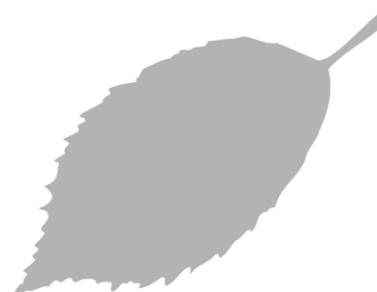


**Massachusetts  
Tests for Educator Licensure® (MTEL®)**



**Theater (45)**

**PRACTICE TEST  
APPENDIX:  
Multiple-Choice  
Question Analyses**



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## MULTIPLE-CHOICE QUESTION ANALYSES

1. A playwright is adapting a favorite novel into a two-act play. Which of the following exercises would best help the playwright begin distilling the text into a meaningful adaptation?
  - A. making a list of key moments in the novel and then brainstorming the most efficient transitions from one moment to the next
  - B. working through the novel and crossing out everything except the dialogue
  - C. drafting a 15–20 page synopsis of the novel from memory and then using the synopsis as the basis for the first draft of the script
  - D. selecting five key characters from the novel and then outlining a short scene and monologue for each character

**Correct Response: A.** Adapting a novel into a play typically requires capturing the essence of the novel without simply condensing it. Using key moments in the novel as the base of the play would translate the novel's essence into dramatic form. Crossing out everything in the novel except the dialogue (**B**) would likely result in the loss of key narrative moments. A synopsis of the novel, especially a synopsis from memory (**C**), is likely to eliminate key moments, plot points, or scenes that would be important to include in some way in the script. Identifying five key characters from the novel and then outlining a short scene for each might be a useful exercise but outlining a monologue for each (**D**) would likely come later in the adaptation process, if at all.

2. Which of the following exercises would best help a playwright develop ideas for characters to include in future scripts?
- A. taking previously created characters and changing one or more aspects of their appearance or personality
  - B. creating a character scrapbook containing photo clippings of a wide range of celebrities, including actors, political figures, and professional athletes
  - C. asking friends and family members to describe the types of characters they most enjoy seeing represented in a play
  - D. scheduling a weekly time for people watching and using the observations to create a collection of short character profiles

**Correct Response: D.** Watching people interact in public spaces can be an excellent way for playwrights to develop ideas for characters. Inventing lives for people (e.g., answering questions about observed strangers, such as *What might be his/her name?*, *Where might he/she be from?*, *What does he/she do for a living?*, *What's his/her favorite food?*, *What motivates him/her?*) may result in character profiles that could be used in future work. Using previously created characters and changing one or more aspects of their appearance or personality (**A**) is a strategy likely to result in a character too similar to the old character. Keeping a scrapbook of a wide range of celebrities (**B**) would likely limit future character development to the celebrity realm, and asking friends and family for their favorite characters in a play (**C**) might be of little use because the playwright, generally, should assume agency in creating characters.

3. A playwright whose work is described as "vividly dreamlike and nightmarish" is most likely utilizing which of the following dramatic forms?
- A. melodrama
  - B. realism
  - C. expressionism
  - D. tragedy

**Correct Response: C.** Expressionism was a turn-of-the-century style of painting concerned with emotion rather than depicting subjects realistically. That concept spread to other art forms, including theater, where Expressionism was essentially a protest against the social order. Expressionism in theater plumbed emotions rather than dramatize conflicts. Stages were highly visual and featured oddly proportioned objects, actors blocked in jagged patterns, and garish colors. Taken as a whole, Expressionist theater often conveyed a nightmarish aesthetic. Melodrama (**A**) dealt with emotions but on a sentimental level and melodramas followed a thematic line of good versus evil, in which good always won. Expressionism purposely avoided realism (**B**). Tragedy (**D**) covers emotional ground but is not necessarily dreamlike or nightmarish in its depiction of human suffering.

4. Which of the following elements is indicative of a playwright utilizing a presentational dramatic style?
- A. one or more characters who directly address the audience
  - B. a realistic interior set
  - C. the incorporation of an imaginary "fourth wall"
  - D. dialogue based around the rhythms of everyday speech

**Correct Response: A.** Minimal set design, actors playing multiple roles, and actors who acknowledge the audience either directly or subtly through looks and gestures are all aspects of the presentational dramatic style. A realistic interior set (**B**) is characteristic of representational theater. Presentational theater breaks the fourth wall (**C**) and in presentational theater dialogue is not based around the rhythms of everyday speech (**D**).

5. When writing a play, a playwright uses primarily which of the following tools to reveal a character?
- A. plot structure
  - B. setting
  - C. stage directions
  - D. dialogue

**Correct Response: D.** Dialogue advances the action of the play and it also brings characters into sharp focus so that the audience learns what drives them, their personalities, beliefs, and values. Plot structure (**A**), setting (**B**), and stage directions (**C**) can all play a part in revealing a character, but dialogue is the most important tool for the purpose.

6. A writer has been working on a play for six months and is ready to polish and edit the final draft. Which of the following tasks will most likely be a part of this step in the playwriting process?
- A. developing a climax and resolution that resolve the central conflict
  - B. discarding any scenes that do not contribute to the dramatic arc
  - C. evaluating the sounds of individual words and phrases for effectiveness
  - D. committing to a structure that will best serve the story

**Correct Response: C.** At the polishing and editing stage of script development, the playwright is most likely going to be fine tuning the language or dialogue of the play. Fine-tuning would include listening to individual sounds of words and phrases for effectiveness. By this point in the script development process, tasks **A**, **B**, and **D** have already been completed.

7. A playwright is working on a play set in a lower-class neighborhood of nineteenth-century England. Which of the following sources of research would best help the playwright capture the unique vocabulary of the period?
- A. a series of novels by Charles Dickens or other authors from that time
  - B. a nonfiction book about the country's social unrest between 1812 and 1838
  - C. an interview with a person who currently lives in that type of neighborhood
  - D. an audio recording by a dialect coach who specializes in British accents

**Correct Response: A.** To capture the unique vocabulary of a particular context—in this case a lower-class neighborhood of nineteenth-century England—the best source would be to hear or read the language in that context. While an audio recording by a dialect coach who specializes in British accents would likely be helpful (**D**), novels by Charles Dickens or other authors of the time amount to primary sources. Dickens, in particular, specialized in capturing realistic portrayals of lower-class nineteenth-century London, especially the dialects of that time and place. A nonfiction book about social unrest in Britain in the early 1800s (**B**), and an interview with a person who currently lives in that area (**C**), would provide little information about the unique vocabulary and dialect of lower-class nineteenth-century England.

8. A playwright is having trouble finding a satisfying resolution for a new play. Which of the following techniques would best help the playwright solve this problem?
- A. rewriting the other portions of the play until they lead to a natural ending
  - B. adding a framing device to the play so that it ends in the same place it begins
  - C. embracing the idea that not all stories have tidy endings and leaving the play as written
  - D. gathering a group of actors to read the completed portion of the play and brainstorm endings for the play

**Correct Response: D.** In climactic structure, the resolution of a play—also known as the denouement—is the action after the climax that brings all the parts of the play to a final conclusion. Asking a group of actors to read the play as it is and brainstorm a resolution is a good strategy for a playwright struggling to write a resolution. In the reading of the play by actors, the playwright can better see and hear the play than he or she could by simply reading the play on his or her own. Additionally, the actors will immerse themselves in the world of the play—the dramatic structure, the characters, the action and conflict—and therefore have a good context from which to brainstorm their own ideas for the resolution. Rewriting other portions of the play just for the purpose of finding a resolution (**A**) could remove good portions of the play and might not achieve the goal anyway. Adding a framing device so the play ends where it begins (**B**) will not solve the problem of determining the resolution or how the play comes to its end. Leaving the play as written will not solve the problem of finding a satisfying resolution (**C**).

9. A playwright has begun writing a series of loosely connected scenes that explore the theme of greed. This play would best be served by which of the following types of dramatic structure?
- A. episodic
  - B. climactic
  - C. serial
  - D. circular

**Correct Response: C.** A serial form of dramatic structure is used for exploration of a theme that is connected through multiple stories, so a serial structure would best serve a series of loosely connected scenes that explore a particular theme. Episodic structure (**A**) features an early point of attack—the place in the story where the action begins—many characters, parallel plots, and subplots. Climactic structure (**B**) features a late point of attack, a limited amount of time during which the story takes place, a limited scope of events and a limited number of characters. Plays with circular structure (**D**) end where they begin.

10. In climactic play structure, the rising action serves which of the following purposes?
- A. providing the initial trigger for the main character's behavior
  - B. heightening the central conflict
  - C. wrapping up the loose ends of the narrative
  - D. introducing one or more possible resolutions

**Correct Response: B.** In the rising action of a play, events in the story heighten the central conflict and build toward the climax, or turning point. Response options **A**, **C**, and **D**, all take place outside the rising action, either before it (**A**) or after it (**C** and **D**).

11. In playwriting, lyrical or poetic dialogue most often serves which of the following purposes?
- A. defining a character's socioeconomic level
  - B. providing a transition between scenes
  - C. heightening a work's expressive qualities
  - D. capturing the rhythm of everyday speech

**Correct Response: C.** Lyrical or poetic dialogue has characteristics of lyric poetry, a kind of poetry that features rhythm and melodious language, and often expresses personal emotion in the manner of a song. In theater, poetic dialogue is also expressive and can enhance understanding of characters, particularly their psychological states. Poetic dialogue could give some indication of a character's socioeconomic level (**A**) but that is not its express purpose. There are many ways to transition between scenes (**B**). A visual cue of dimming the lights is often used and dialogue can be used as well, but lyric or poetic dialogue would more likely be used to heighten expression than transition between scenes. The rhythm of everyday speech (**D**) is not typically lyrical or poetic.

12. In contrast to Method-based acting training, classical acting training is more likely to focus on:
- A. understanding the psychology of a character.
  - B. sharpening an actor's technical mastery of the voice and body.
  - C. working with the language of everyday speech.
  - D. removing the separation between actor and character.

**Correct Response: B.** In acting, classical training focuses on the physical aspects of acting, especially the voice in delivering lines. The psychology of the character (**A**) is more likely to be plumbed deeply in Method-based acting. Removing the separation between actor and character (**D**) also describes the Method. Working with the language of everyday speech (**C**) is not typical of classical acting, which depends on precise delivery of a script that is itself meticulously crafted.

