



The *PRAXIS*® Study Companion

# Theatre (5641)



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## Theatre (5641)

### Test at a Glance

The *Praxis*® Theatre test is designed to assess a beginning theatre teacher's knowledge and understanding of theatre and theatre education. Test takers will typically have completed, or will have nearly completed, an undergraduate or graduate theatre education program.

<b>Test Name</b>	Theatre		
<b>Test Code</b>	5641		
<b>Time</b>	2 hours		
<b>Number of Questions</b>	120 selected-response questions		
<b>Format</b>	The test consists of a variety of selected-response questions, where you select one or more answer choices. You can review the possible question types in "Understanding Question Types."		
<b>Test Delivery</b>	Computer Delivered		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. Curriculum, Instruction, and Classroom Practices	35	29%
	II. Creating and Performing	35	29%
	III. Production	30	25%
	IV. History, Literature, and Criticism	20	17%

## About The Test

The *Praxis*® Theatre test measures whether test takers applying for a teaching license can show evidence that they have the knowledge necessary to begin practice as K through 12 theatre instructors.

The 120 selected-response test questions cover four content domains as described in the table above. Materials appearing on the test reflect the diversity of theatre instruction specialties as well as the cultural and demographic inclusiveness of contemporary theatre education.

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

## Content Topics

This list details the topics that may be included on the test. All test questions cover one or more of these topics.

The nature and distribution of topics included on the test are based on the results of a national survey given to theatre educators. A nationally representative panel of theatre educators was convened to study the survey results and assist ETS's professional assessment staff in determining the distribution of topics on the test. Each ETS assessment specialist working on this test has extensive experience in theatre education. Additionally, ETS assessment specialists consult regularly with theatre teachers and theatre education professors from throughout the country to ensure the appropriateness of individual test questions. The following is an outline of the topics covered on the test. Question content is based specifically on practitioners' judgments of what a new theatre teacher should know to begin a career as a theatre education professional.

## Discussion Questions

In this section, discussion questions provide examples of content that may be included in the questions that will be presented to you on the test. These examples are open-ended questions or statements that are intended to help you review your knowledge of fundamental concepts and your ability to apply these concepts to classroom or real-world situations. We do **not** provide responses for the discussion questions, but thinking about them will help you engage with key concepts and may help you answer a broad range of test questions. Most of the discussion questions require

you to combine several aspects of knowledge to formulate an integrated understanding and response. They are written to help you gain increased understanding and facility with the test's subject matter. You may wish to discuss these discussion questions with a teacher or mentor.

### I. Curriculum, Instruction, and Classroom Practices

#### A. Understands how to select appropriate materials and activities, as well as plan instruction for various theatre subject areas (e.g., dramatic literature, performance, production, history)

1. Selecting materials that are appropriate (developmentally, contextually, etc.) and that reinforce learning objectives (e.g., dramatic literature, acting exercises, improvisation games, textbooks, videos)
2. Planning instruction that is developmentally appropriate and reinforces learning objectives (e.g., using curriculum maps, unit and lesson plans)
3. Aligning curriculum with current standards (district, state, national)
4. Applying knowledge of human growth and development to theatre instruction
5. Applying knowledge of variables that affect how students learn, engage, and perform (e.g., gender and sexual orientation, socio-economic status, self-confidence and self-esteem, language use and development)



### Discussion Questions

- Explain why a person with good interpersonal skills functions well as a stage manager.
- Describe a progression of acting exercises that might span a four-year high school theatre program.
- What are some of the casting concerns that emanate from considerations of race and gender?
- What are some signs young actors display when they are uncomfortable with dramatic material?
- Identify specific dramatic texts for rehearsal at the elementary, middle, and high school levels.
- Identify specific nonliterary texts to teach design principles at the elementary, middle, and high school levels.
- Identify best practices for incorporating various improvisational and experiential lessons to promote a safe and comfortable space for students to learn.
- Explain how the principles of playwriting relate to curriculum and current standards.
- Explain what design principles the standards require students to understand and how such principles would fit into a unit plan.
- What are some of the standard texts in which to find acting exercises?
- How do lecture-based lesson plans vary from experiential lesson plans?

### B. Understands how to select, create, and modify appropriate assessments for evaluating instructional effectiveness and student learning and progress, as well as understands scope and sequence of curriculum development in theatre

1. Planning units, lessons, and activities across grade levels in theatre
2. Applying knowledge of a variety of assessments (e.g., formative, summative, formal vs. informal, authentic) to theatre instruction
3. Aligning assessments with appropriate standards (district, state, national) of theatre instruction
4. Knowing appropriate and effective interpretation and use of assessment results
5. Knowing how to evaluate student readiness across grade levels and provide appropriate differentiated instruction to meet student needs

### Discussion Questions

- Describe how formative and summative assessments could be used in theatre units such as improvisation, playwriting, acting, set construction, and scenic design.
- Describe how you would use authentic assessment in more focused units, such as on Elizabethan drama or the use of iambic pentameter in Shakespeare.
- Explain when you would use the different assessments in the teaching of your state's acting standards.

- Describe how you would use formative assessment to reflect on your lessons.
- What are some ways in which peer assessments can be incorporated into theatre lessons?
- What are some of the criteria for assessing audition monologues?
- Describe the scope of acting exercises from kindergarten through twelfth grade.
- At what point in the training process should performance of different theatrical styles be introduced?
- At what points in various theatre production classes should safety lessons and activities be introduced?

**C. Understands how to provide students with learning experiences that enhance their knowledge and skills in theatre**

1. Appropriate use of performance and production opportunities in class, rehearsal, shops, productions, touring, and workshops
2. Appropriate use of media (e.g., filmed version of performances, interviews with artists, audio and video of students' rehearsal and performance)
3. Appropriate use of guest artists and residencies (with e.g., directors, dramaturgs, playwrights, critics)
4. Appropriate opportunities for students to view live performances in various venues (e.g., schools, community theatre, professional theatre)

**Discussion Questions**

- Identify funding opportunities in your state and community to bring artists to your school.
- Explain how to prepare students for field trips to live performances by professional companies and how to discuss these performances in class.
- What is a comprehensive list of opportunities available to students in producing a play?
- What are some professional sources for finding qualified guest artists?
- What are the main types of theatrical experiences in the United States that students should be exposed to?

**D. Understands how to provide students with learning experiences that make theatre personally relevant and meaningful**

1. Supporting student input in the learning process as appropriate
2. Working with students to select, create or devise material that is relevant to student interests and needs (e.g., connected to students' real lives, communities, and families)
3. Working with students to select, create or devise material that addresses contemporary social issues (e.g., oral history, ethno-theatre, political theatre, forum theatre, feedback theatre)
4. Appropriate use of discussions, games, presentations, dialogues, etc.

**Discussion Questions**

- Describe a process of introducing students to critical responses to their work and the work of their peers.
- Explain how to incorporate “I poems” or other student-centered writings into scene work.
- Identify acting techniques that incorporate students’ personal histories and cultural background into scene work.
- Describe several socially conscious theatre companies and their role in bringing issues to the forefront of public awareness.
- What are some of the ways to help students gather performable material that is relevant to their lives?
- Who are some of the theatre artists and theorists who are known for creating material collaboratively?

**E. Understands how to provide students with learning experiences that demonstrate ways in which theatre can help us explore/understand human nature and the human condition**

1. Introducing students to dramatic literature and other performance texts that deal with philosophical, social, cultural, personal, and political issues
2. Exploration of dramatic situations and methods that deal with philosophical, social, cultural, personal, and political issues
3. Exploration of personal experiences through performance

4. Exploration of human nature and the human condition through theatre

**Discussion Questions**

- Update a classical piece of theatre to address contemporary social issues.
- Explain how several different plays can be seen as reflections of their times.
- Describe how a theatrical production changed the way you viewed your personal history.
- Identify age-appropriate theatre texts to teach cultural issues to elementary students.
- Demonstrate ways to dramatize a text that explores human nature, such as Aesop’s *Fables*.
- Identify several playwrights and directors throughout history who have engaged in political theatre. How has theatre been used as subversive or coercive medium of expression?
- How have alternative forms of theatre, such as forum theatre, joker, and invisible theatre, been used for social and political awareness?
- How can journaling be used as a technique in the theatre classroom and in rehearsal and production?

