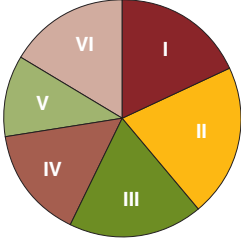


Theatre (0640)

Test at a Glance

Test Name	Theatre		
Test Code	0640		
Time	2 hours		
Number of Questions	100		
Format	Multiple-choice questions		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. History, Theory, and Literature	19	17–21%
	II. Performance	21	19–23%
	III. Design and Technical Aspects	19	17–21%
	IV. Production	15	13–17%
	V. Instruction and Professional Knowledge	10	8–12%
	VI. Creative Drama	16	14–18%

About This Test

The Theatre test is designed for prospective teachers of theatre at the elementary or secondary level. The examination content is appropriate for examinees who have completed a bachelor’s degree program in education with an emphasis in theatre.

The 100 multiple-choice test questions cover six content areas: the history, theory, and literature of the theatre; performance; design and technical elements; production; instruction and professional knowledge; and creative drama.

This test may contain some questions that will not count toward your score.

Topics Covered

Representative descriptions of topics covered in each category are provided below.

I. History, Theory, and Literature

- Knowledge of authors, genres, the sociocultural impact of particular works within a historical context, text analysis, aesthetic judgments, and structure and conventions
- Representative plays from different periods within Western literature, spanning literature from classical Greece to contemporary times: Greek and Roman, medieval, Renaissance, Elizabethan, neoclassical, Restoration and eighteenth century, Romanticism and nineteenth century, the modern era to 1945, and the contemporary era from 1945 to the present
- Ethnic theatre, including the theatre of Japan, Africa, China, India, and the Hispanic world, as well as traditional folk theatre
- Development of the theatre, including knowledge of performance architecture, technology, the relationship of theatre and society, theatre organization, conventions, and vocabulary: origins, Greek and Roman, medieval, Renaissance, Elizabethan, neoclassical, Restoration and eighteenth century, Romanticism and nineteenth century, the modern era to 1945, and the contemporary era from 1945 to the present

II. Performance

- Understanding of the sensory and emotional expression of acting: movement; improvisation; character analysis and development; voice, including physiology, anatomy, dialects, dynamics, and breathing; acting methods, techniques, and systems; sensory and emotional development; ensemble acting; discipline and concentration
- Knowledge of directing skills: conception, including script analysis, audition and casting; rehearsal planning; blocking; and stage vocabulary

III. Design and Technical Aspects

- Knowledge and application of various skills and techniques of theatre, including artistic and technical components, such as lighting, costumes, makeup, props, scenery, and sound
- Aesthetic judgments

IV. Production

- Theatre management: the maintenance and safety of facilities and equipment, as well as liability issues
- Production management: box office, budget, stage management, shop, publicity, house management, and issues involved in season planning and scheduling, including the appropriateness of a particular play to the campus and the community
- Aesthetic judgments

V. Instruction and Professional Knowledge

- Instruction: audiences; the development of students' imaginations; assessment and grading; the role of interests, learning styles, and experiential backgrounds; the development of self-concept and self-expression; cooperative learning
- Professional knowledge and awareness: ethics and legal obligations; cross-disciplinary awareness; professional organizations and publications; career opportunities, including counseling, résumé preparation, and vocational and avocational opportunities; trends, including censorship, freedom of expression, and the social role of the theatre; the philosophy of theatre programs; community resources; and funding resources
- Aesthetic judgments

VI. Creative Drama

- Storytelling and story dramatization
- Children's literature
- Role playing and theatre games
- Puppetry and masks
- Movement, including mime, rhythm, and clowning
- Sensory and emotional perceptions
- Dramatic play
- Aesthetic judgments

Sample Test Questions

The sample questions that follow illustrate the kinds of questions in the test. They are not, however, representative of the entire scope of the test in either content or difficulty. Answers with explanations follow the questions.

Directions: Each of the questions or statements below is followed by four suggested answers or completions. Select the one that is best in each case.

