test Bank

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1. The basse dance began with

a. partners holding hands

*b. bows and curtsies

c. walking in a circle

2. What is a term for the type of dance associated with the church?

*a. sacred

b. seasonal

c. secular

3. The medieval period refers to

a. the time from the fall of Rome to the Renaissance

*b. after the Dark Ages when, during the High Middle Ages, feudalism reigned

c. the time from the Late Middle Ages through the Renaissance in France

4. Common dances celebrated

*a. life-span events

b. church events

c. social dances

5. Ritual dances popular in the Middle Ages included

a. country dances and heys

b. kissing and cushion dances

*c. Morris and sword dances

6. Basse danse could be characterized by all of the following except

*a. an haute dance

b. a gliding dance

c. a slow dance

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7. Court of Love could best be defined as

a. a truce from war

b. a banquet followed by a ball

*c. a poetry or debate contest

8. Most peasant dances during the Middle Ages that were performed outdoors could be characterized as

*a. lively, exuberant movements

b. singing, walking processions

c. dignified, seasonal ceremonies

9. May dances and May festivals had their roots in

a. sacred festivals

*b. fertility festivals

c. spring festivals

10. During the Middle Ages, folk dance

*a. emerged from ancient fertility and life-span celebrations

b. expanded the court dance repertory in France

c. became the dances of the nobility

11. Match the statement with the terms.

[a] 1. a burlesque of church offices and the mass	a. Feast of Fools
[e] 2. sanctuary of peace and repository of education	b. carole
[h] 3. mock-battle entertainment	c. Morris dance
[f] 4. a symbolic figure of the Middle Ages personified as a skeleton participated in this type of dance	d. farandole
[b] 5. sacred and later secular, a round dance with verses and dancing	e. church
[d] 6. includes the figures of the snail, maze, and threading the needle	f. danse macabre
[c] 7. Maid Marian, Robin Hood, and King John were all players in the pantomimic sections of this dance	g. troubadour
[g] 8. a skilled singer, actor, dance teacher, king's advisor, and walking newscaster	h. tournament

12. Match the statement with the terms.

[a] 1. nonstop dancing	a. dance mania
[c] 2. a festivity including eating, drinking, and dancing interludes either during or after the meal	b. Courts of Love
[b] 3. instruction in the ideals of perfect love	c. banquet
[d] 4. a group of refined, polished dances with embodied rules of courtesy	d. court danse
[e] 5. a serpentine dance done mostly outdoors, winding through villages, in and out of homes	e. farandole
[g] 6. a period that began in Italy and spread through Europe	f. tarantella
[f] 7. a supposed dance cure for a spider bite	g. Renaissance
[h] 8. a men's dance that contains the figures of the lock and the rose	h. sword dance

13. Match the statement with the terms.

[f] 1. dances that had the central figure of death

[g] 2. a social, economic, and political system of life during the Middle Ages

[d] 3. a revel and burlesque in the church

[h] 4. a masked or pantomimic actor/dancer wearing fancy costumes and portraying sword or stock characters celebrating religious holidays

[a] 5. a period characterized by emergence of humanism and secular ideals

[b] 6. a popular circle dance often containing pantomimic interludes and regional names and different versions performed by young and old

[c] 7. artists often depicted this round dance performed by angels in heaven

[i] 8. uncontrollable mass hysteria resulting from wars, plagues, and natural disasters

[e] 9. a knight's code of honor

a. Renaissance

b. branle

c. carole

d. Feast of Fools

e. chivalry

f. danse macabre

g. feudalism

h. mummer

i. dance mania

14. Identify the dances in the two-part suite in the order of their performances. List their characteristics in terms of time signature and quality.

Correct Answer:
The two-part suite begins with the pavane, a slow, processional dance in 4/4 (duple) time. The second dance is the galliard, a quick, vigorous, jumping dance in 3/4 or 3/8 (triple) time.

15. Dance design in the Middle Ages and Renaissance could be placed in three categories, with two contrasting components in each of the categories. Identify each of these forms of dance and give an example for each category.

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Correct Answer:
High dances:
- The estampie moved forward and then back, performing a trotting step, a stamping walk, or vigorous jumps or leaps.
- The saltarello (early): round dance used three steps and a hop (a schottische step), or in some forms more lively hops and leaps.
- The branle: The liveliest branle required continuous hopping and other decorative steps and arm movements.
- The galliard: The dance had three forms and a dozen or more steps (kicks, leaps, and jumps, but no glides) that could be combined.

Low dances:
- The basse was a low, gliding dance.
- The pavane was a walking, processional dance.
- The common branle was a smooth, sedate dance for young and old.
- The carole was a circular sacred or secular dance.

Choral:
- The carole was a circular sacred or secular dance.
- The farandole was a lively chain dance with several figures.
- The sword (ritual) dance involved six or eight men performing intricate figures with swords.
- The common branle was a group dance of couples.
- The hey was a ring dance.

Couple:
- The pavane was a stately couple processional dance.
- The galliard was a lively couple dance, the second dance of the two-part suite.
- The estampie was a lively jumping dance.
- The volta was a turning couple dance.

Noble:
- Carole
- Basse danses
- Court dances
- Two-part suite

Peasant:
- Common dances: carole, farandole, May dances
- Church, festival, and life-span dances: hey, roundel, cushion or kissing dances
- Ritual dances: sword, Morris
- Branle
- Volta
- Estampie

16. Three plays were important to the church during the Middle Ages. Identify each type of play and describe its purpose. Describe four elements of how these plays were produced.

Correct Answer:
Mystery plays educated the masses about church teachings. Staged at various places in the church sanctuary, clergy actors chanted in Latin and depicted biblical events such as the annunciation, the falling of the Egyptian idols, or the passion of Christ.
Miracle plays told the lives of the saints and martyrs, incorporating a great deal of realism. Actors wore masks and elaborate costumes in colors that symbolized their roles. Prisoners portrayed martyrs and were tortured and put to death at the end of the performance. The devil, a common symbol in medieval art, was a central character; he and his demons gradually became comic characters. All or part of the miracle plays were staged on the church steps, where a platform was erected to allow the audience to better see the action. Later, mystery and miracle plays were performed on carts that moved through the streets to various locations in the city.
Morality plays developed around 1400, when theater was transitioning

from sacred drama to secular entertainment. Morality plays illustrated moral truths, such as virtue over vice. Some plays depicted the creation of man, his fall, and last judgment; others were allegorical. Ordinary man became the hero, as in the play *Everyman*. This prototype of a morality play had characters such as death, the king of life, fortitude, saints, characters representing good and bad (virtue over vice), the flesh, and the devil and the seven deadly sins. The central theme of the play was the struggle between good and evil; the devil, played as a fool, provided comic relief to the drama and performed a dance of death.

17. List the six prerequisites of a Renaissance dancer and describe how they apply to a dancer's attributes today.

Correct Answer:
Guglielmo Ebreo, a student of Domenico da Piacenza, expanded the meaning of the six prerequisites and wrote about dance to make a clear distinction between folk dance and art with an aesthetic. The six prerequisites are:
- Keep time with the music (*misuro*).
- Remember the steps in sequence (*memoria*).
- Have a sense of space-the floor pattern and the dimension of movements within it (*partirer del terreno*).
- Have a swaying quality; others translate it as uplifting of the body (*aiere*).
- Have body coordination, direction, and shading in movement (*maniera*).
- Move gracefully (*movemento corporeo*).

In ballet and modern dance technique these prerequisites remain today. Students supply their own answers here.

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