



TEXAS EDUCATOR CERTIFICATION

TEXES | TExMaT | TASC/TASC-ASL

# Texas Examinations of Educator Standards™ (TEXES™) Program

## Preparation Manual

### Theatre EC–12 (180)



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## About The Test

Test Name	Theatre EC-12
Test Code	180
Time	5 hours
Number of Questions	100 selected-response questions
Format	Computer-administered test (CAT)

The TExES Theatre EC-12 (180) test is designed to assess whether a test taker has the requisite knowledge and skills that an entry-level educator in this field in Texas public schools must possess. The 100 selected-response (multiple-choice) questions are based on the Theatre EC-12 test framework. Questions on this test range from grades EC-12. The test may contain questions that do not count toward the score. Your final scaled score will be based only on scored questions.

## The Domains

Domain	Domain Title	Approx. Percentage of Test*	Standards Assessed
I.	Creating, Performing and Producing Theatre	25%	Theatre EC-12 II-III
II.	Design and Technical Theatre	31%	Theatre EC-12 IV
III.	Theatre History and Culture	13%	Theatre EC-12 V
IV.	Responding To and Analyzing Theatre	13%	Theatre EC-12 VI
V.	Theatre Education	19%	Theatre EC-12 I-VI

\*Percentages do not add up to 100 due to rounding.

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## The Standards

### **Theatre EC–12 Standard I**

The theatre teacher knows how to plan and implement effective theatre instruction and assessment and provide students with learning experiences that enhance their knowledge, skills and appreciation in theatre.

### **Theatre EC–12 Standard II**

The theatre teacher understands and applies skills for creating, utilizing and/or performing dramatic material.

### **Theatre EC–12 Standard III**

The theatre teacher understands and applies skills for producing and directing theatrical productions.

### **Theatre EC–12 Standard IV**

The theatre teacher understands and applies knowledge of design and technical theatre.

### **Theatre EC–12 Standard V**

The theatre teacher understands and applies knowledge of theatre from different cultures and historical periods.

### **Theatre EC–12 Standard VI**

The theatre teacher understands and applies skills for responding to, analyzing and evaluating theatre and understands the interrelationship between theatre and other disciplines.

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## Domains and Competencies

The content covered by this test is organized into broad areas of content called **domains**. Each domain covers one or more of the educator standards for this field. Within each domain, the content is further defined by a set of **competencies**. Each competency is composed of two major parts:

- The **competency statement**, which broadly defines what an entry-level educator in this field in Texas public schools should know and be able to do.
- The **descriptive statements**, which describe in greater detail the knowledge and skills eligible for testing.

### Domain I – Creating, Performing and Producing Theatre

Competency 001: *The teacher demonstrates knowledge of the basic principles, forms and methods of process-centered drama.*

The beginning teacher:

- A. Recognizes and describes process-centered drama methods (e.g., creative drama, theatre in education) for communicating ideas, feelings and experiences through improvisation, pantomime, dramatic play, story dramatization, storytelling, puppetry, role playing and playwriting.
- B. Knows how to use improvisation and theatre games as preparatory techniques for performance and process-centered drama.
- C. Demonstrates knowledge of source materials for improvisation and dramatic play (e.g., literature, history, current events, imagination, personal stories, folklore).
- D. Recognizes the difference between process-centered and production-centered theatre experiences and knows how to use improvisation to generate ideas for stories, movements, characters and environments for both.
- E. Knows how to apply skills for improvising, writing and refining monologues and scenes that effectively communicate character, plot, setting, theme and mood.
- F. Demonstrates understanding of proper formatting for a script (e.g., identifying stage directions, characters, acts and scenes; spacing).
- G. Understands methods for interacting effectively with others in role playing, improvisation, rehearsal and performance.
- H. Demonstrates knowledge of techniques for engaging in ensemble work and collaborative creative processes.
- I. Understands critical-thinking skills used in creating, utilizing and/or performing dramatic material.

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Competency 002: *The teacher demonstrates knowledge of acting methods and techniques.*

The beginning teacher:

- A. Recognizes and describes various classical and contemporary acting techniques, methods and styles, including emergent performance practices.
- B. Demonstrates knowledge of methods for developing an actor's focus, sensory perception and characterization skills, including activities directed at sensory awareness and emotional and sensory recall.
- C. Understands methods for strengthening focus, sensory perception and characterization.
- D. Understands skills for creating roles, developing character relationships and reflecting on human experiences in improvised and scripted scenes.
- E. Recognizes and describes elements related to an actor's analysis of a text, including identification of movement, beats, subtext, actions, objectives and key words and phrases.
- F. Analyzes scripts to determine the physical, intellectual, psychological, cultural, political and social dimensions of characters and character relationships and divides scripts into their component parts.
- G. Understands vocal techniques used in acting, including warm-ups to prepare the voice, elements of sound production (e.g., diction, phrasing, pitch, breath control, projection), vocal safety and injury avoidance procedures, dialect work and ways to use voice and speech (e.g., pitch, tempo, tone, timing, pacing) to communicate feelings and ideas and to develop characterization.
- H. Demonstrates knowledge of skills for using the voice and body expressively to perform scripts written in a variety of time periods and styles.
- I. Understands physical techniques used in acting, including warm-ups to prepare the body, relaxation techniques, centering, isolation of body parts, psychological gesture, neutral and character masks and techniques for using body position and gesture to communicate meaning and develop characterization.

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Competency 003: *The teacher demonstrates knowledge of the principles and techniques of directing theatrical productions.*

The beginning teacher:

- A. Understands the director's role as a leader, communicator, unifying force, problem solver, interpreter of script and collaborator.
- B. Recognizes the director's relationship and responsibility to the actors, designers, stage manager and audience as well as the director's responsibility to the script.
- C. Knows how to create and communicate a unified vision that results in a clear production concept for company members.
- D. Demonstrates familiarity with skills and techniques for creating a safe and positive working environment that encourages and promotes collaboration, trust, consensus building and creativity among all members of the production team.
- E. Demonstrates knowledge of methods for analyzing a script to determine a message for the work and how its component parts help communicate that message to an audience.
- F. Knows how to motivate and guide company members through rehearsal and performance, using communication, collaboration, trust, consensus building and creativity.
- G. Knows how to apply methods for guiding actors in creating roles and developing character relationships.
- H. Analyzes elements (e.g., focus, levels, balance) and factors involved in developing a ground plan, stage movement and blocking and selects composition techniques appropriate for various needs and goals.

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Competency 004: *The teacher demonstrates knowledge of the principles of producing theatrical performances.*

The beginning teacher:

- A. Understands considerations and procedures for selecting and researching a script.
- B. Evaluates and compares various methods of holding auditions (e.g., prepared monologues, cold readings, improvisation) and casting (e.g., casting according to learning objectives, nontraditional casting).
- C. Knows how to coordinate an efficient rehearsal schedule.
- D. Demonstrates knowledge of procedures for scheduling, budgeting, planning, promoting and managing theatrical performances.
- E. Demonstrates knowledge of legal issues (e.g., royalties, copyrights, liability, contracts) related to theatrical productions.
- F. Identifies and analyzes elements involved in directing and producing student theatrical productions, including considerations of student development, cultural diversity, audience characteristics and production factors (e.g., performance space, number of participants) in the selection of works for performance.