**F. Knows how to provide students with learning experiences that foster creativity**

1. Knows the steps of the creative process (e.g., preparation, incubation, illumination, implementation and modeling, evaluation)



2. Knows how to use exploration and imaginative play
3. Knows the kinds of learning activities that stimulate imagination in order to foster creativity

### Discussion Questions

- Describe ways to utilize costumes in the theatre classroom to encourage creativity.
- Explain how improvisation can be used to deepen characterization.
- Distinguish acting techniques for students in high school from those in earlier grades.
- Describe lesson plans with open-ended objectives that allow for creative flow and spontaneous impulse.
- What are some activities that Augusto Boal used to develop his socially focused theatre?
- How can the establishment of boundaries foster creativity?

### G. Knows how to provide students with learning experiences that foster independence, responsibility, and self-direction

1. Supporting students
2. Guiding students in making ethical decisions related to goals and avoiding unethical behavior (e.g., plagiarism, cheating, violations of privacy)
3. Facilitating effective collaboration among students

### Discussion Questions

- List the components of an effective rehearsal schedule?
- Demonstrate how directors run a rehearsal efficiently and effectively.
- Explain how to evaluate in-class scenes and exercises.
- Describe how all of the artists of the theatre collaborate to create a theatrical work.
- In what ways could digital tools such as blogs help students to monitor their progress?
- What are the parameters of effective and positive peer feedback?
- What are the typical hierarchies in a theatre production or organization, and how will adopting them help students to collaborate appropriately?

### H. Knows how to provide students with learning experiences that foster critical thinking and problem solving

1. Identifying complex cognitive processes as they apply to theatre (e.g., concept learning, problem solving, metacognition, critical thinking, transfer)
2. Instructional activities specific to the development of students' cognitive processes (e.g., distinguishing fact from opinion, comparing and contrasting, detecting bias, predicting, categorizing, analyzing, sequencing, summarizing, inferring, decision making, visualizing, evaluating, synthesizing, creating, generalizing)

## Discussion Questions

- Identify the steps needed to write a successful play.
- Describe how a set designer creates an environment for performance, from script analysis to opening night.
- Describe how a dramaturg contributes to a production by researching the history of a play or company.
- Describe how scaffolding can be used in the rehearsal process.
- Identify individual, small-group, and whole-group activities in the production process.
- Describe how a lighting design for a specific scene can be turned into a geometry and physics problem.
- What are some of the methods of evaluation students need to acquire to avoid an analysis of plays that is based solely on personal taste?
- What specific steps can a teacher take to help students identify a thesis statement in critical writing?

### I. Understands how to select and differentiate teaching methods and materials to address a variety of student needs (e.g., diverse backgrounds, exceptionalities)

1. Identifying learning accommodations specific to theatre for students with diverse needs (e.g., English language learners, gifted and talented, special needs, local cultures)
2. Identifying areas of exceptionality that may impact a student's learning (e.g., developmental delays, health impairments, deafness, giftedness)

3. Developing appropriate adaptations and accommodations for learning about and working in theatre (e.g., as an Individualized Education Program team member)

## Discussion Questions

- Describe specific teaching tools that can be used to teach English-language learners in the theatre classroom.
- Describe the challenges encountered when working with gifted and talented students in a theatre classroom that has students of mixed levels of ability.
- Identify several methods of including deaf students in theatre exercises.
- Explain techniques for keeping students with various types of attention-deficit/hyperactivity disorder (ADHD) involved in the theatre classroom.
- Describe methods used to help students with dyslexia approach a text in the theatre classroom.
- What are some of the aspects of theatre that may encourage student with autism spectrum disorder (ASD) to participate in theatrical activities in the school setting?

### J. Understands the importance of both process and product in the theatre, and the appropriate uses of cooperation and competition in the processes and development of theatrical productions

1. Learning activities that explore the process of creating a performance (e.g., creative drama, process drama, role play, improvisation, drafting, rendering, model building)
2. Learning activities that explore products developed in theatre (e.g., readings and performances, scripts, designs, reviews, talk-backs, portfolios)
3. Recognizing theatre as a collaborative art form and the skills required to work with others on theatrical projects (e.g., team building, listening and communication processes, being reliable, sharing, creating a supportive environment)
4. Helping students understand and work with competitive aspects of theatre (e.g., audition and selection processes, theatre competitions, career paths)
5. Helping students understand the ethical issues related to the competitive aspects of theatre (e.g., respect for competitors, honesty and integrity, fairness and transparency)

### Discussion Questions

- Describe an effective production management plan, from first concept meeting to opening night.
- What are the most important milestones for rehearsing a successful production?
- Describe how theatre is conceived as a collaborative art form.
- Describe how all the members of a cast and crew collaborate to ensure the success of a production.

- Identify ways students can work together to create scenes in class.
- Describe best practices in the audition process and how they have evolved.
- Identify various audition techniques (e.g., cold readings, prepared monologues, and improvisations) and explain how students might best prepare for each.
- Identify the pitfalls of typecasting and describe its prevalence in professional and commercial theatre.
- List several strategies and exercises that will help students understand the process of creative collaboration.

### K. Knows how to use current technologies to support theatre instruction (e.g., video cameras, use of digital audio media, websites, student response systems)

1. Use of technology in the classroom
2. Use of technology in productions
3. Use of technology in assessment

### Discussion Questions

- Explain the value of technical elements to the audience's enjoyment of a production.
- Explain how costumes, sets, lighting, and sound can each further storytelling in the theatre.
- Explain how recording of scenes and monologues in class can be used effectively to critique classwork.

- What computer software platforms are widely used to create and implement designs in all aspects of theatre production (e.g., sets, lights, costumes, sound, projections)?
- What are some of the best online tools available for collaboration in the areas of dramaturgy, production management, marketing and publicity, and box office and ticketing operations?

**L. Understands theatre as a collaborative art form and its relationship to the other arts**

1. Encourages collaboration in the classroom and in productions with peers and other professionals
2. Encourages students to see the connections between theatre and other art forms

**Discussion Questions**

- Explain how performers, directors, and stage management interact during a rehearsal.
- Explain how movement skills are helpful to the acting student.
- Identify ways in which students could incorporate music into scene work.
- How do theatrical periods and styles relate to periods and styles in fine arts (e.g., visual art, music, dance, film) throughout history?

**M. Knows how to create learning activities that place theatre in a social and historical context**

1. Discussing and/or having classes create or devise performances that deal with contemporary and historical issues and concerns in an appropriate manner
2. Researching and creating re-enactments to interpret historical events
3. Recognizing and discussing developments in theatre as they relate to history and society (e.g., introduction of female performers, history of theatrical censorship, development of the Federal Theatre Project)
4. Discussing issues contemporary with a play's historical context
5. Exploring theatre as a reflection of society and an instrument of social change

**Discussion Questions**

- Explain how theatre has been used to address social issues and concerns and why it is a good vehicle to do so.
- Describe how Bertolt Brecht's style is particularly suited for dealing with social problems.
- Explain various methods of researching historical events for use in theatrical production.
- Describe the work of reenactors to bring history alive for student audiences.
- Identify pivotal moments of social change in the history of theatre.
- Evaluate Shakespeare's *Richard III* or *Julius Caesar* in relation to current events.

- Explain Ibsen's *A Doll's House* as a reflection of women's rights movements.
- How can some of the activities of Augusto Boal and Eugenio Barba be used for learning purposes?
- What are some of the steps involved in devising a collaborative creation for group performance?
- What are some of the methods used to gather information about community issues and to generate a performance derived from those issues?

**N. Is familiar with the interdisciplinary connections between theatre and other academic subjects (e.g., social studies, science, mathematics)**

1. Influence of other academic subjects on theatrical materials and courses (e.g., influence of science in certain play scripts, impact of developments in visual art on scenic design, use of mathematics in set design importance of writing skills and reading in theatre courses)
2. Integration of theatre methods, practices, activities, and processes to support the teaching and learning of other subjects
3. Collaboration with other faculty members (e.g., history teacher helping with production of Steinbeck's *The Grapes of Wrath*, science on stage)
4. Alignment and integration of curriculum across subjects

**Discussion Questions**

- Identify several plays and theatrical works that have science or mathematics as subject matter.
- Name several principles of the physics of light that play a role in understanding lighting design.
- Identify ways to teach historical events through theatrical activities.
- Compare and contrast works of literature with their representations in theatre and film.
- Explain how a history teacher could use tableaux to deepen students' understanding.
- Identify ways to incorporate current standards of English language arts, mathematics, and social studies into theatre lessons.
- How do the concepts of STEM subjects intersect with a typical theatre production?
- How can studying box office reports, production budgets, and theatre management strategies support the development of financial literacy?
- How can Shakespeare's history plays, such as *Julius Caesar* and *Henry V*, be incorporated into the study of world history?
- Identify ways in which proper instruction in movement for actors can support the physical education requirements of the general curriculum.