13. Which of the following types of actor training would best help an ensemble learn to work together spontaneously and intuitively?
- A. Alexander Technique
  - B. Viewpoints
  - C. Method
  - D. Laban Movement Analysis

**Correct Response: B.** Viewpoints is a physical training system that fosters awareness of the basic components of movement. Viewpoints is often used to build ensembles. The Alexander Technique (**A**) seeks to free up the muscles from tension, Method training (**C**) involves tapping one's emotional memories to convey a character's emotions, and Laban Movement Analysis (**D**) is a method of recording human movement.

14. Which of the following situations is an example of an actor correctly using the Method acting technique of substitution?
- A. To fully embody a character with a rich emotional life, an actor spends several weeks approaching everyday life situations as if he or she were the character.
  - B. When playing a character suffering from personal embarrassment, an actor thinks of an embarrassing situation from his or her own life and mentally superimposes it onto the character.
  - C. During each performance, an actor finds ways to incorporate the naturally occurring characteristics of stage fright (e.g., sweaty hands, racing pulse, dry mouth) into his or her portrayal of the character.
  - D. When researching the character of a corrupt politician for a play set in the 1920s, an actor looks at a variety of contemporary figures who share key traits with the character.

**Correct Response: B.** The technique of substitution in Method acting is a technique in which an actor taps his or her emotional experience and memories in order to convey the emotions of the character he or she is portraying. In response options **A**, **C**, and **D**, the actor is not using experience from his or her own life in order to bring him or her closer to the emotional terrain of the character he or she is playing.

15. A primary focus of the Alexander Technique is cultivating an actor's awareness of:
- A. vocal patterns that detract from the text.
  - B. the proximity to other performers and the audience.
  - C. unnecessary physical habits and muscular tension.
  - D. the present moment in a performance.

**Correct Response: C.** The Alexander Technique is an approach to movement that aims to release muscle tension so that actors' bodies are loose and able to perform as needed for roles. One aspect of this technique involves identifying physical habit patterns that interfere with flexibility and may cause tension. Response options **A**, **B**, and **D** do not cultivate an actor's awareness of physical habits and muscle tension.

16. In improvisational scene work, a performer "makes an offer" through which of the following actions?
- A. defining some element of the reality of the scene
  - B. giving a scene partner the opportunity to perform a monologue
  - C. soliciting a suggestion for the scene from the audience
  - D. asking a scene partner a series of questions

**Correct Response: A.** In improvisation, "making an offer" refers to one performer saying or doing something that moves the improvised scene forward. Strong offers from one performer to another provide a clear idea of the reality of the scene or give a clear idea of where things are going so that the improv partner has material to work with and carry the scene forward. Giving a partner an opportunity to perform a monologue (**B**) is a kind of offer but a monologue is not typically a part of an improvised scene and giving the partner the opportunity to do a monologue doesn't provide specific information to the partner that he or she can use to keep the scene going. Making an offer does not mean soliciting help from the audience (**C**). Asking a scene partner a series of questions (**D**) is not defining the reality of the scene—it is simply asking questions.

17. Actor training based around the work of Vsevolod Meyerhold would most likely incorporate which of the following concepts?
- A. Training the mind is more important than training the body.
  - B. The senses are the key to character development.
  - C. A performer's behavior should mirror everyday life.
  - D. Emotion is triggered by movement.

**Correct Response: D.** Vsevolod Meyerhold was a producer, director, and actor who created biomechanics, a system of actor training that emphasized physical movement. The system presumes that if an actor has complete control of his or her body, gestures and movements can be used to express outward emotion more effectively. Response options **A**, **B**, and **C** do not address the body and movement.

18. Which of the following vocal exercises would be most helpful for an actor who struggles with diction?
- A. pretending to chew a large ball of taffy while exaggerating mouth noises and facial expressions
  - B. working through a variety of tongue twisters that explore different sounds and syllables
  - C. blowing the petals off an imaginary flower using a mix of fast sharp breaths and long slow breaths
  - D. moving across the stage while humming a song from each of the body's vocal resonators

**Correct Response: B.** Diction exercises are designed to work the muscles involved in speech and train them to work together to produce clarity of the spoken word. Tongue twisters are often used to exercise and improve diction, which depends on the ability to coordinate the use of the tongue, lips, teeth, and associated muscles. Tongue twisters involve training all of the muscles and structures of the mouth to work together. Pretending to chew a large ball of taffy (**A**), blowing the petals off an imaginary flower (**C**), and humming while walking (**D**) do not involve practicing the integration of the structures of the mouth and associated muscles in the clear speaking of actual words.

19. An actor is preparing a soliloquy from a Renaissance drama but is having trouble deciding what rhythms to use and words to emphasize when speaking the text. Which of the following subjects would be most useful for the actor to research in this situation?
- A. the period in which the play was written
  - B. vocal warm-ups for the lips and tongue
  - C. breath control techniques
  - D. the conventions of iambic pentameter

**Correct Response: D.** Iambic pentameter is a commonly used type of meter in traditional English poetry and dramatic verse (e.g., blank verse, heroic couplets, and plays and sonnets of Shakespeare). The meter follows a set pattern consisting of an unstressed syllable followed by a stress syllable. In the scenario presented in the question, even if the soliloquy does not use iambic pentameter, studying the form will give the actor a feel for a type of rhythm and word emphasis that was common during the Renaissance. Studying the period might be contextually helpful (**A**) but not as helpful as studying the patterns of formal or dramatic speech at the time. Vocal warm-ups for the lips and tongue (**B**) and the use of breath control techniques (**C**) would provide little understanding of the rhythm and word emphasis of Renaissance speech or any other type of speech.

20. An actor is developing a master list of verbs to use as actions in scenes. Which of the following verbs would be most useful to include in this list?
- A. to love
  - B. to flirt
  - C. to understand
  - D. to cry

**Correct Response: B.** Flirting is an action verb and describes an activity that the actor might have to practice to accurately portray. To love (**A**) and to understand (**C**) are not really action verbs that could be practiced for use during a scene. Thus, if the actor wished to portray the fact that he or she was in love, action verbs indicating love (e.g., to swoon, to caress) might be on the list. To cry (**D**) is an action, but is too generic for inclusion on a master list of actions to practice. Modifying the verb might warrant its inclusion on the list (e.g., to cry in fear, to cry in sorrow).

21. Which of the following exercises would be most useful for an actor who is taking an "outside-in" approach to developing a character?
- A. writing down everything that is said about the character by the play's other characters
  - B. spending several days interacting with other people while fully immersed in the persona of the character
  - C. keeping a journal of life experiences that are similar to the character's experiences in the play
  - D. trying on a variety of clothing items the character might wear and seeing how they affect movement and posture

**Correct Response: D.** Using an outside-in approach to developing a character involves identifying how the character would appear to an outside observer. The actor accentuates the external characteristics of the character and portray them under a variety of conditions. Wearing different types of clothing and observing how they affect movement and posture is an example of the outside-in approach, in that the actor is changing the external appearance of the character and determining how that would affect how others see the character. Writing down everything that is said about the character in the play (**A**) would not necessarily reveal how the character would be observed by others under a variety of different conditions. Interacting with people while immersed in the persona of the character (**B**) is not correct because the actor has not yet determined what the persona of the character is. Keeping a journal of life experiences similar to the character's experiences in the play (**C**) is an inside-out technique of character development.

22. Which of the following guidelines is most essential when utilizing space work in improvisation?
- A. defining an object out loud before attempting to hand it to another performer
  - B. simplifying mimed actions to one or two gestures that capture the action's essence
  - C. keeping the environment and physical choices consistent for the duration of the scene
  - D. making each movement significantly larger than in everyday life

**Correct Response: C.** In improvisation, space work refers to the movements of participants in the improv scene, usually through miming that informs the audience what the characters are doing. Space work allows participants to create an imagined picture of the scene, so it is very important to keep the movements and environment consistent throughout the duration of the scene. For example, if an actor mimed the action of hanging up a coat on a coat rack near a door, the imaginary location of the coat rack and door would have to remain there throughout the scene because the audience has a visual memory of the imagined environment. Defining an object out loud before handing it to another partner (**A**) is not always necessary or even helpful, depending on the scenario. Simplifying mimed actions to one or two gestures that capture the action's essence (**B**) is not as essential as maintaining the environment and physical choices of the scene. Making movements unlike those made in everyday life (**D**) would break the reality of the imagined scene.

23. In long-form improvisation, which of the following should an actor look for in order to find the "game of the scene"?
- A. the character's authentic emotional response to the situation
  - B. a way to make each line of dialogue more outrageous than the last
  - C. the pattern of behavior that breaks from everyday life
  - D. a joke that will get the biggest laugh

**Correct Response: C.** The game of the scene refers to what is unique, interesting, or funny about the scene. This is often a pattern of unusual behavior that breaks from everyday life. For example, one character plays a manager at an accounting firm interviewing a job applicant. The manager asks the applicant to describe her greatest strength and the applicant says, "Making spaghetti," to which the manager replies, "My partner always overcooks spaghetti." The applicant sympathizes with the manager and says, "My partner spends all our money on weed trimmers." The everyday life set-up of a job interview quickly gives way to a pattern of unusual dialogue between the characters. An authentic emotional response to a situation (**A**) would be used in a dramatic role but not in long-form improvisation. Making each line more outrageous than the last (**B**) is not necessarily finding the game, although outrageous lines can be a part of the game. Similarly, a joke that will get the biggest laugh (**D**) is not finding the game, but a joke that gets a big laugh within the pattern of the game is a product of the game.

24. A director is working on a play that involves a hot-button social issue and would like to give the audience a chance to respond after the show. Which of the following postshow activities would best accomplish this objective?
- A. providing a reception that includes refreshments and the opportunity to meet the actors
  - B. distributing comment cards as people are exiting the theater
  - C. holding a discussion featuring local experts and members of the production team
  - D. inviting the audience to join the cast in an online chat room

**Correct Response: C.** When a play involves a hot-button social issue and the director wants to give the audience a chance to respond, it is necessary to include in any discussion individuals who are familiar with all of the arguments surrounding the issue. Holding a discussion featuring local experts on the issue would help the audience better understand the issue and encourage their participation in the exchange of ideas. Including production members in the discussion would also help the audience understand how decisions were made to construct the scenes in the play and explore the points of view surrounding the hot-button issue. Meeting the actors after the play (**A**) would do little to encourage an understanding of the issue or a real exchange of ideas since the actors may not have a grasp of all of the ramifications of the issue themselves. Distributing comment cards (**B**) might allow the director to gauge audience reaction to the play but would do little to further the audience's understanding of the issue or encourage a give-and-take of ideas about the issue. Inviting the audience to join the cast in a chat room (**D**) encourages give-and-take between the audience and cast, but the cast members may not be well-informed about the issue themselves.