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## Domain II – Design and Technical Theatre

Competency 005: *The teacher understands how to develop an overall technical and design environment for theatrical productions.*

The beginning teacher:

- A. Demonstrates knowledge of design principles and elements relevant to theatrical productions, the functions of design in theatrical productions and design styles and their characteristics.
- B. Recognizes the characteristics of different types of performance spaces (e.g., proscenium stage, studio/black box, thrust stage, classroom, arena, found space) and analyzes ways in which the characteristics of a performance space can influence production decisions.
- C. Knows how to analyze dramatic texts, including themes, settings, times, literary styles, genres and characters, to determine technical and design requirements.
- D. Understands how to analyze the effectiveness of lighting, sound, scenery, properties, costumes and makeup choices in communicating the concept of a production.

Competency 006: *The teacher demonstrates knowledge of principles and techniques of theatrical lighting and sound production.*

The beginning teacher:

- A. Demonstrates knowledge of basic lighting and sound technology, equipment and safety practices.
- B. Recognizes the principles, elements and techniques of lighting and sound design for a theatrical production.
- C. Knows how to apply basic techniques of theatrical lighting and sound production (e.g., using color mediums [gels], designing and reading a lighting plot and instrument schedule, selecting and designing sound effects and background music).
- D. Demonstrates an understanding of safety considerations and procedures associated with the use of theatrical lighting and sound equipment.
- E. Understands considerations in selecting lighting and sound to help create a particular theatrical environment.

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Competency 007: *The teacher demonstrates knowledge of principles and techniques for designing and creating theatrical sets and properties.*

The beginning teacher:

- A. Recognizes and describes the technical aspects of set and property construction (e.g., unit set, flats, drops, platforms, painting), including the use of power tools and safety practices.
- B. Knows how to apply basic techniques of scenery and property construction (e.g., manufacturing flats, constructing a unit set, painting scenery, operating tools and machinery).
- C. Demonstrates an understanding of safety considerations and procedures associated with the design and construction of theatrical sets and properties.
- D. Understands the design considerations in selecting or creating scenery and properties to help create a particular theatrical environment.

Competency 008: *The teacher demonstrates knowledge of principles and techniques for designing and creating theatrical costumes and makeup.*

The beginning teacher:

- A. Recognizes the basic functions of costumes in theatrical production.
- B. Recognizes and describes historical, regional and cultural styles of dress.
- C. Demonstrates knowledge of construction techniques and materials for creating costumes and demonstrates familiarity with other methods of obtaining costumes.
- D. Recognizes the characteristics and functions of different types of makeup, makeup materials and techniques for applying makeup to suggest character and communicate the concept of the production.
- E. Knows how to apply basic principles and techniques of costume construction and makeup application (e.g., cutting, dyeing, sewing, care and maintenance of costumes; character makeup and simple prosthetics).
- F. Demonstrates an understanding of safety considerations and procedures associated with the design, construction and use of theatrical costumes and makeup.
- G. Understands considerations in selecting costumes and makeup to help create a particular theatrical environment.

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Competency 009: *The teacher demonstrates knowledge of backstage procedures and the roles of backstage personnel.*

The beginning teacher:

- A. Knows backstage procedures (e.g., setting and striking techniques, unit set preparation, curtain and fly rail operation, set and lighting crew preparation, backstage etiquette and safety).
- B. Recognizes and describes roles and responsibilities of individuals involved in technical theatre (e.g., stage manager, production manager, technical director, production crew).
- C. Knows safety practices and procedures relevant to technical theatre, including practices related to emotional and physical well-being.
- D. Knows strategies for assembling a production crew and teaching them proper etiquette, safety and backstage techniques.

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## Domain III – Theatre History and Culture

Competency 010: *The teacher demonstrates knowledge of the history of theatre in cultures throughout the world.*

The beginning teacher:

- A. Recognizes and describes characteristics and techniques associated with theatre from different historical periods and cultural traditions.
- B. Demonstrates knowledge of historical and cultural developments in theatrical styles and genres.
- C. Understands theatre heritage as it is preserved in dramatic text, traditions and conventions.
- D. Analyzes the development of dramatic forms, production practices and theatrical traditions across cultures and historical periods.
- E. Recognizes major theatrical figures, plays and works from a variety of historical periods and cultural traditions.
- F. Analyzes ways in which specific dramatic texts and contemporary theatre conventions reflect theatre heritage.

Competency 011: *The teacher demonstrates knowledge of the role of theatre in society.*

The beginning teacher:

- A. Analyzes and evaluates influences on theatre in different times, places and cultures.
- B. Analyzes and compares aesthetic philosophies and the treatment of characters, situations and themes in dramatic works from various cultures and historical periods.
- C. Recognizes and describes the emotional and social effects of theatre on individuals, communities and cultures.
- D. Analyzes ways in which cultural diversity and other aspects of U.S. society have influenced contemporary theatre in the United States.
- E. Recognizes and describes the role and influence of live theatre and dramatic media in U.S. society (e.g., prompting examination of ideas and values, enhancing multicultural and gender awareness, promoting self-awareness).

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## Domain IV – Responding to and Analyzing Theatre

Competency 012: *The teacher knows how to use appropriate procedures, criteria and vocabulary in the evaluation, analysis and criticism of theatre and dramatic media.*

The beginning teacher:

- A. Knows the vocabulary of dramatic criticism and dramaturgy, including basic vocabulary related to theatrical conventions (e.g., fourth wall, catharsis, alienation effect).
- B. Understands techniques, procedures and the ethical considerations used in criticism of theatre and dramatic media (e.g., film, video, television, radio, electronic media).
- C. Understands how to apply concepts of evaluation to live theatre and dramatic media.
- D. Analyzes how specific artistic choices are used to support the major themes of theatrical productions.
- E. Analyzes the effects of various factors (e.g., publicity, physical environment, talkbacks, study guides) on an audience's response to and appreciation of a theatrical production.
- F. Demonstrates knowledge of resources available for research regarding theatrical productions (e.g., published scripted materials, electronic resources, current technologies, theatre professionals).

Competency 013: *The teacher understands the relationship of theatre to other art forms and other disciplines.*

The beginning teacher:

- A. Compares and contrasts theatre and other dramatic media, including their uses of dramatic structure.
- B. Analyzes the ways in which other art forms are used in theatrical productions.
- C. Recognizes and describes the relationship of theatre to other art forms and other disciplines.
- D. Analyzes similarities and differences between theatrical experiences and other literary and artistic experiences.

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## Domain V – Theatre Education

Competency 014: *The teacher knows how to plan, implement and evaluate theatre instruction.*

The beginning teacher:

- A. Demonstrates knowledge of the content and performance standards for theatre that compose the Texas Essential Knowledge and Skills (TEKS) and recognizes the significance of the TEKS in developing a theatre curriculum.
- B. Knows how to organize, sequence and evaluate lessons in ways that promote effective student learning in theatre.
- C. Demonstrates understanding of teaching methods that effectively integrate theatre instruction with instruction in other art forms and other subject areas for students at different grade levels.
- D. Knows how to integrate instructional and communication technologies to enhance teaching and learning in theatre.
- E. Recognizes and describes effective strategies for teaching theatre effectively to students with diverse backgrounds and needs.
- F. Understands considerations and procedures for developing and using instructional strategies that encourage active learning and are responsive to the strengths and needs of all students, including students with diverse backgrounds and needs.
- G. Knows how to guide students with various skills and interests to explore avenues of self-discovery and self-expression through performance, dramatic play, design, play writing, technical production and other aspects of theatre.
- H. Demonstrates knowledge of methods for developing and applying appropriate evaluation standards based on students' abilities and experience, offering appropriate feedback to enhance students' performance and teaching students to critique their own and others' performances.
- I. Demonstrates familiarity with multiple forms of assessment and how they can be used to evaluate and monitor student progress and to plan instruction in theatre.
- J. Knows how to create, organize and manage a safe and supportive environment that encourages student learning, motivation, collaboration and positive forms of risk taking.
- K. Demonstrates knowledge of safety practices relevant to creative expression and performance, including practices related to emotional well-being and the safe use of the voice and body.