**O. Understands ethical and legal issues related to theatre education and practice**

1. Physical and emotional safety in the classroom, in rehearsals and performances, in shops and work areas, and in student relations
2. Laws related to theatrical productions (e.g., in acquiring rights for performance, safety regulations in theatre facilities, regulated accommodations)
3. Ethical issues with interactions among administrators, teachers, students, and parents

**Discussion Questions**

- Explain the safe use of various power tools to a high school student.
- Identify ways to make a theatre classroom an emotionally safe place for student actors.
- Explain the prevailing rules for using copyrighted materials and why copyrights are important to the continuation of theatrical art.
- Explain the use of music in a production and the best practices for how to obtain rights for its legal use.
- Identify the ethical lines that should not be crossed with regard to students and their parents.
- What are royalties in the context of play production?
- What is the scope of discussing casting decisions with parents?

**P. Knows how to create a safe and supportive learning environment to encourage student participation within the artistic process**

1. Fostering an environment of trust and collaboration among all participants
2. Coaching and feedback that encourage participation and improvement
3. Basic techniques for establishing and maintaining standards of conduct for discussions, critiques, and performance activities (e.g., engaging all learners, creating a supportive environment, respecting diverse opinions, supporting risk taking)
4. Ensuring access to learning opportunities for everyone

**Discussion Questions**

- Explain how to create a safe environment during a rehearsal.
- Describe the process of teaching students to give and receive positive criticism in classroom exercises and performance.
- Identify the principles of appropriate audience conduct in various theatrical contexts.
- Identify the principles of appropriate performer and crew conduct.
- Describe ways to facilitate the participation of all of the students in a theatre classroom.

**Q. Knows how to use creative drama and process drama techniques in the classroom**

1. Theatre games and other exercises
2. Improvisations

3. Storytelling
4. Adaptation, interpretation, and performance of literature
5. Role-play
6. Interactive theatre
7. Devised theatre
8. Creative dramatics (e.g., acting out stories, narrative pantomime)
9. Puppetry
10. Masks
11. Tableau

### Discussion Questions

- Identify three theatre games that are useful for teaching collaboration in elementary, middle, and high school classrooms.
- Describe approaches to devising theatrical experiences to teach social issues.
- Explain the use of masks to explore movement skills.
- Describe the process of adapting a work of literature for the stage.
- Compare and contrast role playing with realistic acting.
- Explain how tableaux can be used to teach playwriting.
- Describe basic trust exercises and their use in the theatre classroom.

### R. Is familiar with the theatre profession, including current trends, possible career paths, and other opportunities

1. Current trends in the theatre profession, including trends in professional training (e.g., networking, brand development) and trends in professional productions (e.g., site specific theatre, jukebox musicals, integration of media into live productions)
2. Career opportunities in theatre and non-theatrical contexts, including college and university programs (e.g., BA and BFA programs), resources for young artists (e.g., ETA, USITT), and opportunities for performance in non-theatrical contexts (e.g., medical schools)

### Discussion Questions

- Identify a current trend in the theatre profession and explain its significance to the art form.
- Compare and contrast three professional training programs in terms of their strengths and weaknesses.
- Identify how theatre skills and techniques can be used in business careers.
- Describe how the soft skills that are a fundamental part of theatre production are essential in health care and politics.
- Describe a voice actor's work in theatre and nontheatrical contexts.

- Describe current controversies regarding the casting of roles written for women, LGBTQ individuals, and members of racial minority groups.
- List crossover employment opportunities for stage directors.
- How has sound and projection design changed in the past decade?

## II. Creating and Performing

### A. Knows various methods for creating performance material

1. Researching
2. Writing and revising scripts
3. Literary adaptation
4. Adapting, editing, or modifying a script
5. Storytelling techniques
6. Drama play
7. Creative dramatics
8. Process drama
9. Theatre games
10. Role playing
11. Improvisations
12. Storyboarding

#### Discussion Questions

- Describe the process for selecting a play that is suitable for a public high school.
- You are directing a children's show that will be performed by your introductory theatre class. What theatre games might you choose in early rehearsals to prepare them for the rehearsal and production process? Explain your reason for choosing each game.

- What preliminary steps would you take to create a devised theatrical production with advanced-level high school students?

### B. Knows how to teach students to select, create, or devise appropriate performance material

1. Types of material to be selected or created, including for auditions, scene study, classwork, competition, and performance
2. Knows script development and the writing process and how to introduce it to students
3. Recognizes literary merit in various pieces of performance material
4. Helps students evaluate and address their own strengths and weaknesses when selecting, creating, or devising appropriate performance material

#### Discussion Questions

- Create a list of 15 plays that every high school theatre student should read before graduating. Explain your choices.
- What advice might you give to a young writer with writer's block?
- Choose a short fairy tale that would be suitable for performance in a middle school theatre class. What direction would you give students to adapt that fairy tale into a play script of two to three pages?

**C. Is familiar with major theoretical approaches to acting**

1. Basic knowledge of theoretical approaches, including those of Konstantin Stanislavski, Jerzy Grotowski, Uta Hagen, Viola Spolin, Sanford Meisner, Lee Strasberg, Stella Adler, Anne Bogart, and Augusto Boal
2. Basic knowledge of techniques used in these major approaches (e.g., objective, side-coaching, physical action, endowment, substitution, viewpoints, joker)

**Discussion Questions**

- Compare the improvisational techniques of Viola Spolin and Keith Johnstone.
- Describe Konstantin Stanislavski's approach to acting and actor training.
- Identify and define the significance of Anne Bogart and Tina Landau's nine Viewpoints. How might these be used in the theatre classroom?
- Articulate the differences among fourth-wall realism, improvisation, and forum theatre.
- What is method acting, and how is it adapted to theatre education?

**D. Understands the common approaches, techniques, and basic steps involved in creating a performance (e.g., script analysis or devising, character development, improvisation)**

1. Script analysis (including understanding of beats or units of actions, superobjectives, objectives, obstacles and actions (tactics or intentions), given circumstances, and subtext)
2. Developing physical characterization
3. Developing voice and speech appropriate for the character
4. Using improvisation approaches and techniques to explore given circumstances, inner-thoughts, objectives, tactics, and motivations
5. Rehearsal approaches and techniques
6. Understanding the importance of imagination and believability in the creation of a character
7. Understanding relationship of character to other characters
8. Memorizing lines and blocking
9. Listening and responding to other performers

**Discussion Questions**

- Describe your process for creating a character for a theatrical production, from the moment you are cast to the final performance of the production.
- Define "given circumstances," and explain their significance to script analysis.
- What guidance or suggestions would you offer a student who is struggling to memorize lines for an in-class scene or production?

**E. Understands the basic principles of vocal production and technique (e.g., projection, articulation, variety)**

1. Basic anatomy and maintenance of vocal instrument
2. Breath and support
3. Relaxation
4. Warm-ups
5. Projection
6. Pitch and tone
7. Articulation and enunciation
8. Dialect
9. Variety and contrast
10. Tempo, timing, and rhythm

**Discussion Questions**

- What vocal exercises might you use when working with student performers who are struggling to project and articulate?
- What exercises might you use when working with a student who lacks vocal and pitch variety?
- What is the International Phonetic Alphabet (IPA), and how does it relate to work on dialects and accents in performances?

**F. Understands the basic principles of movement, physicality, and expression**

1. Basic anatomy and physiology
2. Basic kinesiology
3. Breath and its relationship to movement
4. Balance
5. Relaxation
6. Warm-ups

7. Movement safety and basic health concerns
8. Spatial awareness
9. Tempo, timing, and rhythm
10. Basic understanding of mime, pantomime, and mask work
11. Basic understanding of stage combat

**Discussion Questions**

- What theatre exercises are appropriate for a student who has difficulty standing still on stage?
- What exercises are appropriate for a student who appears physically uncomfortable on stage?
- What safety protocols and measures should be taken before choreographing an onstage fight that either is hand-to-hand combat or involves a weapon such as a sword or knife?

