STUDY GUIDE

49 Theater

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TABLE OF CONTENTS

Field 49: Theater

PART 1: GENERAL INFORMATION ABOUT THE AEPA AND TEST PREPARATION

AN OVERVIEW OF THE AEPA ........................................................................................... 1-1

- Test Development Process
- Characteristics of the AEPA
- Test Administration
- How AEPA Test Scores Are Computed and Reported

HOW TO PREPARE FOR THE TESTS ................................................................................... 1-3

- Study the Test Objectives
- Focus Your Studies
- Identify Resources
- Develop Study Techniques
- Answer the Practice Questions
- Review the Sample Answer Sheet and Written Response Booklet
- Test Directions
- Sample Answer Sheet
- Sample Written Response Booklet

WHAT TO EXPECT THE DAY OF THE TEST ........................................................................ 1-12

- The Morning of the Administration
- At the Test Site

SAMPLE TEST OBJECTIVES AND QUESTIONS .................................................................. 1-13

- Organization of the Test Objectives
- Question Formats and Strategies
- Selected-Response-Question Formats
- Performance Assignment Formats
- Evaluation of the Sample Written Performance Assignment Response

PART 2: FIELD-SPECIFIC INFORMATION

INTRODUCTION ................................................................................................................. 2-1

TEST OBJECTIVES .............................................................................................................. 2-2

PRACTICE QUESTIONS ...................................................................................................... 2-6

ANSWER KEY ..................................................................................................................... 2-11
Part 1 of this study guide is contained in a separate PDF file. Click the link below to view or print this section:

General Information About the AEPA and Test Preparation
INTRODUCTION

This section includes a list of the test objectives, practice questions, and an answer key for the selected-response questions.

Test objectives. As noted earlier, the test objectives are broad, conceptual statements that reflect the knowledge, skills, and understanding an entry-level educator needs to practice effectively in Arizona schools. The list of test objectives for each test field is the only source of information about what a specific test will cover and therefore should be studied carefully.

Practice questions. The practice selected-response questions included in this section are designed to give you an introduction to the nature of the questions included in the AEPA tests. The practice questions represent the various types of questions you may expect to see on an actual test; however, they are not designed to provide diagnostic information to help you identify specific areas of individual strengths and weaknesses or to predict your performance on the test as a whole.

To help you identify how the test objectives are measured, the objective statement to which the question corresponds is listed in the answer key. When you are finished with the practice questions, you may wish to go back and review the entire list of test objectives and descriptive statements for your test field.
TEST OBJECTIVES

Field 49: Theater

SUBAREAS:

Playwriting, Performance, and Direction of Dramatic Works
Design, Production, and Management of Dramatic Works
Theater History and Dramatic Literature
Theater Education

PLAYWRITING, PERFORMANCE, AND DIRECTION OF DRAMATIC WORKS

0001 Understand principles of playwriting and dramatic structure.

For example:

- principles and skills involved in writing and adapting a play
- use of various techniques (e.g., multiple methods of research/information gathering, playmaking, self-scripting, improvisation) for generating ideas for stories, actions, characters, and dramatic environments
- ways of structuring a script to communicate ideas and feelings (e.g., plot, characters, setting, theme, mood)
- use of various dramatic styles, forms, and genres

0002 Understand principles of acting.

For example:

- characteristics associated with historical styles of acting
- methods and characteristics associated with modern and contemporary actor training
- techniques for developing actors’ tools (i.e., voice, body, and mind)
- characterization techniques
- uses and techniques of improvisation

0003 Understand principles of directing.

For example:

- the roles and functions of the director
- script selection
- methods for audition and casting
- concept and design decisions
- script analysis
- staging a production
- effective collaboration with cast, production staff, and community
DESIGN, PRODUCTION, AND MANAGEMENT OF DRAMATIC WORKS

0004 Understand principles of producing and managing theatrical performances.
   For example:
   • roles and responsibilities of individuals involved in theatrical management (e.g., producer, stage manager, technical director)
   • factors and considerations involved in selecting a play for theatrical production
   • legal issues (e.g., royalties, copyrights, liability, contracts, safety) related to theatrical producing
   • procedures for selecting artistic and technical staff
   • procedures for scheduling, budgeting, planning, promoting, and managing theatrical productions