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Competency 015: *The teacher understands developmentally appropriate skills, concepts and instructional strategies to promote students' development of theatre concepts, knowledge and skills; enhance critical and creative thinking in theatre contexts; and foster appreciation of the arts.*

The beginning teacher:

- A. Demonstrates knowledge of students' intellectual, social, emotional and physical development and the significance of developmental factors for theatre education in grades EC–12.
- B. Understands how to foster student learning and creativity by offering opportunities to engage in developmentally appropriate forms of drama, including forms that are process-centered (e.g., creative drama, theatre in education) and production-centered (e.g., scenes, plays, musicals).
- C. Uses knowledge of students' characteristics (e.g., prior experiences, developmental level, interests) to select appropriate materials and strategies for promoting learning and skills acquisition related to producing and directing theatrical productions.
- D. Knows how to provide students with developmentally appropriate opportunities to use movement and dialogue to portray characters and themes drawn from personal experience, heritage, literature, current events and history; to dramatize literary selections; and to create and improvise stories that include a beginning, a middle and an end.
- E. Recognizes and describes developmentally appropriate instructional strategies that provide students with developmentally appropriate opportunities to learn and apply skills and concepts for technical theatre, directing, scheduling, budgeting, planning, promoting and managing theatrical productions (e.g., demonstrating responsibility, creative problem solving, critical thinking, artistic discipline in a variety of contexts).
- F. Recognizes and describes developmentally appropriate instructional strategies for teaching students appropriate audience behavior, etiquette and safety for various types of theatrical performances and process drama experiences.
- G. Demonstrates familiarity with a variety of developmentally appropriate instructional approaches, activities and resources (e.g., films, websites) to promote students' ability to appreciate, understand and critically analyze theatre from different times, places and cultures.
- H. Knows how to provide students with varied, developmentally appropriate learning experiences that promote their ability to analyze, evaluate, appreciate and construct meaning from theatre, film and television and other electronic media productions.
- I. Knows how to provide students with developmentally appropriate opportunities to apply critical-thinking skills as they create and perform dramatic material.

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Competency 016: *The teacher understands the role of theatre and theatre education in everyday life.*

The beginning teacher:

- A. Analyzes the benefits and relevance of theatre experiences for students' academic and personal development (e.g., encouraging experiential exploration of content-area topics, facilitating creative problem solving, promoting self-knowledge, enhancing understanding of interpersonal relationships, improving self-confidence through performance, developing verbal and nonverbal communication skills).
- B. Demonstrates knowledge of career and avocational opportunities in theatre and dramatic media, the skills and preparation required for these careers and avocations and ways to integrate awareness of careers and avocational opportunities into theatre education.
- C. Demonstrates familiarity with theatrical resources, opportunities and experiences for students that are available outside the school.
- D. Knows the training, skills, self-discipline and artistic discipline needed to pursue career and avocational opportunities in theatre and dramatic media.
- E. Demonstrates knowledge of the characteristics, uses and benefits of various professional development resources and strategies for the theatre educator.

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## Approaches to Answering Selected-Response Questions

The purpose of this section is to describe selected-response question formats that you will typically see on the Theatre EC–12 test and to suggest possible ways to approach thinking about and answering them. These approaches are intended to supplement and complement familiar test-taking strategies with which you may already be comfortable and that work for you. Fundamentally, the most important component in assuring your success on the test is knowing the content described in the test framework. This content has been carefully selected to align with the knowledge required to begin a career as a professional theatre educator.

The selected-response questions on this test are designed to assess your knowledge of the content described in the test framework. In most cases, you are expected to demonstrate more than just your ability to recall factual information. You may be asked to think critically about the information, to analyze it, consider it carefully, compare it with other knowledge you have or make a judgment about it.

When you are ready to respond to a selected-response question, you must choose one of four answer options. Leave no questions unanswered. Questions for which you mark no answer or more than one answer are counted as incorrect. Your score will be determined by the number of questions for which you select the correct answer.

The Theatre EC–12 test is designed to include a total of 100 selected-response questions. Your final scaled score will be based only on scored questions. The questions that are not scored are being pilot tested to collect information about how these questions will perform under actual testing conditions. These pilot questions are not identified on the test.

### Question Formats

You may see the following types of selected-response questions on the test:

- Single Questions
- Clustered Questions

On the following pages, you will find descriptions of these commonly used question formats, along with suggested approaches for responding to each type.

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## Single Questions

The single-question format presents a direct question or an incomplete statement. It can also include a reading passage, graphic, table or a combination of these. Four answer options appear below the question.

The following question is an example of the single-question format. It tests knowledge of Theatre EC–12 Competency 002: *The teacher demonstrates knowledge of acting methods and techniques.*

### Example

Which of the following describes an effective way for an actor to develop a character?

- A. Determining the emotional changes that the character experiences from scene to scene
- B. Listing the blocking choices the character makes throughout the play
- C. Finding moments to increase the intensity of the performance as the play progresses
- D. Choosing specific words and phrases to emphasize in each scene

### Suggested Approach

Read the question carefully. Think about what it is asking and the context it is describing. Look at the answer options and consider which of them describes an effective way for an actor to develop a character. Eliminate any obviously wrong answers, select the correct answer choice and mark your answer.

Option A focuses on the emotional changes that the character experiences from scene to scene. By examining a character’s emotional changes throughout the play, an actor learns how his or her character responds to events and other people and is then able to better understand the character’s background, motivations and goals, which are essential to character development. This exercise will provide the actor with relevant information about the character that may not be stated explicitly in the script. Option A describes a response that is relevant to the topic of character development described in the question.

Option B presents the idea of listing the blocking choices the character makes throughout the play. Simply listing the character’s blocking choices, which are usually determined by the director, might provide some information about the character and his or her relationships to others, but without some supplemental information from the script, this exercise would not provide enough information on which to base one’s development of a character. Option B can be eliminated as the best response to this question.

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Option C advocates finding moments to increase the intensity of the performance as the play progresses. This is a refinement more typical of specific moments in the performance and does not directly or deeply involve developing a character in the way option A does. In addition, continually increasing the intensity of a performance may not be appropriate for the portrayal of a given character. Option C can be eliminated as the best response to this question.

Option D suggests that an effective way for an actor to develop a character is to choose specific words and phrases to emphasize in each scene. Like option C, this approach is more relevant to the development of a performance than the development of a character. Since decisions about which words and phrases to emphasize are based on a complete knowledge of the character, they can be made only after the character has been developed. Option D can be eliminated as the best response to this question.

Of the four alternatives offered, determining the emotional changes that the character experiences from scene to scene is the most effective way for an actor to develop a character. Therefore, **the correct response is option A.**

### Clustered Questions

Clustered questions are made up of a stimulus and two or more questions relating to the stimulus. The stimulus material can be a reading passage, graphic, table or any other information necessary to answer the questions that follow.

