



## Sample Test Questions

Dance



## SAMPLE TEST QUESTIONS

The sample test questions in this document are designed to give you an introduction to the nature of the questions included in the Washington Educator Skills Tests—Endorsements (WEST–E). They represent the various types of questions you may expect to see on an actual test in this test field; however, they are *not* designed to provide diagnostic information to help you identify specific areas of individual strength or weakness or to predict your performance on the test as a whole.

Work through the sample questions carefully before referring to the answer key that follows. The answer key provides the correct response for each question and lists the objective within the test framework to which each question is linked. When you are finished with the sample questions, you may wish to review the test objectives and descriptive statements provided in the test framework for this test field.

In addition to reading and answering the sample questions, you should also utilize the following preparation materials available on the WEST Web site:

- Read **WEST–E Test-Taking Strategies** to understand how test questions are designed to measure specific test objectives and to learn important test-taking strategies for the day of the test.
- Review the **Test Summary and Framework** for your test field to familiarize yourself with the structure and content of the test. This document contains general testing information as well as the percentage of the total test score derived from each content domain described in the test framework.

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## SAMPLE MULTIPLE-CHOICE QUESTIONS

1. A dancer stands on the left leg and extends the right leg to the front at hip height. Which of the following movements, if performed from this position, would be a locomotor movement?
  - A. bending the torso forward over the right leg, then opening the torso into a backbend
  - B. falling onto the right foot, then brushing the left leg through to the front
  - C. swinging the right leg quickly to the right side, then initiating a turn on the left leg
  - D. drawing the right foot toward the left knee, then extending the right leg to the back
2. Which of the following is most often experienced by adolescent dancers during a growth spurt in which their arms and legs grow longer and the proportion of their limb to torso length changes?
  - A. fluctuations in coordination and balance
  - B. decreases in joint and tendon injuries
  - C. increases in strength and flexibility
  - D. improvements in technical skill and control
3. Classical ballet has its origins in:
  - A. the gestures and movement patterns of traditional European folk dances.
  - B. the dramatic expressiveness of theatrical actors.
  - C. the natural movements reflected in Greek statues and paintings.
  - D. the refined and elegant deportment of court dances of the Renaissance.



4. In the 1940s, Katherine Dunham developed a modern dance technique that was heavily influenced by the dance traditions of which of the following regions?
- A. the Caribbean and South America
  - B. Southeast Asia
  - C. the Middle East and northern Africa
  - D. sub-Saharan Africa
5. Which of the following best describes the origin of the hora that is danced at Jewish weddings and other celebrations?
- A. It evolved from a traditional religious dance performed in Jewish communities throughout Europe.
  - B. It was developed by settlers of Israel from the folk dances of Yemenite residents of the region.
  - C. It was a Romanian folk dance brought to Israel by immigrants and adopted as a social dance.
  - D. It was created by settlers of Israel as an expression of patriotic community.

6. Use the description of a world dance step below to answer the question that follows.

- The step is executed in 2/4 or 4/4 time.
- The step uses a smooth, even rhythm.
- The basic footwork is step forward on right, step forward on left, step forward on right, hop on the right; repeat the pattern starting with the left foot.
- Variations include a hold, turn, or swing of the free leg on the fourth count instead of the hop.

Which of the following basic steps common to dance traditions of Scandinavia is described above?

- A. schottische
- B. waltz
- C. mazurka
- D. two-step



7. During a dance rehearsal, the choreographer notices that the dancers appear to be confused during a particular section of the dance. In deciding how to address this issue, the choreographer should begin by:
- A. determining whether the confusion is caused by the need for more rehearsal or by a problem in the choreography.
  - B. reworking the problem section using simpler movements and slowing the pace.
  - C. asking the dancers to improvise new movements for the problem section based on movements from other sections of the dance.
  - D. considering how to reorder the movement sections to make the flow between them more intuitive.
8. Which of the following best describes the concept of a phrase in choreography?
- A. a series of gestures or movements that is intended to have a literal meaning
  - B. the smallest unit of form in a dance, composed of movements connected by a common intent
  - C. a small unit of movement, equal in length to one measure of the accompanying music
  - D. a series of movements to which the dancers return several times throughout a dance
9. In the traditional Maori dances known as haka, dancers hold their spines upright and their knees deeply bent while they perform rhythmic stomping movements, slap their chests and thighs, open their eyes wide, and extend their tongues toward their chins. These movements are intended to convey:
- A. a strong relationship with the earth.
  - B. playfulness and welcoming.
  - C. a communal bond.
  - D. strength and determination.