**G. Understands the basic elements of the audition process**

1. Types of auditions (e.g., cattle call, cold readings, call-backs)
2. Audition preparation (e.g., preparing monologues, introductions/slating, etiquette)
3. Running an audition
4. Nontraditional casting
5. Creating an ensemble
6. Understands the need for fairness and providing opportunities for student growth
7. Ways to help students and parents deal appropriately with audition results
8. Understands ethical considerations related to auditions



### Discussion Questions

- Plan a one-to-two-day audition process for the following two scenarios. Detail your considerations for each audition, including the type of audition format you will use, whether lines should be memorized, whether or not other individuals need to attend the audition, etc.
  - You are directing a high school production of *West Side Story*. Excitement and enthusiasm are running high among the student population, and you are anticipating an audition turnout of approximately 150 students.
  - You are directing a classroom production of “The Three Little Pigs” in your elementary school class of fourteen students. In order to create more performance opportunities for the students, you will use two different casts, each with one wolf, three pigs, and three houses.
- What guidance would you offer a student preparing for a cattle call-style audition at a local community theatre?

### H. Understands the importance of considering the audience when selecting and creating performance material

1. Selecting appropriate material for school theatre programs
2. Knows common issues and concerns regarding censorship and how to address them
3. Selecting appealing material that meets student interests

4. Choosing and/or making material that is relevant to a contemporary audience
5. Selecting challenging material

### Discussion Questions

- Choose two plays that would be suitable for high school students to perform for family and peers. Explain your choices.
- Choose two plays suitable for middle school students to perform for family and peers. Explain your choices.
- Choose two plays suitable for elementary school students to perform for mostly parents and older siblings. Explain your choices.

### I. Understands the role of the audience in various performance contexts (e.g., traditional play, storytelling, classroom)

1. Audience expectations and reactions in various contexts
2. Recognizes the audience’s role as a participant in a variety of theatrical contexts
3. Knows how to engage the audience in a variety of theatrical contexts
4. Recognizes when audience interaction is appropriate and inappropriate in a variety of theatrical contexts

### Discussion Questions

- What is the role of an audience during a theatrical event? How do they contribute to the overall meaning of a production?

- What steps might you take to prepare audiences for the differing experiences of traditional realistic plays and plays that involve audience participation?

**J. Knows ways to use performance material and theatrical exercises for developing and refining student skills and knowledge**

1. Knows how to select, develop, and coach scenes from a variety of theatrical and non-theatrical sources for addressing specific theatre skills and knowledge
2. Selecting improvisation exercises that address specific theatre skills and knowledge
3. Adapting cross-curricular instructional materials
4. Using various technologies (e.g., video and audio recording) for instructional purposes
5. Using performance material for instructional and life-skill purposes

**Discussion Questions**

- You have been invited by a teacher colleague in the history department to work on a classroom performance project that will dramatize the experience of the Underground Railroad. The students have limited or no performance experience. Plan a series of improvisation games that will prepare the students for the performance project.

- You are the teacher in a high school intermediate-level theatre class. Presumably the students in the class did well enough to advance from introductory level and have a foundation of theatre knowledge and skills. Design a duet scene assignment in which students choose their own content to perform, then memorize and present their work to the class for a grade. Define the parameters of the assignment, including the time limit for the scene, acceptable source material, etc. Additionally, create a rubric that will be utilized to assess each performance.
- What is your grading scale? What performance elements will be assessed? How will you accurately and fairly assess each student?

**K. Knows how to observe student performances and provide feedback that enhances those performances**

1. Recognizes and communicates appropriate goals and outcomes for performance assignments
2. Knows techniques for providing effective side coaching
3. Knows techniques for facilitating peer feedback sessions
4. Recognizes effective approaches for providing individuals and groups with appropriate feedback
5. Knows how to guide students in self-reflection

**Discussion Questions**

- Articulate what constructive criticism you might give a student who is struggling to connect with a scene partner and how you might handle resistance to criticism.
- Choose three important performance elements on which to grade beginning middle school students who will prepare five-minute scenes.

**III. Production****A. Understands standard theatre terminology used in acting, directing, stage management, and theatre technology**

1. Acting terminology
2. Directing terminology
3. Stage management terminology
4. Technical theatre terminology

**Discussion Questions**

- Select and define 10 theatre terms for areas of focus (such as acting, directing, and design) that you believe are essential for your students to know.
- List the terms currently in use to communicate the concept of a character's objective.
- List basic blocking terms directors use to communicate with actors.
- Describe the standard blocking shorthand used by stage managers.

**B. Understands the various roles in theatre production**

1. Performance roles
2. Production roles
3. Technical roles

**Discussion Questions**

- Name and define the different individuals responsible for the execution of a theatrical event, such as a professional production at a regional theatre.
- Name the different roles that make up front-of-house personnel and the responsibilities of each role.
- Articulate the responsibility of the stage manager during a theatrical event.
- Diagram the hierarchy of theatrical production personnel during rehearsals. Explain how that hierarchy might change during performances.
- What is the difference between a production manager and a technical director?
- What kind of staffing can you expect to find for typical Broadway musical? A regional production of a nonmusical play? A college production? A fringe festival show?

**C. Understands key elements of production, including their sequencing and interrelationships (e.g., rehearsal, casting, set construction)**

1. Production timelines and scheduling
2. Required staff and roles within each element of production
3. Collaboration among all people working on a production

4. Interrelationship of the key elements of a production (e.g., technical elements impacting the rehearsal schedule or how design elements relate to one another)

### Discussion Questions

- Articulate the responsibilities of the director up until the casting of a theatrical production.
- Explain the function of load-in and light and sound priority days.
- Create a schedule that maximizes the use of actors during rehearsal. What factors need to be considered when doing so?
- What is the difference between a paper tech, a cue-to-cue, a technical rehearsal, and a dress rehearsal? Are all these types of rehearsals always necessary?
- What is the difference between paper blocking and organic blocking? What are the strengths and weakness of each?

### D. Knows the processes of theatre operations/management (e.g., producing, publicity, front of house)

1. Producing responsibilities (e.g., play and/or season selection, fund raising and grant writing, budgets, royalties, marketing and publicity, designing a playbill or program)
2. Front-of-house responsibilities (e.g., box office management and operations, house management and operations)

### Discussion Questions

- Research the process of acquiring rights for the production of a musical and how much it would cost to produce the musical three times for an average audience size of 350 patrons.
- Create and fill out a useful box office report.
- What is the basic structure of a marketing plan?
- What is the basic structure of a press release?

### E. Is familiar with the production of works in a variety of theatre genres and styles (e.g., musicals, theatre for social change, theatre for young audiences, devised theatre)

1. Production responsibilities common to all genres and styles
2. Production responsibilities specific to particular genres, styles, and theatrical spaces

### Discussion Questions

- You are teaching a theatre styles class for your upper-level high school theatre students. Create a reading list for your students that includes ten modern or contemporary plays, each of which has a distinctly different theatrical style.
- Describe the logistical complications of street theatre.
- What differences between preparing to direct musicals and nonmusical plays should a teacher highlight with a high school directing class?

- Under what circumstances of theatrical production should a high school theatre program engage a fight choreographer? An accent coach?
- How do the roles of light and sound operators differ during an improvised performance and a performance of scripted material?

#### **F. Understands key elements of the directing process**

1. Basic approaches to directing (e.g., organic versus structured, time management)
2. Directing in various theatre spaces
3. Play selection and analysis
4. Developing a production concept or a unified vision for the production
5. Knowing the stages of the production process, including scheduling and planning
6. Collaboration with designers
7. Collaboration with producers and/or administrators
8. Collaboration with other teachers and colleagues
9. Collaboration with the local community
10. Auditions and casting
11. Rehearsal process

#### **Discussion Questions**

- Describe the major elements of effective script analysis.
- You are directing a middle school production of *James and the Giant Peach*. From the first rehearsal to the first performance is exactly six weeks. Your school district places certain restrictions on rehearsal

time, including a limit of ten hours of rehearsal per week (with the exception of tech week, when rehearsal time may be extended to fifteen hours for the week). Create a rehearsal schedule and plot out how you will use rehearsal time. What do you want to accomplish in each rehearsal? Be specific.