25. During rehearsals for a play, a director catches herself giving line readings to actors. Which of the following alternatives would be most effective for helping an actor discover how to deliver a specific line?
- A. mapping out the line for the actor on paper by assigning each word a specific number that pertains to its volume and intensity
  - B. asking other actors in the scene to demonstrate how they would perform the line
  - C. asking the actor to repeat the line multiple times while placing the emphasis on a different word with each repetition
  - D. paraphrasing the line for the actor while using a specific intention but substituting different words

**Correct Response: D.** For an actor trying to discover how to deliver a line, a paraphrase of the line by the director will often help explain the line and its intent to the actor. Options **A**, **B**, and **C** might be useful for some actors but they do not provide an alternative way to deliver the intent of the line, which is important because doing so provides a fuller understanding of the line and allows the actor to then work out the physical aspects of delivering the line (e.g., volume, intensity, facial expression).

26. Which of the following questions is most essential for a director to consider when selecting a play to direct?
- A. Will audiences have a good time at this play?
  - B. Does the play address contemporary issues?
  - C. Do I have a strong connection to the material in the play?
  - D. Has this play been previously produced?

**Correct Response: C.** In general, the most important question for a director to ask before agreeing to direct a play is, "What are my feelings for the ideas and material expressed in the play?" A director who doesn't care about the ideas in his or her play is unlikely to be able to illustrate to the actors how best to portray those ideas and will most likely be disinterested in seeing that the actors perform at their best. Certainly most directors at some level hope that the audience enjoys the play (**A**), or at least gets something useful out of it, but this should not be the primary consideration for choosing to direct a particular play. This is more an outcome of choosing a play with which the director has a strong connection. Plays can be strong and vibrant and interesting and meaningful to the director and not deal with contemporary issues (**B**). Whether or not a play has been performed before (**D**), is not the most essential consideration when selecting a play to direct.

27. Which of the following elements plays the primary role in a director's choice of production concept?
- A. analysis of the text
  - B. knowledge of the theater space
  - C. demographics of the audience
  - D. input from the designers

**Correct Response: A.** The most important factor that influences a director in the development of production concepts and techniques is the director's interpretation of the text of the play. The text, after all, determines the dialogue between the actors, the actions, the scenes, and all other major aspects of the play. The size and configuration of the theater space (**B**) may limit or expand the ability to portray some scenes, but the theater space is less a factor in determining production concepts than the director's analysis of the play. The demographics of the audience (**C**) and input from the set designers (**D**) may also influence some scenes in the play, but overall it is the text of the play that primarily determines how the play will be produced.

28. A director is planning auditions for a physical theater work about the invention of electricity that will be devised largely during rehearsals. Which of the following methods of holding auditions would be most effective for this production?
- A. asking actors to prepare and present contrasting one-minute monologues that showcase their ability to make bold choices
  - B. leading groups of actors through a series of exercises that explore their movement capabilities and give them an idea of what to expect from the show's creative process
  - C. pairing actors up for cold readings of text borrowed from newspaper articles, science textbooks, and technical writings
  - D. interviewing actors individually and asking questions about their performance backgrounds and the unique contributions they would make to the process

**Correct Response: B.** Physical theater is a genre of theatrical performance that encompasses storytelling primarily through physical movement. In a play described as physical theater, auditions should help determine the movement capabilities of the actors. Having would-be actors perform a series of exercises allows the director to assess their movement capabilities and also provides each actor with an idea of how those capabilities would be used in the creative process of producing the play. Presenting one-minute monologues (**A**), pairing actors for readings from various texts (**C**), and interviewing actors about their performance backgrounds and possible contributions to the play (**D**) provide little information about an actor's movement abilities or how he or she would perform in a physical theater play.

29. A director who uses an organic approach to blocking relies most heavily on which of the following elements when developing a show's blocking?
- A. the stage directions included in the script
  - B. the discoveries of the actors during rehearsals
  - C. the input of the set, costume, and lighting designers
  - D. the notes made during the research period

**Correct Response: B.** Blocking refers to actors' positioning and movements on stage. An organic approach to blocking allows actors to discover the best positioning and movements for their characters during rehearsals. The stage directions used in the script (**A**), the input of the designers (**C**), and the notes made during the research period (**D**) do not focus on the actors' blocking discoveries during rehearsals and are thus not organic approaches to blocking.

30. Despite a good working relationship with the set and costume designers, a director finds that he almost always rejects their first ideas. Which of the following steps should the director take to improve this situation?
- A. giving each designer extremely specific instructions of what their designs should look like
  - B. asking the designers to be more vigorous with their process and to avoid presenting any preliminary work in the future
  - C. waiting to see a finished model or sketches of the designs before giving feedback
  - D. taking more time to discuss the script and production concept with the designers early in the process

**Correct Response: D.** If a director consistently rejects the first ideas of the costume and set designer, he or she has not adequately communicated his or her preferences. The solution is to take more time to review the script and production concept early in the production process so that the designers know at the beginning exactly what the director is looking for in costume and set design. At the same time, the designers must be free to develop their own ideas and not be strictly limited at the outset (**A**). Avoiding the presentation of preliminary work (**B**) is not sensible because the designers may go down a road that the director dislikes and it will be too late in the process to change. Similarly, waiting to see the finished product before giving feedback (**C**) removes the ability of the director to influence the design of costumes or sets at an early stage and might lead to a waste of time if the finished models or designs are not to the director's liking.

31. When working through the script analysis process, which of the following goals should a director set for the first read?
- A. marking the major beats of each scene
  - B. determining how the structure is used to develop the main idea
  - C. developing a list of the play's technical demands
  - D. noting general impressions and feelings that the play evokes

**Correct Response: D.** For a theater director, the first read is a chance to experience the play for the first time and think like an audience member. The approach to the first read should be to let the play wash over the director, to allow the play to draw the director in, and to note the overall impression the play has made and the feelings the play evokes. Marking the major beats of each scene (**A**), determining the relationship between the structure and the idea of the play (**B**), and developing list of the play's technical demands (**C**) are all tasks that would come after the first read.

32. Precasting is most useful as a casting strategy when a director is filling a role that requires:
- A. an unusual physical type.
  - B. professional actor training.
  - C. a high level of endurance.
  - D. proficiency with difficult language.

**Correct Response: A.** Precasting refers to casting a role or roles, prior to the audition process, according to certain characteristics needed to play the role/roles. A role that requires an unusual physical type (e.g., a character who is intended to be very tall or strong) might be precast if the director felt strongly that the tallness of the character was vital to the character and portraying that character realistically was a priority for the play. Professional actor training (**B**) is incorrect because auditions are conducted in part to determine the degree of acting skills of each actor auditioning for the part. Similarly, possessing a high level of endurance (**C**) is something that may be determined in auditions and a having a high level of endurance is not as specific a need as an unusual physical type. Proficiency with difficult language (**D**) can also be determined during auditions.

33. When staging a show in-the-round, a director should emphasize blocking in which the actors are:
- A. seated on couches and chairs.
  - B. frequently moving into different positions.
  - C. facing outward near the perimeter of the circle.
  - D. in a straight line.

**Correct Response: B.** A theater-in-the-round stage is also known as an arena stage. In this type of stage, the audience surrounds the playing area. Blocking must be designed to move actors frequently into different positions so that all audience members will see the performers. Response options **A**, **C**, and **D** would result in audience members being blocked from seeing frontal performances of the players, depending on where they are sitting.

34. After reading a new play multiple times, a director is unsure of how to approach the production concept. Which of the following activities would most likely help the director move this process forward?
- A. making a list of possibilities that will be narrowed down during the play's rehearsals
  - B. asking the playwright to describe the main idea of the play in a single paragraph
  - C. taking several days for intensive research into the play's subject matter
  - D. reading other works by the playwright until a clear theme emerges

**Correct Response: C.** In theater, the *production concept* refers to the director's vision of how the play will actually come to life on the stage. It guides collaborators so the overall production is unified. In order to determine a production concept, the director must have a thorough understanding of the play. Intensive research into the play's subject matter would likely help a director who has read the play several times but is unsure of how to approach the production concept. During rehearsals, possibilities for the production concept should already have been narrowed down (**A**). Asking the playwright to boil down the main idea of the play in a single paragraph (**B**) probably will not give the director the full understanding of the play that the director needs. Reading other plays by the playwright (**D**) might be useful but not as important as gaining a thorough understanding of the play the director wishes to direct.

35. Which of the following goals is most appropriate for a production's first technical rehearsal?
- A. ensuring that the correct lighting and sound cues are set, even if they are not yet fully polished
  - B. verbally mapping out the cues that will be implemented later in the week
  - C. providing adequate time for the actors to get comfortable with the show's design elements
  - D. running each light and sound cue three times at performance speed

**Correct Response: A.** Technical rehearsals are designed to fully test out all of the technology that will be used in the performance (e.g., lighting, sound, special effects) in order to diagnose and prevent mistakes from occurring during the performance. Technical rehearsals also give the designers the opportunity to see how their designs interact (e.g., lighting and costume colors) and to make changes if necessary. Finally, technical rehearsals ensure that the lighting and sound cues are set for the actors who are in the performance. Technical cues are used as they will be in the actual performance, not mapped out for future implementation (**B**). Technical rehearsals help the actors review some of the technical cues used in the play (**C**), but the main purpose of the technical rehearsal is to test out technical aspects of the play rather than ensure the actors' comfort with the set design and the technical aspects of the set. There is no requirement that the cues be run at performance speed (**D**). In practice, a technical rehearsal can take three or four times the length of the play to complete as scenes are repeated and technical aspects adjusted.

Use the excerpt below to answer the three questions that follow.