10. In an abstract dance inspired by butterflies, the theme is a sequence of swinging and spinning movements. The dance progresses into variations on the theme using different levels, directions, and movement qualities. In this work, the use of the theme and variations form most likely contributes to the effective communication of the subject matter by:
- A. creating an unpredictable pattern that reflects the unpredictability of butterflies' actions in nature.
  - B. unifying the work by establishing and exploring a movement sequence expressing the essence of butterflies' movements.
  - C. drawing attention to the fact that butterflies' repertoire of movements is somewhat limited.
  - D. developing increasingly elaborate movement sequences that draw attention to the differences between humans' and butterflies' bodies.
11. When planning a dance concert, a major advantage of selecting a program concept or theme for the concert is that it supports the selection of dances that:
- A. are unified by a shared idea.
  - B. are appropriate for the expected audience.
  - C. share the same subject matter.
  - D. balance each other in style and energy level.
12. To understand how aesthetic choices in classical Indian dance are influenced by cultural context, it would be most helpful to learn about:
- A. how the dancers and choreographers are trained.
  - B. the biographies of well-known Indian dancers.
  - C. the purpose of the dance and intent of the dancers.
  - D. various dance critics' views on Indian dance traditions.
13. When mime or other symbolic movements are used in dance, the movements are most likely to serve as effective communication tools when they are:
- A. repeated several times throughout the dance.
  - B. performed center stage with the focus on the dancers performing the movements.
  - C. incorporated fully with the other movements included in the dance.
  - D. performed for an audience that shares an understanding of the movements' meanings.



14. When using progressive overload as part of the weight-bearing exercise component of a conditioning program to build muscular strength, a dancer should gradually increase the:
- A. number of repetitions.
  - B. target heart rate.
  - C. amount of resistance.
  - D. range of motion.
15. The best way for a dancer to maintain a healthy weight during daily training, rehearsals, and performances is to choose a diet that emphasizes:
- A. high-protein foods prepared with as little fat as possible.
  - B. supplements that are designed to support athletes' health.
  - C. foods that are high in carbohydrates.
  - D. a wide variety of nutrient-dense foods.
16. **Read the discussion of the team dancing tradition of the Cook Islands in the South Pacific below; then answer the question that follows.**
- Instruction in traditional team dancing is included in the school curriculum in the Cook Islands. Male and female students are taught different styles of movement. Men dance with their knees, flapping them vigorously while keeping their hips stationary. Women dance with their hips, swinging them from side to side with their shoulders remaining motionless.
- Based on the description above, traditional team dancing in the Cook Islands most likely serves an important role in:
- A. instilling cultural values of restraint and personal control.
  - B. defining and expressing gender identity.
  - C. providing means for individuals to express their emotions.
  - D. determining and demonstrating social status.



17. In many Native American nations of the Pacific Northwest, dances have historically been performed as part of elaborate ceremonies celebrating a bountiful salmon catch or the catch of a whale. These ceremonies are examples of how dance is used for which of the following purposes?
- A. entertaining visitors to the community
  - B. expressing feelings
  - C. enhancing the environment
  - D. recounting an important historical event
18. Choreographers, visual artists, and poets often use repetition in their creative works because repetition is an effective way to:
- A. create rhythmic structure.
  - B. emphasize the context.
  - C. create a sense of balance.
  - D. establish the work's dynamics.
19. A dancer who learns abstraction through the study of choreography is most likely to find that skill useful in which of the following activities?
- A. interpreting world languages
  - B. researching historical events
  - C. analyzing literary symbolism
  - D. conducting scientific experiments
20. In addition to formal education in dance notation, it is most important that an individual wishing to become a dance notator have:
- A. thorough knowledge of dance repertory.
  - B. experience as a professional dancer.
  - C. experience as a professional choreographer.
  - D. thorough knowledge of movement and dance.





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**ANSWER KEY**

Question Number	Correct Response	Test Objective
1	B	0001
2	A	0002
3	D	0003
4	A	0003
5	C	0004
6	A	0004
7	A	0005
8	B	0005
9	D	0006
10	B	0006
11	A	0007
12	C	0008
13	D	0008
14	C	0009
15	D	0009
16	B	0010
17	B	0010
18	A	0011
19	C	0011
20	D	0012