You can use several different approaches to respond to clustered questions. Some commonly used strategies are listed below.

- Strategy 1** Skim the stimulus material to understand its purpose, its arrangement and/or its content. Then read the questions and refer again to the stimulus material to obtain the specific information you need to answer the questions.
- Strategy 2** Read the questions *before* considering the stimulus material. The theory behind this strategy is that the content of the questions will help you identify the purpose of the stimulus material and locate the information you need to answer the questions.
- Strategy 3** Use a combination of both strategies. Apply the “read the stimulus first” strategy with shorter, more familiar stimuli and the “read the questions first” strategy with longer, more complex or less familiar stimuli. You can experiment with the sample questions in this manual and then use the strategy with which you are most comfortable when you take the actual test.

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Whether you read the stimulus before or after you read the questions, you should read it carefully and critically. You may want to note its important points to help you answer the questions.

As you consider questions set in educational contexts, try to enter into the identified teacher’s frame of mind and use that teacher’s point of view to answer the questions that accompany the stimulus. Be sure to consider the questions only in terms of the information provided in the stimulus — not in terms of your own experiences or individuals you may have known.

### **Example**

First read the stimulus (a short list of story starters provided by the teacher).

#### **Use the information below to answer the questions that follow.**

A theatre teacher provides a fifth-grade class with two story starters.

- You loan a friend something that is valuable to you, and your friend loses it.
- You go to school on a weekday, but no one else has come.

Now you are prepared to respond to the first of the two questions associated with this stimulus. The first question tests knowledge of Theatre EC–12 Competency 015: *The teacher understands developmentally appropriate skills, concepts and instructional strategies to promote students’ development of theatre concepts, knowledge and skills; enhance critical and creative thinking in theatre contexts; and foster appreciation of the arts.*

1. The teacher divides the class into groups of four students. Each group selects one of the story starters above. Using the problem suggested by the story starter, the students work in their groups to work out a middle, a climax and an ending for their story. This activity most directly promotes students’ understanding of which of the following elements of drama?
  - A. Theme
  - B. Character development
  - C. Conflict
  - D. Plot structure

### **Suggested Approach**

Consider carefully the information presented in the stimulus, then read and consider the question. The activity described in the question addresses one element of drama identified in the options more directly than the others.

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Option A suggests that the activity addresses the dramatic element of theme. In drama, theme is the message of the work being performed. Although some of the groups may create stories with a particular message, the assignment does not ask students to develop a message based on the story starter. Option A is not the best response to this question.

Option B suggests that the activity addresses character development. Students will certainly include characters in the stories they create, but the assignment does not emphasize the study of characters and their motives and desires, which are the basic steps in character development. Option B can be eliminated as the best response to this question.

Option C suggests that the activity promotes student understanding of the dramatic element of conflict. In drama, conflict occurs during the middle part, or rising action, of a play, and conflict is the result of the complications and discoveries that lead to the climax of the story. The student groups are likely, therefore, to introduce conflict into their stories. The assignment, however, does not focus exclusively on conflict in the stories they create but on the larger dramatic structure. Option C is too narrow in scope to be the best response to this question.

Option D focuses on the dramatic element of plot structure. In particular, the assignment requires students to use one of the given beginnings to create a story with a middle, a climax, and an ending. These are the essential elements of plot structure in drama. Option D is the best response to this question.

Of the alternatives offered, the dramatic element of plot structure is most directly addressed by the activity described. Therefore, **the correct response is option D.**

Now you are ready to answer the next question. The second question measures Theatre EC–12 Competency 015: *The teacher understands developmentally appropriate skills, concepts and instructional strategies to promote students’ development of theatre concepts, knowledge and skills; enhance critical and creative thinking in theatre contexts; and foster appreciation of the arts.*

2. Compared to the first story starter, which of the following best identifies a unique challenge that students would need to confront when working out the second story starter?
  - A. Point of view
  - B. Plausibility
  - C. Tone
  - D. Setting

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### ***Suggested Approach***

Refer again to the stimulus and consider carefully the information presented in it, paying particular attention this time to the first and second story starters. Consider the similar and different challenges they would pose for the students. One of the options will identify a challenge in developing the second story starter that would not be present, or as pronounced, when developing the first.

Option A suggests that point of view is a challenge unique to the second story starter. Choices and problems involving characters' points of view will differ between the two story starters, but both story starters will involve such choices and problems. Option A, point of view, is not a challenge unique to the second story starter.

Option B suggests that plausibility is a challenge unique to the second story starter. The first story starter suggests a common, real-world situation while the second suggests an unlikely, perhaps absurd or frightening, scenario. The implausibility of the second story starter will require the students to create a context that explains the situation, or they may choose to embrace the implausibility by, for example, creating a farce. Option B, plausibility, is therefore a challenge unique to the second story starter.

Option C suggests that tone is a challenge unique to the second story starter. As with option A, point of view, choices and considerations involved with tone are inherent in both story starters. Option C, tone, is not a challenge unique to the second story starter.

Option D suggests that setting is a challenge unique to the second story starter. In fact, setting presents challenges in both story starters. Groups of students working with the first story starter will be challenged to invent a setting for the scenario. While students working with the second story starter are provided with a basic setting, they will still be challenged to make this setting—an empty school on a weekday—plausible. Option D, setting, is therefore not a challenge unique to only the second story starter.

Of the options presented, the most uniquely challenging in regard to the second story starter is plausibility. **The correct response is option B.**

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

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## Selected-Response Practice Questions

This section presents some sample test questions for you to review as part of your preparation for the test. To demonstrate how each competency may be assessed, each sample question is accompanied by the competency that it measures. While studying, you may wish to read the competency before and after you consider each sample question. Please note that the competency statements do not appear on the actual test.

For each sample test question, there is a correct answer and a rationale for each answer option. Please note that the sample questions are not necessarily presented in competency order.

The sample questions are included to illustrate the formats and types of questions you will see on the test; however, your performance on the sample questions should not be viewed as a predictor of your performance on the actual test.

### COMPETENCY 001

1. Which of the following skills do mirror games most develop in acting students?
  - A. Imitation
  - B. Leadership
  - C. Characterization
  - D. Spontaneity

Answer and Rationale

### COMPETENCY 001

2. In the standard play format used in the United States, names of characters who are speaking are distinguished from dialogue through the use of
  - A. all caps.
  - B. boldface.
  - C. italics.
  - D. parentheses.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

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### COMPETENCY 001

3. Which of the following best describes an improvisation activity that is useful for developing actors' focus as an ensemble?
- A. Reacting to different sounds in an outdoor environment
  - B. Building a two-level moving human sculpture
  - C. Dividing into groups to rehearse two-character scenes
  - D. Observing the everyday activities of other actors

Answer and Rationale

### COMPETENCY 002

4. Which of the following questions is most directly related to the work of an actor using sense memory when rehearsing a play?
- A. Who are some of the most important actors who have performed in past productions of the play?
  - B. What significant experiences from the actor's life are relevant to the play?
  - C. What prevents the characters in the play from achieving their objectives?
  - D. What information does the play provide about the character's experiences before the play begins?