*In this excerpt from Bus Stop by William Inge, Elma and Grace prepare a roadside diner for business as a winter storm rolls in.*

1. *Elma:* Listen to that wind. March is coming in like a lion. [*Grace jiggles the receiver on the telephone with no results*] Grace, you should come over here and look out, to see the way the wind is blowing things all over town.
2. *Grace:* Now I wonder why I can't get th' operator.
3. *Elma:* I bet the bus'll be late.
4. *Grace:* [*Finally hanging up*] I bet it won't. The roads are O.K. as far as here. It's *ahead* they're havin' trouble. I can't even get the operator. She must have more calls than she can handle.
5. *Elma:* [*Still looking out the window*] I bet the bus doesn't *have* many passengers.
6. *Grace:* Prob'ly not. But we gotta stay open even if there's only *one*.
7. *Elma:* I shouldn't think anyone would take a trip tonight unless he absolutely *had* to.
8. *Grace:* Are your folks gonna worry, Elma?
9. *Elma:* No— Daddy said, before I left home, he bet this'd happen.
10. *Grace:* [*Going behind counter*] Well, you better come back here and help me. The bus'll be here any minute and we gotta have things ready.
11. *Elma:* [*Leaving the window, following Grace*] Nights like this, I'm glad I have a home to go to.
12. *Grace:* Well, I got a home to go to, but there ain't anyone in it.
13. *Elma:* Where's your husband now, Grace?
14. *Grace:* How should I know?
15. *Elma:* Don't you miss him?
16. *Grace:* No!
17. *Elma:* If he came walking in now, wouldn't you be glad to see him?
18. *Grace:* You ask more questions.
19. *Elma:* I'm just curious about things, Grace.

36. In this excerpt, the exchange in Lines 11–16 is used primarily to establish:
- A. Elma's jealousy of Grace's independence.
  - B. the sister-like relationship between the characters.
  - C. a sense of concern about Grace's personal safety.
  - D. the differences in the two characters' points of view.

**Correct Response: D.** In lines 11–16, Elma's gratitude for having a home to go back to, and presumably a husband in it, is contrasted with Grace's statement that she doesn't have a husband at home and doesn't care that she lacks one. Elma asks, "Don't you miss him?" and Grace answers with an emphatic, "No!" This exchange neatly sums up the difference of opinion of the two women concerning the necessity for the presence of a man in a woman's life. Elma seems more puzzled by Grace's rejection of her husband than jealous of Grace's independence (**A**). If the two were like sisters it is more than likely that they would be familiar with one another's attitudes toward men by now (**B**). Nothing in the exchange indicates any concern for Grace's personal safety (**C**).

37. To create the sound effect of wind for the scene in this excerpt, a sound designer suggests that a Foley artist stand on stage and operate a mechanical wind machine. Which of the following aspects of this idea primarily makes it an inappropriate design choice for the production?
- A. Using a wind machine will prevent the audience from imagining what the storm sounds like.
  - B. A wind machine does not match the period in which the play is set.
  - C. Using a wind machine in this way will upstage the actors and detract from the play's realism.
  - D. Wind machines can be difficult to operate for an extended duration of time.

**Correct Response: C.** A Foley artist uses a variety of methods to reproduce everyday sound effects. Having a Foley artist use a wind machine on stage in full view of the audience would be a major distraction from the scene. The audience, most of whom probably have never seen a wind machine before, would likely be paying more attention to the machine and its operator than to the dialogue in the play. A wind machine operated offstage with other sound effects might help the audience imagine that a storm is raging, but certainly would not prevent the audience from imagining the sound of a storm (**A**). The wind machine on the stage is not a prop, but is a piece of technical equipment so, like any other piece of technical equipment (e.g., stage lights), it does not have to match the period (**B**). Wind machines would not be difficult for a Foley artist to operate, even for a long period of time (**D**).

38. This excerpt is most characteristic of Inge's work in its depiction of:
- A. small town life in America's heartland.
  - B. the social bonding rituals of women.
  - C. a nontraditional family structure.
  - D. the uneasy relationship between humans and nature.

**Correct Response: A.** William Inge was known as the "Playwright of the American Midwest" for his portraits of small-town life and settings in America's heartland. *Bus Stop* is set at a diner in rural Kansas that shelters bus passengers from a snowstorm. Inge's work is not noted for depicting social bonding rituals of women (**B**). Inge's work also did not feature nontraditional family structures (**C**), and this theme is not prominent in *Bus Stop*. Although there is a fierce snowstorm that requires the bus passengers to take shelter in the diner, the play is about their relationships with one another rather than about their relationship to the storm that blows outside, or to any other aspect of nature (**D**).

Use the excerpt below to answer the two questions that follow.

*Ang.* He's gone, and in this Ague of My Soul  
The shivering Fit returns;  
Oh with what willing haste he took his leave,  
As if the long'd for Minute were arriv'd,  
Of some blest Assignment.  
In vain I have consulted all my Charms,  
In vain this Beauty priz'd, in vain believ'd  
My eyes cou'd kindle any lasting Fires.  
I had forgot my Name, my Infamy,  
And the Reproach that Honour lays on those  
That dare pretend a sober passion here.  
Nice Reputation, tho it leave behind  
More Virtues than inhabit where that dwells,  
Yet that once gone, those virtues shine no more.  
—Then since I am not fit to belov'd,  
I am resolv'd to think on a Revenge  
On him that sooth'd me thus to my undoing.

39. A playwright who wants to maximize the suspense created by this soliloquy should place it at which of the following points in the script?
- A. in the first few pages
  - B. as the conclusion to the first act
  - C. early in the second act
  - D. as an epilogue

**Correct Response: B.** The last two lines of this soliloquy "I am resolv'd to think on a Revenge" and "On him that sooth'd me thus to my undoing" hint at future development in the play, focusing on Angelica's search for vengeance. To heighten the suspense created by these lines, they should be placed somewhere just before a break in the action. Since much of the play will likely deal with vengeance and its application, the soliloquy should be placed early in the play. As the conclusion to the first act, the soliloquy creates suspense that builds until the beginning of the second act and also sets up the action for the second act and the rest of the play. The first few pages of the play (**A**) are usually designed to set the scene and introduce the main characters, not heighten suspense. Setting the soliloquy early in the second act (**C**) would set up the action for the rest of the play but does not allow for any break to heighten the suspense produced by the soliloquy. The soliloquy is completely inappropriate as an epilogue (**D**), since it is designed to foreshadow what will be the main theme of the play.

40. The monologue in this excerpt is most characteristic of plays written by which of the following playwrights?
- A. Susan Glaspell
  - B. Aphra Behn
  - C. Lillian Hellman
  - D. Yasmina Reza

**Correct Response: B.** The lines of this soliloquy are written in an archaic style which would indicate that they were not written by a modern playwright. The soliloquy is from the 1667 play, *The Rover*, by Aphra Behn. Behn was a seventeenth-century British playwright, poet, and fiction writer from the Restoration period and was one of the first English women to earn her living by writing. In contrast, Susan Glaspell (1876–1948) (**A**), Lillian Hellman (1905–1984) (**C**), and Yasmina Reza (1959–present) (**D**) were/are twentieth- or twenty-first-century playwrights and would not employ the archaic form of language and spelling used in this soliloquy.

41. A theater company has a scene shop foreman and a technical director on staff. Which of the following job duties would most likely be assigned to the technical director in this situation?
- A. supervising a crew of carpenters
  - B. maintaining shop equipment and supplies
  - C. constructing set pieces that require expert skills
  - D. facilitating communication among the production design team

**Correct Response: D.** One of the major duties of a technical director is to facilitate communication between the various members of the production design team. In contrast, a shop foreman would be responsible for supervising a crew of carpenters (**A**), maintaining shop equipment and supplies (**B**), and constructing set pieces that require expert skills (**C**).

42. Which of the following types of insurance would typically cover a theater company if an audience member were to slip and fall in the lobby before a performance?
- A. workers' compensation insurance
  - B. property insurance
  - C. general liability insurance
  - D. life insurance

**Correct Response: C.** General liability insurance covers injuries to third-parties (e.g., a non-family member who is injured on someone's property, a visitor to a business who is not an employee of the business). An audience member who falls and becomes injured while attending a play would fit the definition of a third party as they would not be a member of the group producing the play. Workers' compensation insurance (**A**) could be claimed by theater company employees who are injured while at work. Property insurance (**B**) applies to fire and weather-related damage to property. Life insurance (**D**) is claimed by the policy holder's specified beneficiaries after the death of the policy holder.

43. A play is most likely to be in the public domain and free of copyright restrictions if it was:
- A. written by an author who is now deceased.
  - B. previously unproduced on a professional stage.
  - C. commissioned using federal funding.
  - D. first published before 1923.

**Correct Response: D.** Most published plays that were published before 1923 are considered to be in the public domain. As a result, people can use such printed materials without any copyright restrictions. Copyright restrictions remain on works published in 1923 or after 1923, even if the author is deceased (**A**). Premiering a play (**B**) does not place it in public domain. Federal funding (**C**) does not determine public domain.

44. Which of the following uses of a published play would be royalty free?
- A. A community group presents a staged reading of the play to draw attention to a charitable cause.
  - B. A high school theater class performs scenes from the play as part of class instruction.
  - C. A theater company adds extra performances of the play to its initial six-week run.
  - D. A group of volunteer actors offers free performances of the play to local elementary schools.

**Correct Response: B.** Students may perform part of a play without needing to pay royalties if the scenes from the play are performed for educational purposes. Neither performing a play for a charitable cause (**A**) nor performing for elementary school students (**D**) eliminates the required payment of royalties. The royalties and permissions that are valid during the initial six-week run of a play (**C**) would expire at the end of that time period.

45. A director is scheduling rehearsals for the production of a contemporary dramatic play. Which of the following formulas provides the most accurate guide for the amount of rehearsal time that will be needed?
- A. One hour of rehearsal should be scheduled for each minute of stage time.
  - B. Ten hours of rehearsal should be scheduled for each cast member.
  - C. One 3–4 hour rehearsal should be scheduled for each scene.
  - D. Two weeks of rehearsals should be scheduled for each act.

**Correct Response: A.** Correlating stage time to rehearsal time provides the most accurate formula for estimating rehearsal length. When planning rehearsals for a contemporary dramatic play, many directors first determine the duration of the play in minutes and then multiply it by 60. For example, a play that lasts one hour, or 60 minutes, would require 60 hours of rehearsal. The formulas offered in **(B)**, **(C)**, and **(D)** are not generally followed by directors.