- Consider a production you have been a part of that utilized a strong, well-envisioned concept. What made the concept work? Why was it effective? How did it aid the overall success of the production?
- What types of material and analysis does a director bring to a preliminary concept meeting?

#### **G. Knows the design and technical skills required for a variety of theatre productions and spaces, as well as understands current safety guidelines for various theatre spaces, classrooms, and productions**

1. Age-appropriate safety guidelines and practices within classroom and rehearsal spaces, shops and technical areas, and during production (e.g., builds, rehearsals, load-ins, and strikes)
2. Different skills related to various types of production spaces (e.g., design elements, technical elements, and touring needs in proscenium, thrust, arena, black box, flexible, outdoor, or environmental/site-specific spaces)
3. Different skills related to various types and styles of productions



## Discussion Questions

- Describe the fundamental material elements of costume design, including costume renderings, costume plots, etc.
- Describe the fundamental material elements of scenic design, including renderings, ground plan, models, etc.
- Describe the design and technical challenges posed by various theatrical spaces, including proscenium, thrust, arena, environmental, etc.
- Enumerate the limitations that a thrust space poses for scenic design.
- Explain how the depth and length of a space affects placement of projectors.
- How does an arena stage affect light design?
- You are introducing first-year technical theatre students to theatre scene shop tools. Choose ten theatre tools that students will use regularly during the school year and for each tool clearly articulate its purpose, safety guidelines, and important safety ware or accessories to accompany its use.
- Describe the basic procedures in case of injury during a rehearsal or performance.
- Create a basic list of protective equipment for the theatre shop.
- What rules would you implement before beginning an improvisation unit?

- You are training a first-time stage manager. What responsibilities will you articulate to the trainee to ensure the safety of actors during the rehearsal process?
- Do you understand the role and format of fight call?

## H. Knows key elements of lighting and sound design/production, and is familiar with the use of a variety of current technologies (e.g., software, projection) to produce theatrical works

1. Familiar with basic lighting instruments and their uses (e.g., LEDs, par cans, ellipsoidals, follow spots, tracking lights)
2. Familiar with lighting tools and technologies (e.g., gels, gobos, software)
3. Familiar with light and color theory
4. Familiar with basic aspects of electrics (e.g., plugging in equipment, dimmer board, load capabilities)
5. Familiar with basic lighting areas and angles (e.g., key light, back light, hot spot)
6. Familiar with lighting cue sheets and instrument schedules
7. Appropriate lighting practices for various performance spaces
8. Familiar with basic sound tools and technologies (e.g., microphones, wireless devices, amplifiers, monitors and speakers)
9. Uses of lighting and sound to further storytelling
10. Use of lighting and sound design to create the style, mood, and world of the play

11. Unifying lighting and sound design with the production's vision
12. How various technologies can be used in pre-production (e.g., computer-assisted design)
13. How various technologies can be used during production (e.g., backstage communication systems)
14. Use of technology for documentation or archiving of performances and portfolio creation

### Discussion Questions

- Describe the major kinds of lighting instruments and their specific uses when lighting a theatrical event.
- Describe and draft a basic five-point light plot.
- Define intensity, color, direction, focus, and movement in the context of light design.
- Describe the concept of dimmer load and its importance in theatre safety.
- Why is it important for a lighting designer to discuss color choices with the set designer and costume designer before implementing colors into a design?
- Name and describe the uses of the different items of sound equipment in a theatrical event.
- You are teaching high school technical theatre students the value of sound in a nonmusical production. Choose a play and clearly express how music and sound decisions will enhance its production.
- How do sound effects, underscoring, and music help tell a play's story? Provide an example.

- Define pitch, volume, quality, direction and duration in a sound design context.
- You are instructing students who will be responsible for microphone packs for performers in a high school musical. What information do they need to know before they begin their responsibilities?
- What is the difference between a powered and a nonpowered mixer?

### I. Knows script analysis as it applies to the design and technical aspects of theatre

1. Role and process of script analysis in the work of designers
2. Role and process of script analysis in the work of technicians

### Discussion Questions

- What information in a script is necessary for theatrical designers to consider before they begin the design process?
- What kinds of research might a costume designer conduct in order to inform a design?
- How do costumes help support the structure of a play?
- What are some techniques used to identify the main theme(s) of a play?
- How can the imagery in the text of a play affect visual design?

### J. Knows the key elements of scenic and property design and construction

1. Types of theatre spaces (e.g., proscenium, thrust, arena, black box, environmental)

2. Familiar with basic types of sets and set designs (e.g., box set, wing-and-drop, unit set)
3. Familiar with tools and processes for set design and construction, including safety considerations (e.g., rigging)
4. Familiar with tools and techniques for painting scenery
5. Use of set design to create the style, mood, and world of the play
6. Unifying set design with the production's vision
7. Property design, selection, and construction consistent with the world of the play

### Discussion Questions

- Describe the fundamental material elements of scenic design, including renderings, ground plan, models, etc.
- Choose a play for which one might desire a representational scenic design. Explain your choice.
- Choose a play for which one might desire a presentational scenic design. Explain your choice.
- What size and type of material is typically used for flat construction?
- What are sponging, combing, and marbling?
- What is the difference between a box set and a unit set?

### K. Knows key elements of costuming a production, and is familiar with stage makeup design and application

1. Basic elements of costume and makeup design

2. Basic techniques of costume and makeup design and production/application
3. Familiar with care, health, and safety considerations related to costumes and makeup
4. Use of costume and makeup design to reveal character, mood, and the world of the play
5. Unifying costume and makeup design with the production's vision

### Discussion Questions

- Describe the fundamental material elements of costume design, including costume renderings, costume plots, etc.
- Articulate a basic approach to aging a face utilizing theatrical makeup.
- Create a shopping list of basic makeup tools every beginning actor should have in his or her makeup kit.
- Create a handout for first-time actors explaining proper costume care during a theatrical event.
- Describe the use of costume plates, standard actor measurements, and costume schedules.
- What are the basic safety rules of makeup in the theatre?

## IV. History, Literature, and Criticism

### A. Understands how to respond to, analyze, and evaluate theatrical works in a variety of genres and styles

1. Responding both affectively and cognitively to theatrical works and performances through written, verbal, and creative responses

2. Analyzing theatrical works and performances (including historical and literary elements) by using approaches appropriate to genre and style
3. Evaluating theatrical works and performances, including valuing and making judgments; recognizing personal viewpoints and philosophical perspectives; and understanding etiquette in various contexts (e.g., public reviews, classroom critiques)
4. Familiar with tools and processes for set design and construction, including safety considerations (e.g., rigging)

### Discussion Questions

- Identify the most important components of a review of a theatrical production.
- Explain how to write reviews of student and professional productions.
- Describe how to evaluate acting, directing, and design in a theatrical performance.
- Explain the cultural value of critiquing and criticism to students.
- Compare and contrast acting styles in film, theatre, and radio (voice-over).

### B. Understands the importance of theatre and its impact on society and history

1. Role of theatre in various periods and cultures

2. Theatre as it reflects and/or influences society and history, both past and present (e.g., importance of religion, class, or socioeconomic structures in various theatre traditions; role of theatre in questioning social norms; use of political satire in various theatre traditions)
3. History of theatre education

### Discussion Questions

- Explain the role and significance of theatre in ancient Greek culture.
- Explain how people's desire for the theatre influenced the attitude of the Roman Catholic Church during the Middle Ages.
- Discuss the influence of Zen Buddhism on the development of Noh theatre in Japan.
- Identify the groups both for and against Elizabethan theatre (e.g., business leaders, church leaders, politicians, the people, royalty) and explain how they influenced theatrical production during the time period.
- Discuss how Restoration comedy in England can be seen as a reaction against the Puritan regime.
- Explain how the incorporation of social issues in Realism changed society in the late nineteenth and early twentieth centuries.
- Discuss how theatre helped influence political change in apartheid-era South Africa.