Answer and Rationale

### COMPETENCY 002

5. A director can help an actor strengthen character development by helping the actor to understand what a character wants above all else, which is most often referred to as the
- A. superobjective.
  - B. obstacle.
  - C. stakes.
  - D. given circumstances.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.



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COMPETENCY 002

6. To reflect the style most like that of the original players of a Molière comedy, contemporary actors should model their physical and vocal technique after the methods of
- A. Konstantin Stanislavski.
  - B. the commedia dell'arte.
  - C. Stella Adler.
  - D. the Théâtre-Libre.

Answer and Rationale

COMPETENCY 003

7. To unify a production, a director must develop a concept or approach to the production. The director can begin to develop this concept or approach by building an understanding of the struggle between the major contending forces in the play. The struggle is known as the
- A. polar attitudes.
  - B. central conflict.
  - C. primary obstacle.
  - D. given circumstances.

Answer and Rationale

COMPETENCY 003

8. In relation to the work of a set designer, which of the following is an important responsibility of the director?
- A. Budgeting for the materials and the building crew
  - B. Scheduling time for construction during load-in
  - C. Communicating ideas about the visual world of the production
  - D. Ensuring that low-hanging objects do not obstruct stage lighting

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

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COMPETENCY 003

9. Which of the following does a director do to determine the spine of a play?
- A. Creates a detailed list of props and set pieces
  - B. Plans for which actors will be needed at what times during rehearsals
  - C. Anticipates technical challenges that are likely to be encountered
  - D. Determines the central message as it relates to the characters and story

Answer and Rationale

COMPETENCY 004

10. Before the first technical rehearsal, often the director will meet with the stage manager and designers to map out transitions and cue placement as well as plan the upcoming technical rehearsals. This work is usually referred to as a
- A. read-through.
  - B. preview.
  - C. dry tech.
  - D. paper tech.

Answer and Rationale

COMPETENCY 004

11. Which of the following will a director most likely be able to present on stage without obtaining copyright permission?
- A. A Greek tragedy translated by a contemporary poet
  - B. An unfiled, published screenplay from the 1970s
  - C. A nineteenth-century melodrama adapted from Shakespeare
  - D. An original dramatic story featuring characters from a television show

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

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COMPETENCY 004

12. A high school drama teacher wants to stage a play that promotes tolerance and acceptance of diversity regarding gender roles and sexual orientation within a community. Which of the following plays is most appropriate for the teacher to choose?
- A. A Raisin in the Sun
  - B. Our Town
  - C. "Master Harold"... and the Boys
  - D. The Laramie Project

Answer and Rationale

COMPETENCY 005

13. Which of the following types of theatre space is best suited to an environmental staging of a production?
- A. Proscenium
  - B. Black box
  - C. Thrust
  - D. Arena

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

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Read the excerpt below from Eugene O’Neill’s note “General Scene of the Trilogy” from *Mourning Becomes Electra*; then answer the question that follows.

“The action of the trilogy . . . takes place in or immediately outside the Mannon residence, on the outskirts of one of the smaller New-England seaport towns. . . .

“The house is placed back on a slight rise of ground about three hundred feet from the street. It is a large building of the Greek temple type. . . . A white wooden portico with six tall columns contrasts with the wall of the house proper which is of gray cut stone. There are five windows on the upper floor and four on the ground floor, with the main entrance in the middle, a doorway with squared transom and sidelights flanked by intermediate columns. The window shutters are painted a dark green. Before the doorway a flight of four steps leads from the ground to the portico.

“The three plays take place in either spring or summer of the years 1865 to 1866.”

#### COMPETENCY 005

14. Based on the text above, which of the following set designs best fits O’Neill’s vision for his trilogy?
- A. A minimalist set with a one-dimensional outline of a house
  - B. An abstract representation of a mansion and its grounds
  - C. A realistic representation of a nineteenth-century northeastern mansion
  - D. A naturalistic representation of an eighteenth-century southern mansion

Answer and Rationale

NOTE: After clicking on a link, right click and select “Previous View” to go back to original text.

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COMPETENCY 006

15. Which of the following best describes the main purpose of a lighting designer's cue sheet?
- A. Mapping the physical placement of each lighting instrument in the grid and the use of each lighting instrument in the production
  - B. Documenting each instance when lights in a production change or move, and keying these occurrences to the script
  - C. Detailing the types of lighting instruments being used, including their wattage, size, and wiring requirements
  - D. Keeping track of any gels or gobo effects that will be used with a particular lighting instrument

Answer and Rationale

COMPETENCY 006

16. Which of the following is most often an unmotivated or nonconsidered source of light?
- A. A table lamp
  - B. A beam of sunlight through a window
  - C. A follow spot
  - D. A hanging chandelier above a staircase

Answer and Rationale

COMPETENCY 007

17. In stage design, which of the following best describes the most common use of a scrim?
- A. Allowing actors and scenery to suddenly appear and disappear
  - B. Representing a skyscape or showing projections
  - C. Masking backstage areas and lighting instruments
  - D. Moving scenic elements onstage

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

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COMPETENCY 007

18. The primary feature of the set for Mary Zimmerman’s *Metamorphoses* is a pool of water. This pool is central to all of the stories told in the play—at times it is a bath, a swimming pool, or even the sea—and is the element around which the rest of the play’s setting is designed. Which of the following scenic design terms best describes the pool?
- A. Platform
  - B. Cyclorama
  - C. Prop
  - D. Set piece

Answer and Rationale

COMPETENCY 008

19. Which of the following is most typically part of a costume worn by an actor portraying a female character in a Victorian melodrama?
- A. Corset
  - B. Pomander
  - C. Wimple
  - D. Ruff

Answer and Rationale

COMPETENCY 008

20. When actors use makeup to ensure that their faces read clearly, which of the following goals are they trying to achieve?
- A. To make their appearances resemble those of their characters
  - B. To evoke their characters’ psychological traits through physical appearance
  - C. To emphasize their features so they can be seen from the house
  - D. To prevent looking washed-out under the stage lights

Answer and Rationale

NOTE: After clicking on a link, right click and select “Previous View” to go back to original text.

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COMPETENCY 008

21. An actor is playing a role grounded in a particular time period. In addition to period-specific clothing, which of the following costuming elements is most important to consider when attempting to accurately represent the dominant style of the specified time period?
- A. Hair or a wig that can be easily dressed
  - B. Colors that complement the actor's skin tone
  - C. Accessories that do not draw too much attention
  - D. Fabrics that allow for ease of movement

Answer and Rationale

COMPETENCY 009

22. Which of the following best describes the process of calling a show?
- A. Alerting actors and crew to the beginning of the performance
  - B. Disseminating changes to the rehearsal schedule
  - C. Making announcements to the audience
  - D. Initiating lighting, sound, and scene-shift cues

Answer and Rationale

COMPETENCY 009

23. Who is responsible for moving the scenery during a performance?
- A. Production manager
  - B. Stage manager
  - C. Technical director
  - D. Stage crew

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

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COMPETENCY 010

24. Which of the following genres was practiced in the theatre of ancient Rome?

- A. New Comedy
- B. Neoclassical tragedy
- C. Masques
- D. Mystery plays

Answer and Rationale

Read the excerpt below from *Hamlet*, by William Shakespeare, in which Hamlet gives advice to a group of actors; then answer the question that follows.

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of your players do, I had as lief the town-crier had spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb shows and noise.