46. Which of the following tasks is typically performed by a stage manager during rehearsals?
- A. taking blocking notes
  - B. documenting the actors' work with photos and videos
  - C. deciding when to call a break
  - D. giving the director regular feedback on the staging

**Correct Response: A.** As the name implies, the stage manager is responsible for things that occur on the stage. Thus, during rehearsals, part of the stage manager's job is to take notes on the blocking that occurs on the stage. The director, not the stage manager, calls for breaks (**C**). Filming a rehearsal (**B**) is not typically done by the stage manager because the stage manager is actively involved in rehearsals, maintaining discipline and keeping a prompt book among many other things. While it is true that the director works very closely with the stage manager in preparing a production, the stage manager does not typically give the director regular feedback on the staging (**D**).

47. A manager for a touring theater company would most likely be responsible for which of the following tasks?
- A. nurturing relationships with large donors
  - B. recruiting volunteer ushers in each city
  - C. leading board of directors meetings
  - D. coordinating the travel of artists

**Correct Response: D.** The manager for a touring theater company is primarily responsible for activities pertaining to touring, like coordinating the travel of actors and other artists. Nurturing relationships with large donors (**A**) is the responsibility of the executive director. House management staff would most likely be involved with recruiting volunteer ushers (**B**). Either the executive director or artistic director would be involved with board of directors meetings (**C**).

48. A theater company recently emailed a press release to the media about an upcoming production and is disappointed in their lack of response. Which of the following actions would be most effective for the company to take *next* in its attempt to generate publicity?
- A. resending the press release to the same media list with "Urgent" added to the subject line
  - B. writing a letter to the editor of the local paper highlighting the show's lack of media coverage
  - C. approaching media contacts individually with pitches for stories related to the show
  - D. sending a hard copy press release to major media outlets using certified mail

**Correct Response: C.** If a theater company is unsuccessful attracting the media's attention with an emailed press release, then it would be most effective to contact reporters individually and pitch potential stories. This gives the theater company's representative a chance to provide information one-on-one to reporters and to tailor his or her message to the individual reporter. Marking the email urgent and resending it (**A**), writing a letter to the editor about a perceived snub (**B**), and sending a hard copy press release (**D**) are reasonable actions but would not be nearly as effective as approaching media members individually with story ideas. Writing a letter to the editor about a perceived snub might actually result in negative press directed at the company.

49. A producer is creating a contract for a scenic designer. Which of the following items is most important to include in the "Duties of the Designer" section of this document?
- A. attending appropriate rehearsals of the production and assisting with technical rehearsals as needed
  - B. attending all performances and providing the stage manager with nightly scenic notes
  - C. meeting daily with the costume, lighting, and sound designers to gather feedback and ensure a unified design
  - D. creating complete sketches and models of the director's production concept prior to the first rehearsal

**Correct Response: A.** A scenic designer's job is to create the best possible scenery for a production that serves the director's interpretation of the play. The scenic designer collaborates primarily with the director but also with other members of the design team. After creating the initial design, the scenic designer should be on hand for appropriate rehearsals as well as technical rehearsals in case changes to the design are necessary. It is not necessary for the scenic designer to attend all performances of the play and provide nightly scenic notes (**B**), since the set is not likely to change from night to night (although the designer should be available in case changes need to be made for a subsequent performance). Although the scenic designer should collaborate with the costume, lighting, and sound designers when designing the set, it is not necessary to meet with them on a daily basis (**C**). Part of the scenic designer's job is to provide sketches, elevations, and scale models of the set for the director, but these are not likely to be complete and final prior to the first rehearsal (**D**), since there will likely be rather significant changes during the course of the rehearsals for the play.

50. A theater company has licensed a recent play by Edward Albee. Which of the following artistic choices can the director make on this production without violating copyright law?
- A. replacing profanity with milder language
  - B. changing the order of the scenes
  - C. casting one of the male roles with a female actor
  - D. adding music during scene changes

**Correct Response: D.** Adding music during scene changes does not alter the copyrighted script and is thus legal. However, replacing profanity with milder language (**A**), changing the order of the scenes (**B**), and casting one of the male roles with a female actor (**C**) all modify the copyrighted script, which violates copyright law.

51. A makeup designer is using cream makeup three shades lighter than an actor's foundation to draw a straight line down the bridge of the actor's nose and under its tip. This technique is typically used in makeup design to make a nose appear:
- A. elongated.
  - B. flat.
  - C. broken.
  - D. upturned.

**Correct Response: A.** Using makeup to shade a lighter line than skin color on the bridge of an actor's nose and under its tip will draw visual attention to the bridge and give the nose a longer appearance. Contouring makeup along both sides of the nose also contributes to an elongated appearance. Applying a light line of makeup to the bridge of the nose will not make the nose appear flat (**B**), broken (**C**), or upturned (**D**).

52. The main purpose of creating front elevations for a set design is to indicate the:
- A. painting techniques that should be used on the flats.
  - B. placement of furniture and other moveable units.
  - C. vertical measurements that cannot be shown on the ground plan.
  - D. actual size of details such as crown molding and trim.

**Correct Response: C.** A front elevation is a drawing of the set design and each piece of scenery. A ground plan shows a view of the set from above. Front elevations are used to determine the height of each piece of scenery. Painting techniques (**A**) and the actual size of details (**D**) would not be part of either the front elevation or the ground plan, while the placement of furniture and other moveable units (**B**) would be captured in the ground plan.

53. Which of the following types of protective equipment should a designer use when operating a belt sander?
- A. safety glasses
  - B. a hard hat
  - C. heat-resistant gloves
  - D. industrial boots

**Correct Response: A.** Safety glasses should always be used when working with sanders in order to prevent sanded material from getting in the sander's eyes. A hard hat (**B**) and industrial boots (**D**) are not necessary when sanding, and heat-resistant gloves (**C**) could make handling the sander more difficult.

54. When working on productions in a realistic style, lighting designers most frequently select complementary hues that serve which of the following purposes?
- A. enhancing the primary palettes of the scenic and costume designers' work
  - B. reflecting the personalities of the characters that are on stage
  - C. providing maximum contrast with the theater's walls and ceiling
  - D. creating the feeling of hot or cold temperature on the stage

**Correct Response: A.** In theater, lighting is often used to enhance elements of the set design and the costume design. Complementary hues or colors are opposite each other on the traditional color wheel. They tend to enhance each other when paired so that the viewer's eye is drawn to them. Complementary colors allow lighting designers to enhance the main palettes of the scenic and costume designers. The personalities of the characters (**B**) will not necessarily be captured in complementary colors. The theater's walls and ceiling (**C**) will most likely be dark during performance. Warm colors—reds, oranges, yellows—and cool colors—blues, violets, greens—(**D**) are a different category of color than complementary colors.

55. Which of the following scales is standard for the front elevations used for set construction?
- A. two inches to one foot
  - B. one-half inch to one foot
  - C. two centimeters to one inch
  - D. one inch to three feet

**Correct Response: B.** A front elevation is a drawing of the set design and each piece of scenery. The standard scale used in such drawings is one-half inch on the drawing to represent one foot of height of the individual piece of scenery. Since this is the standard for set designer's drawings, two inches to one foot (**A**), two centimeters to one inch (**C**), and one inch to three feet (**D**) are incorrect.

56. A technician is hanging and focusing an ellipsoidal spotlight. Which of the following tasks should the technician complete before plugging the lighting instrument into the circuit?
- A. removing the lamp
  - B. loosening the C-clamp bolt
  - C. opening the shutters
  - D. attaching the safety cable to the tilt nob

**Correct Response: C.** Ellipsoidal spotlights are a popular type of theater lighting fixture that is typically used to produce a hard-edged pool of light on the stage. These spotlights produce an intense light and the light source gives off a large quantity of heat. Keeping the shutters closed when the lamp is plugged in and working would allow heat to build up behind the shutters and potentially damage the luminaire body, as well as present potential safety issues. Removing the lamp (**A**) defeats the purpose of plugging in the light. Loosening the C-clamp (**B**) could cause the light to fall to the ground. Attaching the safety cable to the tilt nob (**D**) should be done whether the lamp is plugged in or not.

57. Which of the following safety precautions should be taken when making plaster life masks?
- A. applying a coating of petroleum jelly to the subject's face before building the mask
  - B. misting the in-process mask with warm water every few minutes to prevent hardening
  - C. holding a paper respirator over the subject's face while the mask is drying
  - D. asking a third person to be on hand in case the mask needs to be removed quickly

**Correct Response: A.** Wet plaster is sticky. Applying it to the skin without a coating of slippery material such as petroleum jelly is likely to result in the loss of skin when the plaster is dried and the mask is removed. The idea of a mask is to produce a hardened plaster model and misting it to keep the plaster wet (**B**) defeats the purpose. Air holes are usually created in the plaster when it is applied, often using straws, so that the person beneath the mask can breathe (**C**). Having a third person present (**D**) is superfluous and does not enhance safety, since it only takes one person to apply and remove the mask.

58. A scenic designer is working on a contemporary play that shifts between three different settings—a park, a suburban kitchen, and a school principal's office. Because many of the play's scenes are brief, the director has asked that the time required for scene changes be minimized. Which of the following design solutions would be most effective in this situation?
- A. representing each of the settings on a different area of the stage and using lighting to shift the audience's focus
  - B. pairing a simple unit set with hand-painted paper backdrops that can be raised or lowered to depict each setting
  - C. creating separate staging areas in three different parts of the theater and having the audience move from one set to another
  - D. keeping the stage bare while utilizing gobo projectors to create varied floor patterns for each setting

**Correct Response: A.** Representing each setting on different parts of the stage and projecting lighting at each setting limits the area of the stage that can be occupied at any one time, but it eliminates the distraction of multiple major set changes and reduces nearly to zero the time needed for scene changes. The sets described for this play are very distinct from one another and using a simple set that is modified with hand-painted screens as backdrops (**B**) is likely to provide an inadequate setting for each scene. Moving the audience (**C**) is an impractical solution, and using a bare set with lighting that produces different floor patterns (**D**) is likely to provide only minimal detail for each scene.