**C. Understands the principles of theatre etiquette as a participant and a spectator**

1. Appropriate behavior for participants (e.g., actors, directors, crew, front of house) during rehearsals, performances, and in the classroom
2. Appropriate audience behavior in different performance settings

**Discussion Questions**

- Describe the importance of audience etiquette during a live performance.
- Explain how an actor can best accept criticism from a director and incorporate it into his or her characterization.
- Explain why crew etiquette is important to the success of a production.
- Describe appropriate actor etiquette during rehearsal and performance.

**D. Knows theatre traditions and conventions from a variety of cultures and perspectives**

1. Historical and contemporary world theatre traditions (e.g., Africa, the Americas, Asia and the Pacific Rim, Europe)
2. Various performance perspectives, including feminist theatre, theatre from different ethnic groups (e.g., African American, Latinx, Yiddish), political theatre, religious theatre, Indigenous theatre)

**Discussion Questions**

- Discuss the ways in which contemporary theatre artists like Peter Brook and Tadashi Suzuki make use of historical theatrical traditions.
- Describe the development of feminist theatre in the United States.
- Identify the influence of religion on various theatrical traditions throughout history.
- Discuss the impact of theatre and performance on the emergence of identity politics in the late twentieth century (e.g., the women's rights movement, the civil rights movement, the LGBTQ movement).

**E. Knows the development of theatre and theatrical conventions in key historical periods**

1. Classical theatre (Greek and Roman)
2. Key periods of European theatre, including the Middle Ages and Renaissance, Elizabethan and Jacobean England, British Restoration, Spanish Golden Age, French Neoclassical theatre, and the development of realism
3. American theatre, including theatre in the United States and other theatre traditions in the Americas
4. Modernist and post-modernist theatre
5. Key periods and styles of non-western theatre (e.g., Noh, Kabuki, Kathakali, Xiqu)



**Discussion Questions**

- Compare and contrast Aeschylus, Sophocles, and Euripides.
- Discuss Aristotle's *Poetics* and the influence it has on theatre studies.
- Describe the major characteristics of *commedia dell'arte*.
- Describe the theatre and drama of the Spanish Golden Age.
- Explain the evolution and significance of French neoclassical principles.
- Describe the theatrical innovations that originated in the avant-garde movements of the late nineteenth and early twentieth centuries (e.g., surrealism, Dada).
- Identify leading theatrical trends in the twentieth century and discuss how they influence productions in the twenty-first century.
- Explain the development of the musical in the United States.
- Discuss the importance of storytelling in the history of African performance.
- Describe the three major forms of classical Japanese theatre: Noh, Bunraku, and Kabuki.
- Describe the major elements of Sanskrit drama and performance in India.
- Discuss the ways in which Western theatre and drama influenced the development of Asian theatre in the nineteenth and twentieth centuries.

**F. Is familiar with current developments in theatre**

1. Broadway, Off-Broadway, West End, and regional theatre
2. Theatre for young audiences

3. Theatre for social change
4. Major contemporary playwrights, directors, and production companies
5. Major developments in world theatre

**Discussion Questions**

- Discuss the influence of Broadway on contemporary theatre in the United States.
- Compare and contrast Broadway theatre in New York City with West End theatre in London.
- Identify three current innovators in theatre and explain their importance.
- Compare and contrast contemporary theatre in two different countries.
- Explain how theatre for social change is different from commercial theatre.
- Identify three local theatre companies in your area and describe their current seasons, discussing the impact of regional theatre on the community.

**G. Understands how to respond to, analyze, and evaluate key works of dramatic literature from different historical periods and cultures**

1. Major playwrights and key works of dramatic literature (e.g., Sophocles, Shakespeare, Molière, Ibsen, Chekhov, Hansberry, Beckett, Williams, Albee, Nottage)
2. How works relate to periods and cultures from which they come

3. Analyzing performance and literary elements in key works of dramatic literature

### Discussion Questions

- Describe individual elements and typical features of plays from the European Middle Ages (e.g., *Everyman*, *Mankind*, *The Second Shepherds' Play*).
- Compare and contrast the writing styles and thematic concerns of the works of realistic playwrights (e.g., Henrik Ibsen, August Strindberg, Anton Chekhov).
- Discuss how one of Samuel Beckett's plays (e.g., *Waiting for Godot*, *Endgame*, or *Krapp's Last Tape*) demonstrates the elements of theatre of the absurd.
- Explain how the Greeks viewed foreigners, women, and mental illness as evidenced by Euripides' *Medea* or Aeschylus' *Agamemnon*.
- Explain how Arthur Miller's description of the setting in *Death of a Salesman* is a reflection of the conflict within Willy Loman.
- Discuss how Shakespeare used poetic techniques (e.g., levels of diction, rhythm, verse vs. prose, varied meters) to develop the characters in his plays.
- Choose two plays from different time periods and cultures and discuss how they were written for different styles of performance.

## Theatre (5641) Sample Test Questions

The sample questions that follow represent a number of the types of questions and topics that appear on 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:** The test consists of a variety of selected-response questions, where you select one or more answer choices.

1. The stage directions of a play call for depicting a large expanse of open sky. A scenic designer can best achieve this effect on a proscenium stage by employing which of the following scenic devices?
  - (A) A scrim
  - (B) A masking flat
  - (C) A tab curtain
  - (D) A cyclorama
  
2. 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 various actions that reveal their responses to the situation. Which of the following best describes what actors playing these characters must do during this opening scene?
  - (A) Articulate
  - (B) Pantomime
  - (C) Soliloquize
  - (D) Improvise

3. Which of the following lighting accessories is designed to reduce the excessive spreading of light outside an instrument's beam?
  - (A) A gobo
  - (B) A top hat
  - (C) A barn door
  - (D) A gel frame
  
4. Which of the following aspects of an actor's vocal production is most relevant when the actor is performing in a large auditorium?
  - (A) Resonance
  - (B) Timbre
  - (C) Pitch
  - (D) Projection
  
5. A teacher leads the class through an exercise wherein students must assign a color, a symbol, and an image that represent their understanding of a play's theme. Which of the following best describes the critical-thinking strategy that the teacher is facilitating?
  - (A) Questioning
  - (B) Generalizing
  - (C) Sequencing
  - (D) Comparing

6. Which of the following refers to theatrical performances in which the audience is not physically separated from the actors and instead becomes integrated into the performance space?
  - (A) Environmental theatre
  - (B) Arena theatre
  - (C) Collaborative theatre
  - (D) Active theatre
  
7. Which of the following theatre activities will best support learning a fundamental concept of a physics curriculum?
  - (A) Measuring the length and width of the stage and then drawing the stage to scale
  - (B) Creating a sound effect with a shift in pitch to imitate the movement of something exiting the stage
  - (C) Determining the hanging distance of a lighting instrument so that the light will hit a particular spot on stage
  - (D) Generating a box office report that includes a breakdown of audience characteristics by ticket price
  
8. Of the following courses, which provides 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

9. In script analysis, which of the following terms refers to the environmental and situational conditions that form the world of the play and are not open to interpretation?
- (A) Given circumstances
  - (B) Character objectives
  - (C) Subtext
  - (D) Beats
10. Which of the following curricular units provides appropriate content for helping students prepare monologues for college entrance auditions?
- (A) Building an effective ensemble in rehearsal
  - (B) Designing costumes to communicate character
  - (C) Writing theatre reviews versus writing dramatic criticism
  - (D) Casting by type versus casting against type
11. Which of the following is a design tool that cannot be used until after final designs have been approved by a director?
- (A) Ground plan
  - (B) Scenic rendering
  - (C) Painter's elevation
  - (D) Scenic model



12. Which of the following actions constitutes a safety violation in a scene shop or backstage?
- (A) Wearing earplugs during supervised work on loud machinery such as saws or drills
  - (B) Using wooden ladders to hang and focus stage lighting
  - (C) Welding on wooden floors that have cracks between the boards or sections
  - (D) Prohibiting crew members from eating and drinking in the shop while on scheduled breaks
13. A teacher is beginning an advanced directing unit and wants students to learn how to appropriately alter blocking choices for a thrust stage after performing a scene on a proscenium stage. Which of the following uses of media will best align with the goal of the unit?
- (A) Showing the same scene filmed on both kinds of stage and then comparing the staging in each version
  - (B) Videotaping students performing a scene on a thrust stage and then discussing their various configurations
  - (C) Recording groups of students rehearsing and performing various scenes on a proscenium stage and then comparing the groups' stagings
  - (D) Playing an audio recording of a famous director discussing an approach to blocking each kind of stage and then applying the advice
14. An eighth-grade teacher wants to create an essay prompt to evaluate students' responses to a live performance of the play *Our Town*. Which of the following prompts best enables students to make aesthetic judgments in their essays?
- (A) "Write a character description of the Stage Manager in *Our Town*."
  - (B) "Explain what you liked and did not like in the performance of *Our Town*."
  - (C) "Discuss the universal themes in the play *Our Town*."
  - (D) "Describe how the characters view the death of Emily in Act 3 of the play *Our Town*."