COMPETENCY 010

25. Which of the following descriptions of actors in Shakespeare's time is best supported by the passage?

- A. Actors generally invented their own dialogue based on an outline provided by the playwright.
- B. Actors performed pantomime more often than they spoke actual language.
- C. Actors tended to yell and gesticulate heavily when playing intense scenes.
- D. Actors were easily upset by unruly audiences and, in such cases, often refused to perform well.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.



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COMPETENCY 011

26. The writings of Charles Darwin most directly influenced which of the following movements in theatre?
- A. Surrealism
  - B. Naturalism
  - C. Epic theatre
  - D. Theatre of cruelty

Answer and Rationale

COMPETENCY 011

27. Which of the following best describes the work of playwright Maria Irene Fornés?
- A. It frequently deals with issues of gender in the United States.
  - B. It is known for criticizing British society using a variety of theatrical styles.
  - C. It combines choreography and poetry into a unique genre called choreopoem.
  - D. It brought African American theatre to mainstream Broadway audiences.

Answer and Rationale

COMPETENCY 012

28. Which of the following statements should a teacher most discourage a student from including in a review of a high school production of Sophocles' *Oedipus Rex*?
- A. "The actor playing the role of Oedipus did not seem to have a clear grasp of his character's primary motivation."
  - B. "The decision to set the play in modern times was largely unsuccessful because the idea of the curse on the city was not believable."
  - C. "The costumes were evocative, but they often were difficult to see under the harsh lighting that overwhelmed the small performance space."
  - D. "Some people are claiming that the actor playing the role of Oedipus should not have been cast in this production because he is failing his biology class."

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

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COMPETENCY 012

29. A high school drama teacher is starting a unit on August Wilson’s play *The Piano Lesson*. The teacher asks students to research the first staging of the play. Which of the following is the best resource for the students to use?
- A. The entry about August Wilson in a wiki-based encyclopedia
  - B. An analysis of the major themes of Wilson’s works in a peer-reviewed journal
  - C. Descriptions of the production found in Weblogs or on discussion boards
  - D. Descriptions of the production found in newspaper reviews

Answer and Rationale

COMPETENCY 013

30. The primary basis for script analysis lies in which of the following fields?
- A. Literature
  - B. Psychology
  - C. Art history
  - D. Anthropology

Answer and Rationale

COMPETENCY 014

31. A first-grade teacher wants to use process-centered drama techniques to encourage the development of students’ reading skills. Which of the following activities is most appropriate for this goal?
- A. Having the students memorize lines from a story and recite them for the class
  - B. Having the students draw pictures of characters from their favorite stories
  - C. Having the students act out scenes from stories that they are reading
  - D. Having the students write a short description of a scene from a story they are reading

Answer and Rationale

NOTE: After clicking on a link, right click and select “Previous View” to go back to original text.

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**Use the statement below to answer the three questions that follow.**

A high school theatre teacher is preparing a unit on performance art in contemporary theatre. The goal is to have the class learn about performance art, review some examples of artists who have successfully used the techniques of performance art, and then create individual performance pieces to present to the school. Most of the students in the class are unfamiliar with performance art, so the teacher wants to introduce them to the following basic concepts of performance art.

- The difference between performance art and traditional theatre
- The presence or absence of the performer's body
- Interactions between performer and audience
- Use of different media within a work of performance

After making sure the students understand these basic concepts, the teacher will then introduce the work of particular artists, showing how these ideas could be joined together to create a specific performance.

COMPETENCY 014

32. Which of the following pedagogical techniques is the teacher using to structure this unit?

- A. Scaffolding
- B. Spaced repetition
- C. Pedagogy of the oppressed
- D. Direct instruction

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

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COMPETENCY 014

33. The teacher has the students read Anna Deavere Smith’s performance piece *Fires in the Mirror: Crown Heights, Brooklyn and Other Identities* as an example of performance art. Which of the following is the most comprehensive way to use technology to encourage student engagement with the assignment?
- A. Having students answer questions posted on the class Web page after reading the piece
  - B. Asking students to find images on the Web that reflect the themes of the piece and then use those images to create a slide show presentation
  - C. Posting video clips of Smith’s performance on the class Web page and having students use the class discussion board to talk about her interpretation of the script
  - D. Watching a video of the performance in class and having students write reviews of Smith’s character development

Answer and Rationale

COMPETENCY 014

34. At the end of the unit, the teacher asks each student to create an individual performance piece. Which of the following assignments allows students from diverse backgrounds to engage most effectively with this task?
- A. Giving each student the transcript of an interview with a famous person and having students create a performance piece based on that interview
  - B. Assigning each student a faculty member to interview and then having the students use the interview as the basis of the performance piece
  - C. Asking each student to interview family members and then use the interviews as the basis of the performance piece
  - D. Giving each student a series of articles about a recent event and having the students use those articles as the basis of the performance piece

Answer and Rationale

NOTE: After clicking on a link, right click and select “Previous View” to go back to original text.

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COMPETENCY 015

35. A middle school theatre teacher is presenting a lesson to students about the director's responsibilities in a theatrical production. Which of the following is the most developmentally appropriate activity related to this topic for middle school students?
- A. Writing an essay on the historical development of the director's role
  - B. Watching videos of two different productions of the same play and analyzing the directorial choices made in each
  - C. Interviewing a director working in a local theatre and writing a report on his or her process
  - D. Reading a short scene and explaining to the class how the scene would look if they were directing it

Answer and Rationale

COMPETENCY 015

36. Which of the following teacher strategies best helps beginning theatre students understand an audience's experience of live theater, including an audience's behavior during a live performance?
- A. Conduct a group discussion about what an audience member does from the moment the ticket is purchased until the show has ended.
  - B. Post a list of audience etiquette tips in a highly visible place in the classroom.
  - C. Make a habit of having students applaud each other after scene work or presentations in class.
  - D. Conduct class in a theatre space whenever possible so that students become comfortable with the location.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

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COMPETENCY 015

37. A theatre teacher wants to incorporate critical thinking into class study of the play *The Miracle Worker*, which dramatizes the story of Helen Keller and her teacher Annie Sullivan. Which of the following student activities best achieves this goal?
- A. Creating an additional scene that explores Helen Keller’s life after the events of the play
  - B. Translating a scene from the play into American Sign Language and performing it for the class
  - C. Discussing how Annie Sullivan’s work might have been impacted by modern treatments and medications
  - D. Writing a biographical sketch of Helen Keller that includes details about her achievements and triumphs

Answer and Rationale

COMPETENCY 016

38. A high school theatre teacher is working with students on the set design and construction process. The teacher has each student select a play and then come up with a potential set design that could be adapted to different types of stages (for example, proscenium, thrust, arena). This assignment most directly addresses students’ development in which of the following areas?
- A. Experiential exploration of a specific content area
  - B. Understanding of interpersonal relationships
  - C. Creative problem-solving
  - D. Verbal communication skills

Answer and Rationale

NOTE: After clicking on a link, right click and select “Previous View” to go back to original text.