- The play *The Way of the World* by William Congreve is an example of
 - commedia dell'arte
 - melodrama
 - an epic theatre
 - a comedy of manners
- The early twentieth-century movement known as theatre of cruelty is most commonly associated with which of the following playwrights?
 - Samuel Beckett
 - Eugene Ionesco
 - Peter Shaffer
 - Antonin Artaud
- As the play *Pygmalion* opens, a number of Londoners are standing under a canopy waiting for the rain to stop. Without speaking, the characters perform varied actions that reveal their responses to the situation. Which of the following terms best describes these characters' actions?
 - Deus ex machina
 - Pantomime
 - Aside
 - Alienation effect
- Which aspect of an actor's voice is most relevant when he or she is performing in a large auditorium?
 - Resonance
 - Timbre
 - Pitch
 - Projection
- In which of the following aspects of theatre did Adolphe Appia (1862–1928) make his greatest contribution?
 - Acting
 - Makeup
 - Costuming
 - Stage design
- All of the following refer to types of stage sets EXCEPT
 - unit
 - cutaway
 - box
 - spike
- Audience control prior to a performance is the responsibility of the
 - box office manager
 - house manager
 - director
 - ushers
- Of the following, who is the LEAST likely to be included in the house management staff?
 - The reservationist
 - The publicist
 - The stage director
 - The box office manager

9. Of the following courses, which would provide the most valuable training for a person who plans to teach theatre and drama to elementary students?
- (A) Basic acting
 - (B) Play production
 - (C) Creative dramatics
 - (D) Forensics
10. One goal of the elementary school program is to begin the process whereby students will, at a later point in their academic careers, be able to evaluate theatrical productions and make informed aesthetic judgments. Which of the following activities in an elementary school class would most facilitate achievement of that goal?
- (A) Rehearsing and performing a play before a live audience, and discussing their personal reactions afterward
 - (B) Viewing plays produced by professional theatrical groups and comparing them with productions by a local community theatre group
 - (C) Studying works on theater criticism, writing reviews of their favorite television shows, and discussing why they like certain performances
 - (D) Criticizing film and television performances viewed in theatre class
11. An eighth-grade teacher wants to write a discussion test question to evaluate students' responses to viewing a live performance of the play *Our Town*. Which question would best allow students to respond by making aesthetic judgments?
- (A) "Write a character description of the Stage Manager in *Our Town*."
 - (B) "What did you like or dislike about the performance of *Our Town*? Why?"
 - (C) "Discuss the universal themes in the play *Our Town*."
 - (D) "Describe the views of death of Emily and Mr. Stimson in Act 3 of the play *Our Town*."
12. The LEAST effective method for teaching a high school student the mechanics of rehearsing a play would be to assign the student to
- (A) a supporting, on-stage role
 - (B) the hand-props crew
 - (C) the sound and lighting crew
 - (D) the publicity crew
13. Which of the following lighting design techniques would best encourage audience members to distrust characters onstage?
- (A) Lighting the entire stage with a neutral wash
 - (B) Lighting the actors using only practical table lamps and floor lamps
 - (C) Lighting the actors with footlights only
 - (D) Lighting significant props using specials
14. An actor is using emotional memory to develop a character. Which of the following questions is most directly related to that technique?
- (A) Which significant experiences from my own life are relevant to the character?
 - (B) Which important actors have played this role in the past?
 - (C) What prevents my character from achieving his or her objective?
 - (D) What information does the play provide about my character's experiences before the play begins?
15. Which of the following pieces of equipment is a sound designer most likely to use?
- (A) Dimmer packs
 - (B) Spike tape
 - (C) C-clamps
 - (D) XLR cables

16. Which of the following is a component of load in?
- (A) Taking inventory of the theatre
 - (B) Creating a production budget
 - (C) Restoring the theatre to its original state
 - (D) Assembling the actors at a table to discuss the script
17. Which of the following musicals is most noted for its overt message of political protest?
- (A) *Show Boat*
 - (B) *Porgy and Bess*
 - (C) *Hair*
 - (D) *The Mikado*
18. Which of the following provides the clearest example of metatheatres?
- (A) The play within a play in *Hamlet*
 - (B) The use of a single room as the setting for *Twelve Angry Men*
 - (C) Christine's naturalistic depiction of kitchen activities in *Miss Julie*
 - (D) The exposure of Nora's secret to her husband in *A Doll House*
19. A high school teacher is teaching a unit on Bunraku. Which of the following activities would be most appropriate for helping students understand this style of performance?
- (A) Writing a monologue to convey a character's interior emotional state
 - (B) Working together to stage an elaborate, scripted puppet show
 - (C) Interviewing classmates and using the interviews as the basis for a play
 - (D) Making a mask, putting it on, and acting out an exaggerated character for the class
20. If a director's vision for a production calls for a variety of vibrant skyscapes and abstract backgrounds, which of the following scenic design elements would be the most useful to select?
- (A) Platforms
 - (B) Flats
 - (C) A cyclorama
 - (D) A scrim