59. According to Aristotle, which of the following is a primary function of tragedy?
- A. connecting historical events to human folly
  - B. arousing pity and fear in the audience
  - C. modeling the consequences of deviant behavior
  - D. blurring the distinction between good and evil

**Correct Response: B.** Aristotle (384–322 BCE) defined tragedy in *Poetics*. In that work, Aristotle stated that tragedy should primarily elicit catharsis from the audience—to arouse both pity and fear in the spectators. Although ancient Greek tragedies might connect historical events to human folly (**A**), model the consequences of deviant behavior (**C**), or blur the distinction between good and evil (**D**), Aristotle believed the primary function of tragedy was to prompt catharsis.

60. A majority of the drama performed in the European medieval theater served which of the following purposes?
- A. reinforcing faith by depicting stories from the Bible
  - B. teaching life skills to people without formal education
  - C. reflecting the lives and struggles of the peasant class
  - D. providing distraction and comic relief after the workday

**Correct Response: A.** Although the Christian church's domination of society started to erode roughly midway through the medieval period, most plays throughout the period aimed to teach or reinforce belief in religious doctrine. The emphasis on religion left no room for plays that taught life skills to uneducated people (**B**) (who were unlikely to attend plays at all), reflected the lives of the peasant class (**C**) (which was of little interest to most religious leaders or nobles who were producing the plays), or provided distraction and comic relief after the workday (**D**) (most plays were dramas rather than comedies).

61. The modern practice of a strong director overseeing a unified production concept originated with the work of which of the following artists?
- A. Rodgers and Hammerstein
  - B. Richard Wagner
  - C. George Abbott
  - D. Julie Taymor

**Correct Response: B.** Richard Wagner was a German composer, theater director, and conductor who is primarily known for his operas. His most famous work was the *Ring* cycle of four operas. Wagner had his own opera house built in Bayreuth, which, until recently, produced nothing but Wagner's operas. He was also the first director to demand total control of the production of his operas and plays. Wagner died in 1883, while Rodgers and Hammerstein (**A**) and George Abbot (**C**) were mid-twentieth-century directors who were prominent after the power of the director had already been well-established. Julie Taymor (**D**) is a contemporary director.

62. A Shakespearean comedy is most likely to end with which of the following events?
- A. a marriage
  - B. a festival
  - C. a breakup
  - D. a confession

**Correct Response: A.** "Comedy" in its Elizabethan usage has a different meaning than today. Shakespearean comedies have a happy ending and a lighthearted tone and often end with marriages between the unmarried characters (e.g., *As You Like It*, *Much Ado about Nothing*). Shakespearean comedies are much more likely to end in a wedding or weddings than in a festival (**B**), a breakup (**C**), or a confession (**D**).

63. Which of the following roles did the chorus serve in the theater of ancient Greece?
- A. welcoming the audience with songs and prayers
  - B. embodying all of a story's major characters
  - C. commenting on the dramatic action with a collective voice
  - D. facilitating scenery and costume changes

**Correct Response: C.** In ancient Greek drama, a Greek chorus provided commentary about the dramatic action in one collective voice. The Greek chorus did not welcome audience members with songs and prayers (**A**), embody the main characters (**B**), or facilitate scenery and costume changes (**D**).

64. The theatrical form of melodrama typically incorporates which of the following elements?
- A. subdued emotions
  - B. classical narrative structures
  - C. simplified ideas of morality
  - D. group dance interludes

**Correct Response: C.** A melodrama is a dramatic work in which the plot, which is typically sensational and designed to appeal to the emotions, takes precedence over detailed characterization. Characters are often simply drawn and may be stereotypes. With simple, stereotypical characters, a melodrama does not investigate the nuances of a character's motivation or other psychological features. Rather themes of morality, motivation, good, and evil are painted with a broad and simplistic brush. Melodramas are known for sensationalist and emotionally dramatic plots, rather than subdued emotions (**A**). Classical narrative structures (**B**) are not followed in melodramas. Melodramas are not musicals and do not include group dance interludes (**D**).

65. Literary theories such as formalism, structuralism, and Marxism typically provide arts writers with which of the following tools?
- A. a means of predicting a work's overall cultural influence
  - B. a vocabulary that is accessible to a general audience
  - C. a list of the qualities that make a work successful
  - D. a specific viewpoint for analyzing a text or performance

**Correct Response: D.** A literary theory is the body of ideas that is used to reveal what a piece of literature can mean. It is the point of view (or prejudices) that a critic or literary analyst brings to the analysis and evaluation of a literary work. Formalism, structuralism, and Marxism are examples of literary theories that provide very different frameworks on which to base a literary analysis. They allow for the interpretation of the meaning of the work, not specifically the work's influence on the surrounding culture (**A**). The vocabulary of literary theories is often arcane and not particularly accessible to the general public (**B**). They also do not provide a list of qualities that ensures the success of a work (**C**). Thus, a work might be considered successful from the point of view of Marxist literary theory, but unsuccessful from a structural analysis.

66. Not-for-profit theaters in the United States rely heavily on grants and donations because of primarily which of the following economic factors?
- A. Ticket sales only cover a modest percentage of the total operating budget.
  - B. Audience members in their twenties and thirties are less likely to purchase subscriptions.
  - C. Other funding sources (e.g., merchandise, concessions) may be subject to sales tax.
  - D. Fewer people volunteer their time during periods of economic growth.

**Correct Response: A.** Operating a theater and putting on plays is like running a business in that the start-up and operating costs must not exceed the revenue generated. Many costs (e.g., rent for the venue, set design and building, actor's salaries, insurance) contribute to the operating budget of a nonprofit theater. At the same time, the goal of most nonprofit theaters is to make interesting and entertaining plays accessible to as wide an audience as possible. This requirement puts a ceiling on ticket prices. This is why nonprofit theaters rely heavily on grants and donations to meet their operating budgets and keep ticket prices low enough to be affordable. The fact that younger people are less likely to purchase subscriptions (**B**) (which may not always be true), that sales tax is charged on merchandise sold (**C**), or that fewer volunteers may be available during economic good times (**D**) do not factor as much as an operating budget in explaining why not-for-profit theaters rely on grants and donations.

67. The "poor theater" concept of Jerzy Grotowski focused on making which of the following elements the primary source of spectacle on stage?
- A. music and sound effects
  - B. words and ideas of the playwright
  - C. sets and costumes
  - D. voices and bodies of the actors

**Correct Response: D.** Jerzy Grotowski was an influential director who was known in the 1960s and '70s for his intense actor training methods. Grotowski defined his "poor theater" as theater that values the body of the actor and the relationship between the actor and the audience, rather than the costumes, set, staging, or music. Grotowski deliberately downplayed the importance of music (**A**) and sets and costumes (**C**). For Grotowski, the voices and bodies of the actors and how they relate to the audience was also more important than the words and ideas of the playwright (**B**).

68. The plays of Anton Chekhov contributed to the development of a realistic acting style by emphasizing:
- A. intimate staging that gave the audience a closer view of the action.
  - B. narratives inspired by the private lives of the performers.
  - C. characters with internal psychological motivations.
  - D. plots that spanned numerous time periods and settings.

**Correct Response: C.** Chekhov was one of the most influential of the early modernist playwrights. His four plays are a challenge to actors because Chekhov emphasized mood and other psychological variables rather than action in his writing. He was one of the first to establish the genre of psychological realism in which subtle gestures and dialogue were used to explore the psychological states of the characters. Chekhov is not known for the intimate staging of his plays (**A**), although his plays are best seen in a smaller venue where his nuanced approach is more easily discerned. His narratives had nothing to do with the private lives of the actors (**B**). The plots of his four plays do not span long time periods or a variety of settings (**D**).

69. The earliest examples of drama were presented as part of which of the following events?
- A. the coronation of the Holy Roman Empire
  - B. gladiatorial contests
  - C. festivals held in honor of Dionysus
  - D. meetings of the Assembly

**Correct Response: C.** The earliest theatrical performances probably took place in sixth century B.C. Athens and flourished during the fifth century in that city. By then, drama (or tragedy, as it is known in Greek plays) was institutionalized as part of festivities celebrating Dionysus, the Greek god of wine, fertility, theater, and religious ecstasy. Playwrights such as Aeschylus, Sophocles, and Euripides competed in presenting plays during the City Dionysia competition. These three famous Greek playwrights predate the Holy Roman Empire (**A**) and gladiatorial contests during the Roman Empire (**B**). It is unlikely that dramas were presented at meetings of the Assembly in Athens (**D**), as this was strictly a political event.

70. The neoclassical unity of time gave playwrights which of the following guidelines?
- A. The action of the play should occur within a single day.
  - B. The play should be set within the last decade.
  - C. The first draft of the play should be written in a single session.
  - D. The play should be limited to one setting.

**Correct Response: A.** The classical unities, also known as the Aristotelian unities and the three unities, are rules for drama derived from a passage in Aristotle's *Poetics*. In its neoclassical form, the unity of time states that all the action in a play should occur over a period of no more than 24 hours. This definition excludes the ideas that the play should be set within the last decade (**B**), the first draft should be written in a single session (**C**), and the play should be limited to a single sitting (**D**).

71. Character names such as Lord Pennypinch, Mr. Hopewell, and Mrs. Malaprop are characteristic of which of the following theatrical genres?
- A. Grand Guignol
  - B. absurdism
  - C. Restoration comedy
  - D. farce

**Correct Response: C.** Restoration comedy, also called comedy of manners, refers to plays written in England during the Restoration from 1660–1688. This genre satirizes the manners and affectations of a social class, often represented by caricatures or stereotyped stock characters. The plot is often of less concern than the witty dialogue. These comedies featured women as actors for the first time, and were often sexually explicit. Their reliance on stereotypical characters is reflected in the names given some of these characters, such as Lord Pennypinch and Mrs. Malaprop. Grand Guignol (**A**) was a Paris theater that specialized in the production of naturalistic horror shows. Absurdism (**B**), or the theatre of the absurd, is concerned largely with existential ideas and often features irrational and illogical dialogue. Farce (**D**) features buffoonery and horseplay and ludicrous situations. It is sometimes known as slapstick and exhibits a physical brand of humor that the comedy of manners lacks.

72. The plays of Sarah Kane are most frequently associated with which of the following theatrical styles or movements?
- A. naturalism
  - B. In-Yer-Face Theatre
  - C. absurdism
  - D. Workers' Theatre

**Correct Response: B.** Sarah Kane was an English playwright whose plays deal with themes of pain, torture, redemptive love, sexual desire, and death. Her early works, such as *Blasted*, contain extreme and violent stage action. The critic Aleks Sierz saw her work as part of what he termed *In-Yer-Face Theatre*, a form of drama that broke away from naturalistic traditions. Naturalism (**A**) is a genre of European and American drama that attempts to create an illusion of reality and is very far in content and style from Sarah Kane's plays. Absurdism (**C**), or the theatre of the absurd, is concerned largely with existential ideas and often features irrational and illogical dialogue. Workers' Theatre (**D**) is the collective term for theater groups of the 1920s and '30s that featured radical themes often linked with the Communist Party.