0005 Understand set, costume, and lighting design and execution.
   For example:
   • essential design principles and elements as they relate to theater (e.g., space, color, line, shape, texture, repetition, balance, emphasis, contrast, unity)
   • historical periods and styles
   • fundamentals of stagecraft (e.g., set, costume, property, and mask construction; hang/focus of lighting instruments; sound production; makeup; safety)
   • the application of principles of design and production in various situations

THEATER HISTORY AND DRAMATIC LITERATURE

0006 Understand the history of drama and theater.
   For example:
   • the various purposes of theater throughout history
   • basic elements of a theatrical performance
   • types and characteristics of various dramatic forms
   • the relationship of cultural, economic, political, and other factors to theater

0007 Understand British and other European dramatic literature from ancient times through the present.
   For example:
   • characteristics of European theater and dramatic literature from the classical age through the present
   • major playwrights and their works
   • prominent developments in European theatrical performance and production
   • major themes, characteristics, and developments in British and other European drama of different periods
0008 Understand the dramatic literature of the United States.
   For example:
   • characteristics of American theater and dramatic literature
   • major American playwrights (e.g., O’Neill, Miller, A. Wilson, Hansberry, Wilder, Mamet) and their works
   • prominent individuals and developments in American theatrical performance and production
   • themes, characteristics, and developments in American drama through the present

0009 Understand dramatic literature from other cultural traditions.
   For example:
   • characteristics of theater and dramatic literature of Africa, Asia, Australia, and the Americas
   • major playwrights and their works
   • prominent individuals
   • major themes, characteristics, and developments in drama

THEATER EDUCATION

0010 Understand principles of theater education for children and adolescents.
   For example:
   • teaching methods and approaches in theater arts education
   • the artistic development of children and adolescents in the theater arts
   • criteria for evaluating acting, theatrical performance, and theater crafts at different age levels

0011 Understand the interdisciplinary nature of theater.
   For example:
   • theater in connection to related arts (e.g., opera, puppetry, mime, music, dance, visual arts, radio, television, video, film, digital media)
   • theater in relation to the humanities
DISTRIBUTION OF SELECTED-RESPONSE ITEMS ON THE TEST FORM

Approximate Percentage of Selected-Response Items on Test Form

<table>
<thead>
<tr>
<th>Subarea</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Playwriting, Performance, and Direction of Dramatic Works</td>
<td>37%</td>
</tr>
<tr>
<td>II. Design, Production, and Management of Dramatic Works</td>
<td>19%</td>
</tr>
<tr>
<td>III. Theater History and Dramatic Literature</td>
<td>31%</td>
</tr>
<tr>
<td>IV. Theater Education</td>
<td>13%</td>
</tr>
</tbody>
</table>
PRACTICE QUESTIONS

Field 49: Theater

1. Most playwrights include exposition primarily to:
   
   A. help restrict the scope of the play to a manageable size.
   
   B. provide audiences with essential information and background material.
   
   C. help actors find an effective stimulus for sense-memory work.
   
   D. adhere to a consistent and time-honored method of beginning a play.

2. An actor can most effectively use the elements of physical gesture and voice by:
   
   A. combining them in an appropriate interpretation of the meaning of the text.
   
   B. gesturing during pauses in the vocal narrative to maintain audience interest.
   
   C. presenting words and gestures with equal emphasis throughout the performance.
   
   D. devising a precise vocabulary of gestures to reinforce the meaning of the spoken words.

3. When dividing a scene into beats, an actor should look primarily for the moments when:
   
   A. a character's action or objective changes.
   
   B. questions are asked.
   
   C. a character expresses intense emotions.
   
   D. plot information is revealed.

4. A director who auditions actors using cold readings should provide actors with:
   
   A. a detailed synopsis of the play.
   
   B. partners who have memorized the scenes.
   
   C. a choice of several props.
   
   D. sufficient time to look over the scenes.
5. A director is staging a farce and is concerned that the cast of student actors will be caught off guard by the audience's response. Primarily which of the following techniques should the director use to prepare the actors for opening night?