15. Which of the following is the best reason for a theatre teacher to have a student periodically create and listen to audio recordings and then to compare the student's most recent recording with an earlier one as part of a formative assessment in acting?
- (A) To encourage the student to experiment with different approaches to meeting the character's objectives
  - (B) To add more sound production material to the student's technical portfolio
  - (C) To analyze the student's progress in the area of vocal articulation
  - (D) To evaluate how different seasons and times of day affect the quality of the student's voice
16. An actor is using emotional memory to develop a character. Which of the following questions is most directly related to this 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?
17. Which of the following playwrights explored the dynamics of power and gender through the lens of feminism by creating plays such as *Cloud 9* and *Top Girls* ?
- (A) Caryl Churchill
  - (B) María Irene Fornés
  - (C) Sarah Ruhl
  - (D) Anna Deavere Smith

18. Which of the following pieces of equipment is a sound technician most likely to use?
- (A) Dimmer packs
  - (B) Spike tape
  - (C) C-clamps
  - (D) XLR cables
19. A middle school theatre teacher wants to use improvisational games to build a supportive and cooperative classroom environment. Methods developed by which **TWO** of the following theatre practitioners are most appropriate for helping the teacher achieve the goal?
- (A) Viola Spolin
  - (B) Vsevolod Meyerhold
  - (C) Sanford Meisner
  - (D) Uta Hagen
  - (E) Keith Johnstone
20. In choosing a monologue for a theatre audition, an actor should avoid a passive speech and instead choose one that
- (A) emphasizes the character's emotional intensity
  - (B) tells a story from the character's past
  - (C) uses graphic language that will demand an audience's attention
  - (D) demonstrates the pursuit of an immediate, simple objective

21. Which of the following statements about solo performance in United States theatre since the 1980s, such as the practice of Anna Deavere Smith and John Leguizamo, is most accurate?
- (A) Employing flexible grouping and regrouping practices
  - (B) It has received specifically targeted government funding.
  - (C) It has focused exclusively on humorous subject matter.
  - (D) It has been produced less frequently than in the past.
22. The work of which of the following playwrights is best described as being darkly comic, antilogical, and skeptical about the human condition?
- (A) Neil Simon
  - (B) Bertolt Brecht
  - (C) Beth Henley
  - (D) Samuel Beckett
23. In a production with a complete team, the property running crew is responsible for
- (A) tracking, placing, and maintaining all props during rehearsals and performances
  - (B) creating and acquiring all props used in production
  - (C) adding props to the rehearsal report when the director mentions them
  - (D) transporting scenery from the shop to the theatre stage

24. A high school teacher is teaching a unit on Bunraku. Which of the following activities is 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
25. A theatre teacher wants to foster autonomy among students who are organizing themselves into groups for a cooperative learning activity. Which of the following classroom procedures will best accomplish the teacher's goal?
- (A) Having students draw labeled wooden sticks for individual roles within the group
  - (B) Numbering students randomly before revealing role titles that correlate to the numbers given
  - (C) Allowing students to self-assign roles within their group and providing mediation if requested
  - (D) Instructing students to rotate roles within the group so each student can experience all of them
26. Moment-to-moment direction given to an actor while a scene is being played is known as
- (A) side-coaching
  - (B) soliloquizing
  - (C) improvisation
  - (D) give-and-take

27. A high school class is learning about costume design requirements specific to different types of theatrical spaces. They will be taking the school's recent production to a statewide competition that takes place in a much larger theatre. Which of the following is the most appropriate suggestion for the class to follow when designing costumes for a large proscenium stage rather than for a more intimate arena stage?
- (A) Making sure to use fabrics with brighter colors
  - (B) Being certain to incorporate fabrics with more texture
  - (C) Taking care to amplify the scale of the detail elements
  - (D) Adhering to a simpler color palette throughout the design
28. Which of the following organizations creates opportunities for high school students to audition for scholarships to college theatre programs?
- (A) Actors' Equity Association
  - (B) International Thespian Society
  - (C) Theatre for Young Audiences/USA
  - (D) American Alliance for Theatre and Education
29. Alienation—the use of techniques designed to remind the audience of the artificiality of a theatrical performance and prevent them from “escaping” into the world of the play—is most closely associated with which of the following types of theatre?
- (A) Theatre of Cruelty
  - (B) Theatre of Fact
  - (C) Epic theatre
  - (D) Poor theatre
30. In addition to performing their designated responsibilities, members of the backstage running crew should obey which of the following general guidelines during performances?
- (A) Wear brightly colored clothing to increase visibility to the cast and other crew members.
  - (B) Signal to the stage manager each time a task is finished.
  - (C) Help the actors stay focused while they are offstage by asking them questions about their roles.
  - (D) Use a low whisper anytime speech is necessary.



## Answers

1. **Option (D) is correct.** A cyclorama (or cyc) is a curved curtain or wall used as the background of a stage set to suggest unlimited space and is often used to create the illusion of a sky.
2. **Option (B) is correct.** Pantomime is a dramatic activity in which actors rely on silent motions, gestures, facial expressions, and costumes to convey a story or activity.
3. **Option (B) is correct.** A top hat is used to reduce excessive spreading, or halation, around the primary beam emanating from a lighting instrument.
4. **Option (D) is correct.** Although resonance, timbre, and pitch are characteristics of the voice, projection is the aspect of vocal production that is most critical to performance in a large auditorium because it determines whether or not the actor will be heard by the entire audience.
5. **Option (B) is correct.** The students are generalizing their understanding of the theme by assigning more complex thematic ideas to simpler expressions such as a color, a symbol, and an image.
6. **Option (A) is correct.** Environmental theatre is the term used to designate performances in which the audience and actors share the same space.
7. **Option (B) is correct.** Creating a sound effect that demonstrates or represents the Doppler effect (or shift) would support a physics unit on the behavior of sound waves.
8. **Option (C) is correct.** The typical approach to incorporating theatre and drama into an elementary classroom is to use process techniques learned in the study of creative drama.
9. **Option (A) is correct.** The given circumstances—e.g., the characters involved in the play, the setting, any previous action—found in the script are considered part of the foundation of the play and are not open to interpretation. These circumstances may, however, influence the interpretation of many different aspects in a production. Elements such as character objectives, subtext, and beats are all subject to interpretation by directors, designers, actors, and any other reader of the text.
10. **Option (D) is correct.** A unit that discusses casting and the distinction between casting by type and against type will be helpful for students choosing monologues that best showcase the actor, regardless of the method of casting being used by those conducting the audition.
11. **Option (C) is correct.** A painter's elevation, which provides instruction from the scenic designer to the scene painter, is used after the final approval of the designs by the director. Building and painting scenery can only proceed after such approval.

12. **Option (C) is correct.** According to OSHA and USA Local standards, welding on wooden floors that have cracks presents a hazard that is considered a safety violation. If someone is welding in a location that has cracks in the flooring, combustible materials on the floor below could be exposed to sparks that might drop through the floor during the welding process.

13. **Option (A) is correct.** By using media to demonstrate the differences between blocking choices depending on stage configuration, the teacher will help students to consider how to alter proscenium blocking for a thrust stage.

14. **Option (B) is correct.** Asking students to express their personal feelings about the production requires them to make aesthetic judgments. They must consider the quality of the performance in crafting their essays.

15. **Option (C) is correct.** One way to assess the impact of vocal training on elements such as articulation is to record the student over time and compare these recordings to track progress and skills development.

16. **Option (A) is correct.** Emotional memory is a technique that calls for an actor to recall significant personal experiences to re-create past emotions when portraying a character onstage.