73. Which of the following performance conventions was standard in eighteenth-century England?
- A. The ensemble switched roles for each act of a production.
  - B. Actors played most of their scenes facing the audience at the front of the stage.
  - C. Directors audibly coached the actors throughout the show.
  - D. The audience held its applause and other reactions until the curtain call.

**Correct Response: B.** The eighteenth century was something of a Golden Age for theater in England. Large numbers of people from all walks of life flocked to playhouses to see the latest plays. At the beginning of the century, boxes were still placed along the side of the stage, but as the size of the theaters, and most importantly, the size of the audiences grew, the long forestage, or apron, of earlier times was shortened and pushed back. This increased the separation between the stage and the audience, which was further emphasized by the placement of a pit for the orchestra in front of the stage. These changes required that the actors play most of their scenes while facing the audience at the front of the stage. Switching roles after each act (**A**) is sometimes seen in improv theater, but was not a characteristic of eighteenth-century English plays. Audible coaching of the actors (**C**) might be common in high school productions, but since the eighteenth century saw the rise of the celebrity actor, was not likely to be a feature of eighteenth-century plays. It is customary today for audiences to applaud at the end of each act, rather than waiting until the final curtain call (**D**). In the eighteenth century, applause was also given after a particularly well-acted scene or speech so it was more common throughout the progression of the play.

74. Which of the following forms is most representative of American musicals of the 1920s?
- A. cabaret-style performances presented in intimate clubs
  - B. three-act dramas that used song and dance to depict the inner lives of characters
  - C. adaptations of British operettas that incorporated commentary on current events
  - D. revues of loosely connected sketches and songs

**Correct Response: D.** Most musicals in the 1920s, including favorites such as *No Nanette* and *The Vagabond King*, consisted of a series of sketches held together by songs and/or dance numbers. American musicals were big productions, requiring large casts and stages, and attracting large audiences rather than cabaret-style performances in intimate clubs (**A**) (which were more common in British musicals of the time). Musical were usually comedies with light themes, rather than three-act dramas with psychological overtones (**B**). American musicals owed little to British operettas and usually did not include commentary on current events (**C**).

75. Which of the following elements do the plays of Tony Kushner, Amiri Baraka, and Naomi Wallace have in common?
- A. movement and dance sequences
  - B. bilingual dialogue
  - C. stock characters
  - D. politically charged themes

**Correct Response: D.** Tony Kushner is an American playwright who received the 1993 Pulitzer Prize for his play *Angels in America: A Gay Fantasia on National Themes*. He is also well-known for his criticism of Israel's treatment of the Palestinians and other causes. Amiri Baraka was an African-American writer, poet, and playwright who dealt with themes of black liberation and white racism. Naomi Wallace is an American poet and playwright who has written many acclaimed works, many with highly political and sexual themes. None of the three make extensive use of movement and dance sequences (**A**), bilingual dialogue (**B**), or stock characters (**C**).

76. Which of the following themes is the focus of August Wilson's Century Cycle of plays (e.g., *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*)?
- A. the technological advances of the 1900s
  - B. the loss of identity in a post-racial world
  - C. the African American experience across decades
  - D. the ways that stories are passed between generations

**Correct Response: C.** August Wilson was an American playwright whose Century Cycle (also called Pittsburgh Cycle) of plays are set primarily in the African-American Hill District of Pittsburgh. The ten plays are each set in a different decade and deal with some aspect of the African-American experience in the twentieth century. Wilson's aim was to raise the consciousness of Americans about the black experience and present the poetry in everyday black language. Some elements in the ten plays may deal peripherally with themes such as the technological advances of the 1900s (**A**), the loss of identity in a post-racial world (**B**), or the ways that stories are passed across generations (**D**), but the focus of the plays is on the African-American experience across the decades of the twentieth century.

77. Which of the following playwrights is best known for solo works that blur the line between theater and journalism?
- A. David Henry Hwang
  - B. Anna Deavere Smith
  - C. John Patrick Shanley
  - D. María Irene Fornés

**Correct Response: B.** Anna Deavere Smith is an actress and playwright who is known for her "documentary theatre" style of plays. In two of her most famous plays, *Fires in the Mirror* and *Twilight: Los Angeles, 1992*, Smith is the sole performer and plays multiple and diverse roles. The former play dealt with the 1991 Crown Heights riots and the latter dealt with the 1992 Los Angeles riots. Smith creates monologues out of interviews she conducts, often using lines from the interviews verbatim. David Henry Hwang (**A**) is a playwright who explores the Chinese and Asian-American experience in his plays. John Patrick Shanley (**C**) is a playwright whose best known play is *Doubt: A Parable*, which won a Pulitzer Prize in 2004. *Doubt* deals with the theme of sexual misconduct in the Catholic priesthood. María Irene Fornés (**D**) is an avant-garde playwright whose work focuses on poverty, feminism, and the lesbian experience.

78. The Provincetown Players were the first modern theater to focus on:
- A. producing original works by American playwrights.
  - B. giving complete creative control to directors.
  - C. devising new works as an ensemble.
  - D. embracing lighting and sound as key design areas.

**Correct Response: A.** The Provincetown Players was an influential collective of artists, writers, intellectuals, and amateur theater enthusiasts who produced plays in Provincetown, Massachusetts, in 1915–1916 and in New York City between 1916 and 1923. In reaction to the commercialism and stagnation of Broadway, the Players focused on producing original works by American playwrights. Artists affiliated with the Provincetown Players included Theodore Dreiser, Eugene O'Neill, Susan Glaspell, Edna St. Vincent Millay, John Reed, and Wallace Stevens. Their contributions did not include giving complete creative control to directors (**B**) (they made decisions as a collective), using an ensemble cast (**C**), or embracing light and sound as key design elements (**D**).

79. American dramatists of the 1940s and 1950s (e.g., Arthur Miller, Tennessee Williams, Lillian Hellman) most frequently applied elements of tragedy to which of the following subjects?
- A. political dynasties
  - B. middle-class life
  - C. spiritual journeys
  - D. technological innovation

**Correct Response: B.** Arthur Miller, Tennessee Williams, and Lillian Hellman were three of the most prominent American playwrights of the '40s and '50s. All three produced plays (e.g., *Death of a Salesman*, *A Streetcar Named Desire*, *The Children's Hour*) that focused on tragic aspects of American middle-class life. None were known for producing plays that applied the elements of tragedy to political dynasties (**A**) or technological innovation (**D**). Some elements of the tragic aspects of spiritual journeys (**C**) were present in some of their plays (e.g., *Streetcar Named Desire*, *Cat on a Hot Tin Roof*), but this was not the main focus of those plays.

80. Which of the following economic innovations was typically associated with American vaudeville?
- A. artist-run theaters that offered profit sharing and full benefits to performers
  - B. a system of pay-what-you-can ticketing that made entertainment accessible to all
  - C. season ticket programs that encouraged patrons to subscribe to a year of programming in advance
  - D. a circuit of linked theaters that allowed acts to be booked on regional and national tours

**Correct Response: D.** Vaudeville was a theatrical genre of variety entertainment that was popular in the United States and Canada from the early 1880s until the early 1930s. A typical performance was made up of a series of separate, unrelated acts grouped together on a common bill. Vaudeville was characterized by travelling companies that circulated through various cities and towns. The structure of a show that traveled from town to town on a fixed schedule had financial ramifications since tours could be booked in advance, tickets sold, and revenues estimated more easily and accurately. A vaudeville troop moved from place to place and was not located in a single artist-run theater that allowed profit sharing (**A**). Ticket prices were set and were not considered to be a "donation" of what the average person could afford (**B**). Since a troupe moved from town-to-town, it was not possible to subscribe to a year's events in advance (**C**), unless one was prepared to trail along after the troupe.

81. Which of the following plots is most characteristic of a Japanese kyōgen play?
- A. A new son-in-law causes trouble when he visits his wife's parents.
  - B. A father struggles with the loss of his son in the war.
  - C. A woman receives a mysterious letter and tries to determine its source.
  - D. A great warrior's ghost reenacts the scene of his death.

**Correct Response: A.** Kyogen is a form of traditional Japanese comic theater that developed alongside Noh, a form of classical Japanese musical drama. Kyogen's primary purpose is to make the audience laugh. Kyogen plays are brief, movements and dialogue are exaggerated, and slapstick and satire are common. All actors are male and stock characters, such as master and servant, are staples. A new son-in-law causing trouble when he visits his wife's family is the type of situation that might lend itself to the type of broad humor characteristic of kyogen plays. A father struggling with the loss of a son (**B**), a woman receiving a mysterious letter (**C**), and a warrior's ghost reenacting his death (**D**) are all subjects that are much more serious than the comic settings used in kyogen plays.

82. In Mexico, a production of a *pastorela* would most likely occur in which of the following months of the year?
- A. April
  - B. July
  - C. September
  - D. December

**Correct Response: D.** In Mexico, *pastorelas* are nativity plays in which shepherds journey to Bethlehem to witness the birth of Jesus Christ. Given this subject matter, *pastorelas* are held during the month of December, when Christmas occurs. Since they deal with the birth of Christ, *pastorelas* are not held during April (**A**), July (**B**), or September (**C**).

83. The four types of roles in traditional Chinese opera are typically the:
- A. female, male, painted face, and clown.
  - B. servant, master, child, and teacher.
  - C. emperor, empress, prince, and princess.
  - D. innocent, protector, all-seeing, and destroyer.

**Correct Response: A.** There are four categories of roles in traditional Chinese opera. These are *sheng* (male roles), *dan* (female roles), *jing* (painted face roles), and *chou* (clowns). Each of these categories is further subdivided into several distinct types. An actor typically trains to perform a single type of role within one of the four main categories. A talented actor may be able to play several types within one category, but rarely plays types from different categories. Some of the roles of servant, master, child, and teacher (**B**), emperor, empress, prince, and princess (**C**), and innocent, protector, all-seeing, and destroyer (**D**) may be types within one of the four main categories, but are not categories of roles in traditional Chinese opera.