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COMPETENCY 016

39. A middle school theatre class is planning to attend a professional stage production. Which of the following activities can best help students develop awareness of theatre as a possible vocation?
- A. Creating a series of interview questions that students can ask one of the actors about how he or she got a part in the production
  - B. Using Actors' Equity contract guidelines to analyze the compensation for union members in relation to cost-of-living statistics in the region
  - C. Writing an appropriate résumé and cover letter as if applying for an entry-level job at the visited theatre company
  - D. Listing all of the professionals involved in the production before selecting several to research in more depth

Answer and Rationale

COMPETENCY 016

40. Which of the following can theatre instructors most often earn for attending conferences presented by organizations such as the Educational Theatre Association (ETA), Texas Educational Theatre Association (TETA), and the American Alliance for Theatre and Education (AATE)?
- A. Actors' Equity membership points
  - B. Additional salary and benefits
  - C. Certification in technical elements
  - D. Continuing education credits

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

## Answer Key and Rationales

Question Number	Competency Number	Correct Answer	Rationales
1	001	D	<p><b>Option D is correct</b> because partners in mirror games must mimic a series of unscripted movements in real time, thus fostering spontaneity and attentiveness. <b>Option A is incorrect</b> because actors playing mirror games attempt to respond to each other simultaneously, not to imitate each other. <b>Option B is incorrect</b> because the objective of a mirror game is for the players to collaborate, not for one player to attain a leadership position. <b>Option C is incorrect</b> because the movements and gestures employed in mirror games are not specific or developed enough to foster characterization.</p> <p><a href="#">Back to Question</a></p>
2	001	A	<p><b>Option A is correct because</b> in standard play format in the United States, character names appear above corresponding dialogue in all caps. <b>Options B, C and D are incorrect</b> because none of them are used to distinguish character names from dialogue in standard format.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.



Question Number	Competency Number	Correct Answer	Rationales
3	001	B	<p><b>Option B is correct</b> because it is the only activity that requires the members of the ensemble to concentrate on their collective effort. <b>Options A, C and D are incorrect</b> because none of the activities described require a coordinated collective effort.</p> <p><a href="#">Back to Question</a></p>
4	002	B	<p><b>Option B is correct</b> because sense memory consists of an actor using personal experience to enrich his or her portrayal of a character. <b>Option A is incorrect</b> because this question would be more appropriate for a theatre historian. <b>Option C is incorrect</b> because this question relates to an actor’s identification of obstacles. <b>Option D is incorrect</b> because this question relates to a character’s backstory.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
5	002	A	<p><b>Option A is correct</b> because the superobjective is a term created by Konstantin Stanislavski to refer to a character’s overall desire. <b>Option B is incorrect</b> because although understanding a character’s obstacles is important, obstacles are those things that stand in the way of a character’s overall desire. <b>Option C is incorrect</b> because although understanding the stakes of a scene will help with character development, the stakes are linked to perceived outcome and not to a character’s desires. <b>Option D is incorrect</b> because although given circumstances describe an important concept in character development, the term refers to everything about a character that is provided by the playwright and is not subject to interpretation rather than the overall desire of the character, which is subject to an actor’s and a director’s interpretation.</p> <p><a href="#">Back to Question</a></p>
6	002	B	<p><b>Option B is correct</b> because Molière shared a theatre with a commedia dell’arte troupe, and theatre historians and critics frequently discuss the influence of commedia dell’arte conventions on Molière’s plays and productions. <b>Options A, C and D are incorrect</b> because they all relate to the styles of either modern realism or naturalism.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
7	003	B	<p><b>Option B is correct</b> because central conflict is the term used to describe the major struggle in the play; the director must understand the conflict in order to develop an adequate concept for the production. <b>Option A is incorrect</b> because polar attitudes refer to the changes in characters' beliefs over the course of the play, not to the major struggle of the play. <b>Option C is incorrect</b> because the primary obstacle is what stands in the way of the fulfillment of a character's desires, not the major struggle of the play. <b>Option D is incorrect</b> because given circumstances are the facts about the world of the play; the term does not refer to the major struggle of the play.</p> <p><a href="#">Back to Question</a></p>
8	003	C	<p><b>Option C is correct</b> because the director is responsible for communicating a cohesive vision for a production to all designers associated with the production, including the set designer. <b>Options A, B and D are incorrect</b> because each describes a responsibility of a particular theatre professional who is not the director.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
9	003	D	<p><b>Option D is correct</b> because the spine, the play’s main action or central message, is determined by analyzing the play’s characters and story. <b>Options A, B and C are incorrect</b> because they involve logistical and planning concerns rather than an analysis of the ideas of a play.</p> <p><a href="#">Back to Question</a></p>
10	004	D	<p><b>Option D is correct</b> because the meeting between stage manager, director, and designers intended to map out and notate the transitions and cues is known as a paper tech. <b>Option A is incorrect</b> because a read-through rehearsal is a rehearsal in which actors read the play aloud. <b>Option B is incorrect</b> because a preview is a dress rehearsal performed for an invited audience. <b>Option C is incorrect</b> because a dry tech is a technical rehearsal without actors in which the director and designers examine the design elements.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
11	004	C	<p><b>Option C is correct</b> because according to United States copyright law, any work published prior to January 1, 1923, is in the public domain and does not require permission. <b>Option A is incorrect</b> because translators own the copyright to their translations of works in the public domain. <b>Option B is incorrect</b> because the work described was published in the 1970s. <b>Option D is incorrect</b> because characters from popular television shows are protected by copyright law, regardless of whether the story in which they appear is original.</p> <p><a href="#">Back to Question</a></p>
12	004	D	<p><b>Option D</b> is correct because <i>The Laramie Project</i> promotes acceptance of people regardless of their sexual orientation and their conformity to gender norms. <b>Options A, B and C are incorrect</b> because none of these works focuses on issues involving sexual orientation.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
13	005	B	<p><b>Option B is correct</b> because environmental staging can best be achieved in a black box theatre, since the architectural flexibility of such a theatre best allows for the comingling of actors and audience in the same space. <b>Options A, C and D are incorrect</b> because each features a specific, permanent placement of staging and seating areas in which actors and audience have their own proscribed spaces.</p> <p><a href="#">Back to Question</a></p>
14	005	C	<p><b>Option C is correct</b> because the level of detail in O'Neill's description of the setting indicates a desire for realism. In addition, the time period of the play ("1865 to 1866") is the nineteenth century, and O'Neill indicates that the setting is in the northeastern part of the United States ("on the outskirts of one of the smaller New-England seaport towns"). <b>Option A is incorrect</b> because O'Neill's detailed description of the setting is the opposite of minimalism. <b>Option B is incorrect</b> because an abstract representation of the setting would not match the level of detail set forth in the description. <b>Option D is incorrect</b> because although a naturalistic setting might be implied by the detail of O'Neill's description, the time period and locale are not what the playwright has specified.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
15	006	B	<p><b>Option B is correct</b> because a cue sheet records each movement or change in the lights, linking it to a specific point in the script. <b>Options A, C and D are incorrect</b> because each describes one of the purposes of a lighting plot.</p> <p><a href="#">Back to Question</a></p>
16	006	C	<p><b>Option C is correct</b> because a follow spot is presentational and most often does not represent realistic, source-considered (motivated) light. <b>Options A and D are incorrect</b> because the light from an onstage (often practical) table lamp or chandelier is, or represents, the light that would emanate from them in real life. <b>Option B is incorrect</b> because light representing a beam of sunshine is source-considered (motivated) even if it is only a representation of such light; the audience reads the light as sunlight.</p> <p><a href="#">Back to Question</a></p>
17	007	A	<p><b>Option A is correct</b> because a scrim is loosely woven fabric that is opaque when lit from the front (hiding what is behind it) and transparent when lit from behind (revealing what is behind it). <b>Option B is incorrect</b> because these effects are achieved most often by a cyclorama. <b>Option C is incorrect</b> because masking is achieved by the use of draperies or flats. <b>Option D is incorrect</b> because the moving of scenic elements is achieved by stage machinery or stagehands.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
18	007	D	<p><b>Option D is correct</b> because a set piece serves as a focal point for the set design and, frequently, for the action of the play. The pool in <i>Metamorphoses</i> is central to the action of the play and also dictates the overall design of the set. <b>Option A is incorrect</b> because it refers to a component used to construct an elevated portion of a set. <b>Option B is incorrect</b> because it refers to a scenic backcloth that can be used in conjunction with lighting to create effects. <b>Option C is incorrect</b> because it refers to a small object utilized by an actor or to decorate a set.</p> <p><a href="#">Back to Question</a></p>
19	008	A	<p><b>Option A is correct</b> because a corset, which historically provided for the hourglass silhouette of many women's fashions, was typical in the Victorian era. <b>Option B is incorrect</b> because a pomander was a small metal box for holding fragrances that was used during the Elizabethan era. <b>Option C is incorrect</b> because a wimple was a head and neck covering from the medieval time period. <b>Option D is incorrect</b> because a ruff was an Elizabethan accessory worn around the neck.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.