Answers

1. The correct answer is D. Written in 1700, *The Way of the World* is an example of a comedy of manners, a form of drama that flourished during the Restoration. In a comedy of manners, society's conventions and manners are satirized through witty dialogue.

2. The best answer is D, Antonin Artaud. Beckett and Ionesco are associated with theatre of the absurd. Shaffer, a contemporary British playwright, writes realistic and absurdist drama.

3. The correct answer is choice B. Pantomime is a dramatic activity in which actors rely on silent motions, gestures, facial expressions, and costumes to express a story or activity.

4. The best answer is D. Although resonance, timbre, and pitch are characteristics of the voice, projection is the aspect that is most critical to performance in a large auditorium.

5. The correct answer is D. Adolphe Appia revolutionized stage design with his vision of artistic unity achieved through concentration on the theatrical elements of lighting and three-dimensional sets.

6. The correct answer is D. Although the terms “spike” and “set” are sometimes linked in theatre vocabulary (e.g., “spike the set” refers to designating the position of such set pieces as furniture), there is no “spike set.” Unit, cutaway, and box, however, are all basic types of stage sets.

7. The correct answer is B, the house manager. Although ushers, D, assist the audience, the house manager is responsible for audience control. The director, C, is responsible for the actual performance, and the box office manager, A, is responsible for reservations and ticket sales.

8. The correct answer is C. The stage director is responsible for all of the activities that focus on the actual performance. A theatre's house management staff generally includes the reservationist, publicist, and box office manager.

9. Choice C is the best answer, because the typical approach to incorporating theatre and drama into an elementary classroom is to use the process and techniques learned in creative drama studies.

10. Choice B is the best answer, because it would allow the students to experience personally the difference between productions by professionals and productions by amateurs.

11. Choice B is the only one that would require the students to make an aesthetic judgment and is the best answer. The other three choices would test the students' ability to understand the characters and to put the play in the context of universal themes, but they would not require the students to consider the quality of the performance.

12. The best answer is D. The publicity crew involves students in the advertisement of the production, an activity not associated with the rehearsal of the play.

13. The best answer is C. Footlights cast shadows on actors' faces, concealing their eyes. This technique is generally considered effective for creating suspicion and an ominous ambience.

14. The correct answer is A. Emotional memory is a technique that calls for an actor to use significant personal experiences to recreate past emotions when portraying a character onstage.

15. The best answer is D. While sound designers might occasionally have use for spike tape, B, and C-clamps, C, they would be most likely to use XLR audio cables.

16. The correct answer is A. Budgeting generally occurs during pre-production; a director would assemble actors for a table read during rehearsal; restoring the theatre to its original state is the purpose of strike.

17. The correct answer is C. Although the other musicals listed do contain elements of social criticism, the only one that overtly presents a political stance is *Hair*, which takes an explicitly countercultural, antiwar stance toward the involvement of the United States in Vietnam in the 1960s.

18. The best answer is A. Metatheatre consists of performances that call attention to their own theatricality. *Hamlet* does this by dramatizing a performance by a troupe of actors within the play, inviting audiences to reflect on the theatricality of *Hamlet* itself.

19. The best answer is B. Bunraku is a Japanese form of puppet theatre. While the puppets in Bunraku are meticulously crafted and performed by skilled operators, staging an elaborate puppet show in class would introduce students to the basis of this style of performance.

20. The best answer is C. A cyclorama, or sky cyc, is a stretched wall of fabric at the rear of the stage that is frequently lit with strong colors and is used for projections.



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