17. **Option (A) is correct.** Beginning in the 1970s, British dramatist Caryl Churchill explored the themes of politics, gender, and colonialism in her many plays, which include *Cloud 9*, *Top Girls*, *Light Shining in Buckinghamshire*, *Far Away*, and *A Number*.

18. **Option (D) is correct.** While sound technicians might occasionally use spike tape and c-clamps, they are most likely to use XLR cables, which connect audio equipment, in their specific duties.

19. **Options (A) and (E) are correct.** Spolin and Johnstone are both well known for creating improvisational theatre games that encourage supportive and cooperative relationships among participants.

20. **Option (D) is correct.** Choosing a monologue in which the character is pursuing a simple objective, and thus ensuring that the character is not passive, best demonstrates the actor's ability to develop a playable action.

21. **Option (A) is correct.** Since the development of solo performance as a distinct and prolific genre in the 1980s, such performances have often been focused on social, cultural, and political issues.

22. **Option (D) is correct.** The plays of Samuel Beckett employ jokes and clownish characters with a dark sensibility, they avoid Aristotelian concepts of cause-to-effect plotting, and they exhibit pessimism about the human condition.

23. **Option (A) is correct.** Property running crews are responsible only for the handling of the props during rehearsals and performances. In a production with a full team, the property construction crew is responsible, under properties head supervision, for building the props, but the running crew is responsible for their handling.

24. **Option (B) is correct.** Bunraku is a Japanese form of puppet theatre. While the puppets in Bunraku are meticulously crafted and manipulated by skilled operators, staging an elaborate puppet show in class would introduce students to the basis of this style of performance.

25. **Option (C) is correct.** This strategy allows students to choose roles themselves, offering students an opportunity to function independently without the teacher assigning or organizing role selection.

26. **Option (A) is correct.** Giving direction to actors while they are improvising or playing a scene is a common strategy called side-coaching.

27. **Option (C) is correct.** Enlarging the scale of the details of the costumes will allow the costumes to be seen, and their meanings to be read, from a greater distance.

28. **Option (B) is correct.** At the annual International Thespian Society (ITS) Festival, selected thespians who are graduating seniors can audition for scholarships. State chapters of ITS often include college scholarship auditions in their annual state festivals, and colleges and universities often use ITS events for recruitment.

29. **Option (C) is correct.** Epic theatre employs the “alienation effect,” a variety of metatheatrical techniques meant to prevent the audience from becoming absorbed in the world of the play by reminding them of the artificiality of the theatrical performance, in order to encourage the audience to be active thinkers during a performance rather than passive feelers of emotion. Developed in the early twentieth century, and most famously theorized and championed by Bertolt Brecht, alienation has been employed by many playwrights and producers of theatre ever since.

30. **Option (D) is correct.** Members of the backstage running crew should speak only in a low whisper to avoid creating distraction backstage and prevent themselves from being audible to audiences.

## Understanding Question Types

The *Praxis*® assessments include a variety of question types: constructed response (for which you write a response of your own); selected response, for which you select one or more answers from a list of choices or make another kind of selection (e.g., by selecting a sentence in a text or by selecting part of a graphic); and numeric entry, for which you enter a numeric value in an answer field. You may be familiar with these question formats from taking other standardized tests. If not, familiarize yourself with them so you don't spend time during the test figuring out how to answer them.

### Understanding Selected-Response and Numeric-Entry Questions

For most questions, you respond by selecting an oval to select a single answer from a list of answer choices.

However, interactive question types may also ask you to respond by:

- Selecting more than one choice from a list of choices.
- Typing in a numeric-entry box. When the answer is a number, you may be asked to enter a numerical answer. Some questions may have more than one entry box to enter a response. Numeric-entry questions typically appear on mathematics-related tests.
- Selecting parts of a graphic. In some questions, you will select your answers by selecting a location (or locations) on a graphic such as a map or chart, as opposed to choosing your answer from a list.
- Selecting sentences. In questions with reading passages, you may be asked to choose your answers by selecting a sentence (or sentences) within the reading passage.
- Dragging and dropping answer choices into targets on the screen. You may be asked to select answers from a list of choices and to drag your answers to the appropriate location in a table, paragraph of text or graphic.
- Selecting answer choices from a drop-down menu. You may be asked to choose answers by selecting choices from a drop-down menu (e.g., to complete a sentence).

Remember that with every question you will get clear instructions.

## Understanding Constructed-Response Questions

Some tests include constructed-response questions, which require you to demonstrate your knowledge in a subject area by writing your own response to topics. Essays and short-answer questions are types of constructed-response questions.

For example, an essay question might present you with a topic and ask you to discuss the extent to which you agree or disagree with the opinion stated. You must support your position with specific reasons and examples from your own experience, observations, or reading.

Review a few sample essay topics:

- *Brown v. Board of Education of Topeka*  
 “We come then to the question presented: Does segregation of children in public schools solely on the basis of race, even though the physical facilities and other ‘tangible’ factors may be equal, deprive the children of the minority group of equal educational opportunities? We believe that it does.”
  - A. What legal doctrine or principle, established in *Plessy v. Ferguson* (1896), did the Supreme Court reverse when it issued the 1954 ruling quoted above?
  - B. What was the rationale given by the justices for their 1954 ruling?
- *In his self-analysis, Mr. Payton says that the better-performing students say small-group work is boring and that they learn more working alone or only with students like themselves. Assume that Mr. Payton wants to continue using cooperative learning groups because he believes they have value for all students.*
  - Describe **TWO** strategies he could use to address the concerns of the students who have complained.
  - Explain how each strategy suggested could provide an opportunity to improve the functioning of cooperative learning groups. Base your response on principles of effective instructional strategies.
- *“Minimum-wage jobs are a ticket to nowhere. They are boring and repetitive and teach employees little or nothing of value. Minimum-wage employers take advantage of people because they need a job.”*
  - Discuss the extent to which you agree or disagree with this opinion. Support your views with specific reasons and examples from your own experience, observations, or reading.

Keep these things in mind when you respond to a constructed-response question:

1. **Answer the question accurately.** Analyze what each part of the question is asking you to do. If the question asks you to describe or discuss, you should provide more than just a list.
2. **Answer the question completely.** If a question asks you to do three distinct things in your response, you should cover all three things for the best score. Otherwise, no matter how well you write, you will not be awarded full credit.
3. **Answer the question that is asked.** Do not change the question or challenge the basis of the question. You will receive no credit or a low score if you answer another question or if you state, for example, that there is no possible answer.
4. **Give a thorough and detailed response.** You must demonstrate that you have a thorough understanding of the subject matter. However, your response should be straightforward and not filled with unnecessary information.
5. **Take notes on scratch paper** so that you don't miss any details. Then you'll be sure to have all the information you need to answer the question.
6. **Reread your response.** Check that you have written what you thought you wrote. Be sure not to leave sentences unfinished or omit clarifying information.



## General Assistance For The Test

### ***Praxis*® Interactive Practice Test**

This full-length *Praxis*® practice test lets you practice answering one set of authentic test questions in an environment that simulates the computer-delivered test.

- Timed just like the real test
- Correct answers with detailed explanations
- Practice test results for each content category

ETS provides a free interactive practice test with each test registration. You can learn more [here](#).

### Doing Your Best

#### Strategy and Success Tips

Effective *Praxis* test preparation doesn't just happen. You'll want to set clear goals and deadlines for yourself along the way. Learn from the experts. Get practical tips to help you navigate your *Praxis* test and make the best use of your time. Learn more at [Strategy and Tips for Taking a \*Praxis\* Test](#).

#### Develop Your Study Plan

Planning your study time is important to help ensure that you review all content areas covered on the test. View a sample plan and learn how to create your own. Learn more at [Develop a Study Plan](#).

### Helpful Links

[Ready to Register](#) – How to register and the information you need to know to do so.

[Disability Accommodations](#) – Testing accommodations are available for test takers who meet ETS requirements.

[PLNE Accommodations \(ESL\)](#) – If English is not your primary language, you may be eligible for extended testing time.

[What To Expect on Test Day](#) – Knowing what to expect on test day can make you feel more at ease.

[Getting Your Scores](#) – Find out where and when you will receive your test scores.

[State Requirements](#) – Learn which tests your state requires you to take.

[Other Praxis Tests](#) – Learn about other *Praxis* tests and how to prepare for them.

To search for the *Praxis* test prep resources  
that meet your specific needs, visit:

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