



Sample Test Questions

Theatre Arts





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. Which of the following is a common characteristic of naturalistic dialogue?
 - A. use of fluent, grammatically correct speech presented in complete sentences
 - B. use of concise and well-focused speeches that contain similes and metaphors
 - C. use of regional accents, slang and colloquial phrases, and incomplete sentences
 - D. use of poetic devices, such as rhyming and alliteration, and vivid, colorful language
2. Which of the following best describes the literary style of comedic drama that originated with the commedia dell'arte of Italy?
 - A. a plot outline that uses stock characters, set speeches, asides, and amusing routines to frame a simple story of forbidden love
 - B. a dialogue-rich drama that employs puns, paradoxes, and ironies to poke fun at the accepted social standards of the day
 - C. an intricate, fully scripted play-within-a-play involving mistaken motives and misunderstandings between characters in both plays
 - D. a satirical treatment that often ends with the notion that harmony is based on money rather than nobler concepts such as honesty or love



3. During the workshop production of a new play, several audience members noted that it was "difficult to understand what was going on" in the first few scenes. Based on these comments, the playwright most likely needs to revise those scenes to clarify the:
- A. structure.
 - B. plot.
 - C. exposition.
 - D. story.
4. Which of the following questions would best help an actor determine a character's subtext?
- A. What is my character's relationship to the other characters in the play?
 - B. How does my character think differently than I do?
 - C. What feelings does my character leave unspoken?
 - D. Which of my character's lines should have the most emphasis?
5. Which of the following is the most important rule to use when interacting with a partner in an improvisation?
- A. Fill moments of silence by asking questions.
 - B. Accept any elements that the other actor brings to the scene.
 - C. Use movement and gesture in place of dialogue whenever possible.
 - D. Maintain steady eye contact with the other actor.
6. During the rehearsal of a lengthy soliloquy, an actor frequently pauses mid-sentence to take a breath. Which of the following breathing techniques would best help the actor eliminate this problem?
- A. disguising each breath with a sudden movement
 - B. continuing to vocalize the words while inhaling and exhaling
 - C. inhaling deeply from the diaphragm prior to beginning the speech
 - D. planning the placement of each breath while memorizing lines



7. An actor portraying a typical matriarch in a late Victorian comedy would most likely move primarily with which of the following types of movement energy?
- A. light
 - B. smooth
 - C. percussive
 - D. controlled
8. A director is staging a realistic scene that calls for eight actors to be onstage at once. Which of the following is the most effective way for the director to draw attention to a principal actor at a moment when no lines are being spoken?
- A. seating the principal actor further upstage than any of the other actors
 - B. asking the group of actors to place their focus on the principal actor
 - C. seating the principal actor near the center of the stage
 - D. asking the principal actor to cross in front of several other actors
9. A lighting designer is working on a play that is set in an abandoned barn. The director has asked the designer to create the effect of thin beams of light criss-crossing through the barn's darkened interior. This could be accomplished most effectively by using:
- A. ellipsoidal reflector spotlights (ERSs) and a fog or haze machine.
 - B. cyclorama (cyc) lights and an expansive backdrop.
 - C. a striplight equipped with a mechanical dimmer control.
 - D. a Fresnel spotlight with a funnel attachment.
10. Which of the following stage properties is most likely to be considered a set dressing?
- A. a painted backdrop
 - B. a hat worn by an actor as part of the actor's costume
 - C. a window curtain
 - D. a handkerchief discarded on stage by an actor



11. A costume designer cuts a paper pattern for a period dress and then transfers the design to muslin. The designer most likely selected muslin for this step in the process for which of the following reasons?
- A. Muslin readily accepts most commonly used dyes.
 - B. Muslin's qualities make it ideal for costume linings.
 - C. Darts and seams are easy to create with muslin.
 - D. Muslin is an inexpensive material for rough work and design ideas.
12. A director is looking for a theatre space that will allow audience seating to be rearranged during intermission. Which of the following types of theatres would be most appropriate in this situation?
- A. black box
 - B. proscenium
 - C. arena
 - D. thrust
13. Which of the following is a typical responsibility of a theatrical production's house manager?
- A. ensuring that each member of the technical crew is trained
 - B. informing the stage manager of any audience delays
 - C. serving as a liaison between the actors and the director
 - D. providing the box office manager with a list of reservations
14. A director is permitted to adapt a published play without obtaining written permission when:
- A. the play's author is deceased.
 - B. the play is in the public domain.
 - C. the play's royalties have been paid.
 - D. the play is more than 25 years old.



15. In the early twentieth century, the Little Theatre movement distinguished itself from other, more established theatres primarily by focusing on:
- A. local vaudeville and burlesque acts.
 - B. socially sensitive content.
 - C. romantic and mythological themes.
 - D. escapist and hedonistic content.
16. In general, plays written in response to community crisis situations function as:
- A. a bridge to the future.
 - B. a celebration of tradition.
 - C. an exercise in hubris.
 - D. a cathartic experience.
17. At the beginning of a play, the curtain opens on a scene in which a small child is stooped, head down, with his back toward the audience. The stage is set around him with huge looming gray and black columns. The lights are dim, accentuating the lack of color. Which of the following emotions is best expressed through these production elements?
- A. hopelessness
 - B. anger
 - C. passion
 - D. excitement



18. Which of the following is the best first step in learning to think critically about theatrical productions?
- A. approaching each theatrical production with the goal of discerning its flaws
 - B. regularly discussing one's reactions to theatrical productions with other people
 - C. reading as many background stories and reviews as possible before seeing a theatrical production
 - D. analyzing the characteristics that contribute to the quality of a theatrical production
19. Which of the following playwriting activities would most contribute to the development of students' critical-thinking skills?
- A. tapping into personal history to draft a scene with realistic emotional expression
 - B. reading the newspaper to generate ideas for a dramatic play
 - C. determining the causes of a poorly developed scene and then revising the scene
 - D. fact-checking the final draft of a play about a particular historical era
20. Which of the following skills developed through the study of acting would likely be most helpful in preparing for a job interview?
- A. internalization
 - B. projection
 - C. memorization
 - D. relaxation



ANSWER KEY

Question Number	Correct Response	Test Objective
1	C	0001
2	A	0002
3	C	0003
4	C	0004
5	B	0004
6	D	0005
7	D	0006
8	B	0007
9	A	0008
10	C	0009
11	D	0010
12	A	0011
13	B	0012
14	B	0013
15	B	0014
16	D	0015
17	A	0016
18	D	0017
19	C	0018
20	D	0019