A. sitting close to the actors and reacting loudly to surprising moments

B. asking the sound board operator to randomly insert a laugh track cue during technical rehearsals

C. encouraging the actors to pause after any lines that are likely to get laughs

D. allowing the cast and crew to invite a small group of friends to watch the dress rehearsals

6. Notating blocking in the prompt book is typically the responsibility of the:

A. stage manager.

B. director.

C. producer.

D. choreographer.

7. Which of the following would be most likely to affect a play's licensing fee for a community theater production?

A. the number of actors in the cast

B. the intended audience

C. the size of the performance venue

D. the time of year

8. The most common use of a cyclorama is to:

A. provide a picture frame for the set.

B. isolate the auditorium from the stage during fires.

C. mask the sides of the stage.

D. surround the set with the illusion of an open sky.

9. A costume designer is using color to capture the archetypal qualities of a play's characters. For this purpose, shades of red would be the best fit for a character described as:

A. pure, melancholy, and youthful.

B. cool, confident, and soothing.

C. affectionate, intense, and aggressive.

D. dignified, stately, and elegant.
10. In the mid-twentieth century, the Soviet government advocated the theatrical style of Socialist Realism because such theater:

A. distracted citizens from economic hardships.
B. kindled appreciation for traditional Russian aesthetic ideals.
C. provided inexpensive public entertainment.
D. idealized life within the Soviet system.

11. Aristotle's understanding of a tragic hero is best described as:

A. a renowned character who meets catastrophe due to a misjudgment or weakness.
B. a villainous character who overcomes adversity by unethical means.
C. an average character who sacrifices individual happiness for the common good.
D. a virtuous character who succumbs to vice after being wrongfully accused of a crime.

12. Which of the following plays is an example of a romantic comedy?

A. Romeo and Juliet
B. As You Like It
C. Antony and Cleopatra
D. Measure for Measure

13. The names of characters in Restoration comedies were used primarily to convey information about each character's:

A. job type.
B. social status.
C. personality traits.
D. ethnic background.

14. Which of the following is a primary concern of Lillian Hellman's plays?

A. the appearance of symbolic characters who cause the realism of the stage space to collapse
B. an exploration of her characters' memories and a blurring of the line between truth and illusion
C. highly sensitive characters who struggle to understand seemingly random actions and dialogue
D. the moral positions of her characters and their inability to respond to situations effectively
15. Which of the following theatrical innovations was introduced by the experimental theater movement of the 1960s?

A. video designs that allowed actors to interact with a moving image
B. environmental staging that eliminated the distinction between the actors' and the audience's space
C. revolving stages that could accommodate three or more settings
D. performance techniques that emphasized physical and emotional reflexes over internal motivation

16. The oppositional and revolutionary drama of Latin American countries in the 1970s and 1980s was a response to primarily which of the following?

A. the development of indigenous theatrical performances
B. dictatorships and widespread political violence
C. the absence of realistic acting styles
D. low wages and poor working conditions

17. The performances of a griot serve which of the following purposes in western African culture?

A. passing music and oration skills on to the next generation
B. educating the public about health issues at a grassroots level
C. preserving the genealogies and oral history of the community
D. connecting people from a variety of social classes

18. Talk-backs are a valuable addition to a children's theater performance because they:

A. introduce rules of conduct for both the performers and the audience.
B. provide a natural transition back to a classroom setting.
C. encourage children to question and comment on the theater experience.
D. allow the children to be coached by professional actors.
19. Which of the following continuums reflects current views on the theater education of children?

A. dramatic play → creative drama → formal theater
B. monologues → scenes → plays
C. puppet shows → theater for young audiences → participation theater
D. writing → devising → improvising

20. A background in still photography would best help a theater director with which of the following tasks?

A. drawing the audience's attention to the subtleties of a script
B. leading actors in movement exercises that help develop their characters
C. communicating a production concept to the design team
D. blocking scenes to create dynamic stage compositions
## ANSWER KEY

### Field 49: Theater

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Correct Response</th>
<th>Objective</th>
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<tbody>
<tr>
<td>1.</td>
<td>B</td>
<td>Understand principles of playwriting and dramatic structure.</td>
</tr>
<tr>
<td>2.</td>
<td>A</td>
<td>Understand principles of acting.</td>
</tr>
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<td>A</td>
<td>Understand principles of acting.</td>
</tr>
<tr>
<td>4.</td>
<td>D</td>
<td>Understand principles of directing.</td>
</tr>
<tr>
<td>5.</td>
<td>D</td>
<td>Understand principles of directing.</td>
</tr>
<tr>
<td>6.</td>
<td>A</td>
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