84. A system of 24 unique hand gestures is associated with a traditional performance form of which of the following countries?
- A. South Africa
  - B. India
  - C. Argentina
  - D. Canada

**Correct Response: B.** A collection of 24 fundamental hand gestures, called *mundras*, is characteristic of dance from India. Such hand gestures do not occur in traditional dances from South Africa (**A**), Argentina (**C**), or Canada (**D**).

85. The earliest form of theater in India is best known as:
- A. street theater.
  - B. Yakshagana folk theater.
  - C. Sanskrit theater.
  - D. classical dance theater.

**Correct Response: C.** The earliest form of theater in India is Sanskrit theater, which is named after the language of ancient India. Sanskrit theater used stock characters such as the hero, heroine, or clown. Street theater (**A**), Yakshagana folk theater (**B**), and classical dance theater (**D**) developed much later.

86. Wole Soyinka's plays are most influenced by which of the following elements?
- A. study of astrological phenomena
  - B. Nigerian music scene
  - C. mythology of the Yoruba tribe
  - D. notion of Christian charity

**Correct Response: C.** Wole Soyinka (1934–) is a Nobel-winning Nigerian author and playwright who has written more than two dozen plays. His ethnic Yoruba ancestry and culture informs his plays. Yoruba mythology, in particular, influenced his plays far more than astrological phenomena (**A**), the Nigerian music scene (**B**), or themes of Christian charity (**D**).

87. A performance based on techniques from Augusto Boal's Theater of the Oppressed would most likely include which of the following elements?
- A. historical reenactments performed in period dress
  - B. musical numbers and short skits
  - C. the reading of a manifesto denouncing typical theater conventions
  - D. opportunities for spectators to influence the outcome of the play

**Correct Response: D.** One of the main goals of the genre called Theater of the Oppressed is to democratize theater. Toward this end, plays written for the Theater of the Oppressed provide an opportunity for the audience to influence the outcome of the play. Historical reenactments performed in period dress (**A**), musical numbers and short skits (**B**), and the reading of a manifesto denouncing typical theater conventions (**C**) are not hallmarks of Theater of the Oppressed.

88. The most well-known form of traditional theater in Indonesia consists of:
- A. dancers painted to resemble wooden dolls.
  - B. shadow puppets projected onto a cotton screen.
  - C. scroll paintings unrolled by a master storyteller.
  - D. actors speaking in a mythical language.

**Correct Response: B.** Traditional Indonesian puppet theater, called *wayang*, features a puppeteer who projects the shadows from puppets onto a cotton screen. The puppeteer does not speak in a mythical language (**D**) and there are no dancers (**A**). The unrolling of scroll paintings by a master storyteller (**C**) is more characteristic of storytelling in Japan and China.

89. Which of the following elements is a typical component of a creative drama activity?
- A. rehearsal
  - B. live performance
  - C. improvisation
  - D. memorized dialogue

**Correct Response: C.** The term *creative drama* is essentially synonymous with improvisation. In contrast, rehearsal (**A**), live performance (**B**), and memorized dialogue (**D**) are characteristic of a wide variety of genres. Creative dramas are usually unrehearsed and do not involve memorized dialogue, but performances may be live as they are in virtually all theatrical productions.

90. Which of the following activities would provide the most effective bridge for transitioning students from creative drama to formal theater?
- A. rehearsing a one-act play that students perform for children in lower grade levels
  - B. working in small groups to prepare brief improvisational performances that are presented to the class
  - C. listening to a group of professional actors talk about their experiences on stage
  - D. participating in a guided imagery exercise in which students imagine they are the main characters in a play

**Correct Response: B.** Working in small groups to prepare brief improvisational performances that are presented to the class would help students transition from creative drama activities to formal theater because improvisation and performing in front of an audience are aspects of formal theater yet the demands of the exercise are far less than thrusting students into a formal theatrical production. Rehearsing a one-act play that students perform for children in lower grade levels (**A**) includes only the rehearsal component of formal theater. Listening to a professional actors talk about their experiences (**C**) would not be an immersive experience for the students. A guided imagery exercise (**D**) would tap only the individual experience as compared with the collaborative experience described in **B**.

91. Children's theater is most likely to help a first-grade student develop which of the following skills?
- A. collaborating on solutions to real-time problems
  - B. using the voice and body as expressive tools
  - C. focusing on a single activity for a sustained amount of time
  - D. analyzing a complex dramatic text

**Correct Response: B.** First-grade students are still developing their gross motor skills. Participating in theater can help students to develop their bodies as well as their voices so that they can use them expressively. Problem solving abilities (**A**) will not greatly improve as a result of children's theater. Analyzing a complex dramatic text (**D**) is too advanced for first-graders and focusing on a single activity for a sustained amount of time (**C**) requires a longer attention span than most first graders possess.

92. By the age of five to six years old, a child should be able to demonstrate which of the following theater arts-related abilities?
- A. performing planned and improvised movement sequences
  - B. utilizing experiences with other disciplines to understand dramatic works
  - C. choreographing movement sequences based on outside concepts
  - D. collaborating with others to create structured dramatizations

**Correct Response: A.** Most five- and six-year-olds have the ability to perform physical movements, both planned and improvised. On the other hand, utilizing experiences with other disciplines to understand dramatic works (**B**), choreographing movement sequences based on outside concepts (**C**), and collaborating with others to create structured dramatizations (**D**) are tasks that are too advanced for this age group.

93. For the final project in a high school acting class, a teacher provides students with a list of plays and asks them to select and rehearse short scenes in groups of two. Which of the following questions is most essential for the teacher to consider when evaluating the final performances?
- A. Do the actors use the correct inflection for all of the scene's lines?
  - B. Are the actors able to express a complete character arc within the scene?
  - C. Do the actors stay in character for the duration of the scene?
  - D. Are the actors' roles in the scene appropriate for their age level?

**Correct Response: B.** Projecting a complete character arc requires advanced skills that are appropriate for the high school level. At an earlier age, students are expected to be able to use correct inflection for a scene's lines (**A**) and stay in character throughout the scene (**C**). The teacher should have considered the age level when choosing the play list, not when evaluating the final performance (**D**).

94. Aurand Harris is considered to be one of the most influential authors of children's theater because of his dedication to creating which of the following products?
- A. works that allow the audience to decide the outcome of the story
  - B. musical versions of popular fairy tales
  - C. well-made plays that explore serious dramatic themes
  - D. adaptations of works by Chekhov, Shaw, and other major playwrights

**Correct Response: C.** Aurand Harris (1916–96) wrote plays for children's theater that featured timeless and serious themes. His plays are not known for allowing the audience to select the outcome of a play (**A**) and he was not a composer (**B**). He also did not adapt plays by Chekov, Shaw, and other major playwrights for children's theater (**D**).

95. Readers theater uses which of the following processes to help students develop reading fluency skills?
- A. devised theater presentations based on information from social studies, science, and math texts
  - B. performances of educational skits that highlight the importance of books in everyday life
  - C. improvisational scene work based on children's literature from the curriculum
  - D. script-in-hand stagings of prose and poetry that focus on the vocal interpretation of the text

**Correct Response: D.** The term *readers theater* describes an approach to theater in which readers read from a script. Readers theater can help students develop reading fluency and public speaking skills. Improvisation (**C**), emphasizing the importance of books through skits (**B**), and theater presentations of math-, science-, and social studies-based scripts (**A**) are not components of readers theater and do not necessarily develop reading fluency.

96. During performances, puppeteers are expected to utilize skills simultaneously from which of the following theater practitioner roles?
- A. actor and technician
  - B. stage manager and producer
  - C. playwright and director
  - D. costume and sound designer

**Correct Response: A.** During a performance, a puppeteer performs by physically manipulating puppets on the stage, which involves both technical skills and acting through the movements of the puppets. The puppeteer would not necessarily engage in the administrative duties of the producer (**B**), writing and directing of the play (**C**), or costume and sound design (**D**). These duties would usually fall to some other member of the group.

97. Television sitcoms are most often viewed as a contemporary equivalent to which of the following theatrical genres?
- A. Epic theater
  - B. absurdist comedy
  - C. morality plays
  - D. Roman comedy

**Correct Response: D.** Television sitcoms often use stock characters and predictable plots. In these respects they resemble Roman comedy. Television sitcoms usually contain around 20 minutes of content within a 30-minute time frame, thus eliminating the more monumental scale of Epic theater (**A**). Although sitcoms may contain a moralizing element, their main purpose is to provide comedy, not provide a morality play (**C**). Sitcoms are usually light-hearted and are not known for having elements of absurdist comedy (**B**), such as dark humor.

98. Compared to contemporary dance, a theater performance is more likely to contain which of the following elements?
- A. professionally trained performers
  - B. unified designs
  - C. fully developed characters
  - D. incidental music

**Correct Response: C.** One element of theater that is usually absent from contemporary dance is the development of character. Fully developed, complex characters in theater productions convey the motivations behind the conflict and action of the plot. Contemporary dance and theater are equally likely to use professionally trained performers (**A**), unified designs (**B**), and incidental music (**D**).

99. The Living Newspapers presented as part of the Federal Theatre Project utilized documentary material for which of the following purposes?
- A. revisiting historical events through a contemporary lens
  - B. informing the public of pressing social issues
  - C. depicting the happenings of an average day in a U.S. city
  - D. supplementing the plot of fictional story lines

**Correct Response: B.** The Federal Theatre Project was a job-providing initiative of the U.S. federal government during the 1930s. The Federal Theatre Project produced many types of productions, including Living Newspapers, which aimed to raise public awareness of important—and sometimes controversial—social issues. Living Newspapers addressed current issues rather than revisit historical events (**A**). They did not simply depict the events of an average day in a U.S. city (**C**), and they were based on actual events, not fictional ones (**D**).

100. Which of the following elements of theater would be most appropriate to explore in a ninth-grade English class?
- A. collaborative creative process
  - B. role of drama in different world cultures
  - C. connection between actors and the audience
  - D. universal themes found in drama

**Correct Response: D.** Exploring universal themes found in a drama is most appropriate in an English class because it allows for cross-curricular learning. In contrast, exploring the collaborative creative process (**A**), the role of drama in different world cultures (**B**), and the connection between actors and the audience (**C**) are all concepts that are more profitably explored in a drama class.