Question Number	Competency Number	Correct Answer	Rationales
20	008	C	<p><b>Option C is correct</b> because when actors use makeup to ensure that their faces read clearly, they are emphasizing basic facial features to help convey the fullest range of facial expressions over a considerable distance. <b>Options A, B and D are incorrect</b> because they do not pertain to the specific goal of creating a face that that allows expressions to be more easily read by the audience.</p> <p><a href="#">Back to Question</a></p>
21	008	A	<p><b>Option A is correct</b> because hairstyles are important considerations for accurately depicting the style of a specific time period; if the actor’s hair cannot be styled in a manner appropriate to the period, a wig may be necessary. <b>Options B, C and D are incorrect</b> because none of them is a consideration regarding the accurate representation of a specified time period in costuming.</p> <p><a href="#">Back to Question</a></p>
22	009	D	<p><b>Option D is correct</b> because calling a show is the process by which a stage manager signals changes in lighting, sound, and scenes during a performance. <b>Options A, B and C are incorrect</b> because they are not components of calling a show.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
23	009	D	<p><b>Option D is correct</b> because the stage crew is responsible for moving the scenery during a performance.</p> <p><b>Option A is incorrect</b> because the production manager is responsible for staffing and budgeting the production.</p> <p><b>Option B is incorrect</b> because the stage manager is responsible for coordinating the director’s work with that of the technical and design departments as well as that of the actors.</p> <p><b>Option C is incorrect</b> because although the technical director oversees and manages the stage crew, the technical director does not typically carry out the actual moving of scenery and equipment.</p> <p><a href="#">Back to Question</a></p>
24	010	A	<p><b>Option A is correct</b> because New Comedy refers to the domestic comedies that were written and performed in ancient Greece and Rome.</p> <p><b>Options B, C and D are incorrect</b> because none of these genres were practiced in ancient Rome.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
25	010	C	<p><b>Option C is correct</b> because in the speech, Hamlet’s cautioning the actors not to “saw the air too much with [their] hand[s]” or “split the ears of the groundlings” (the audience standing in the pit directly in front of the stage) implies that actors in Shakespeare’s time tended to yell and gesticulate heavily when “in the very torrent” of playing an intense scene. <b>Options A, B and D are incorrect</b> because they are based on misunderstandings of Hamlet’s speech; there is no textual support in the speech for any of these claims about actors in Shakespeare’s time.</p> <p><a href="#">Back to Question</a></p>
26	011	B	<p><b>Option B is correct</b> because the late-nineteenth-century movement known as Naturalism depicted characters and their behavior as products of heredity, environment, and determinism—in direct response to the influence of Darwin’s evolutionary conceptions of human behavior. <b>Options A, C and D are incorrect</b> because these later movements did not specifically focus on subjects and themes grounded in Darwinian ideas.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select “Previous View” to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
27	011	A	<p><b>Option A is correct</b> because Maria Irene Fornés is a Cuban American writer whose best-known plays, such as <i>Fefu and her Friends</i> (1977) and <i>Mud</i> (1983), deal with issues of gender; her plays also frequently take place in the United States. <b>Options B, C and D are incorrect</b> because none of them accurately describe the work of Maria Irene Fornés.</p> <p><a href="#">Back to Question</a></p>
28	012	D	<p><b>Option D is correct</b> because it reports personal information about an actor that has no bearing on his performance in the production. <b>Options A, B and C are incorrect</b> because they focus on the actual production.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
29	012	D	<p><b>Option D is correct</b> because newspaper reviews of the first run of <i>The Piano Lesson</i> will provide reliable firsthand descriptions of the production. <b>Option A is incorrect</b> because online encyclopedias, particularly those that are wiki-based, are not always reliable. In addition, simply reading an encyclopedia entry on August Wilson may not provide any substantive information about the first production of the play. <b>Option B is incorrect</b> because although a peer-reviewed journal is a more trustworthy source than a wiki-based encyclopedia, an analysis of the major themes of Wilson’s works may have little or nothing to do with the first production of <i>The Piano Lesson</i>. <b>Option C is incorrect</b> because Weblogs and discussion boards are not always trustworthy sources, and they may not contain firsthand accounts of the production.</p> <p><a href="#">Back to Question</a></p>
30	013	A	<p><b>Option A is correct</b> because when conducting a script analysis to determine the essential themes and meanings of a play, a theatre professional relies most directly on a knowledge of literary or textual studies. <b>Options B, C and D are incorrect</b> because they do not form the basis of analyzing the meaning of a text.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
31	014	C	<p><b>Option C is correct</b> because having students act out scenes from stories they are reading combines the activity of reading with an improvisational dramatic exercise to bolster reading comprehension; students must understand what they are reading to determine how their scenes should be acted. <b>Option A is incorrect</b> because the activity focuses solely on rote memorization. <b>Options B and D are incorrect</b> because these activities do not involve process-centered drama techniques, and it is unlikely from a developmental perspective that the students would be able to write a description of the scene.</p> <p><a href="#">Back to Question</a></p>
32	014	A	<p><b>Option A is correct</b> because scaffolding is the process of providing support to learners when they are first introduced to a new concept or skill. <b>Option B is incorrect</b> because spaced repetition is a learning technique that utilizes increasing intervals of time between reviews of previously learned material. <b>Option C is incorrect</b> because pedagogy of the oppressed refers to a particular education theory wherein students are viewed as co-creators of their learning. <b>Option D is incorrect</b> because direct instruction refers only to a method of delivering information to students rather than to a technique for ensuring understanding of the material.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
33	014	C	<p><b>Option C is correct</b> because this task uses technology to allow students to experience Smith’s performance and to interact with one another, discussing what they have seen. <b>Options A and B are incorrect</b> because each task offers technological methods of responding to Smith’s piece but not of experiencing her performance. <b>Option D is incorrect</b> because this task offers a technological method of viewing Smith’s performance but does not have students use technology when responding to the performance.</p> <p><a href="#">Back to Question</a></p>
34	014	C	<p><b>Option C is correct</b> because having students interview family members enables them to draw on material from their individual backgrounds and cultures. The students are thereby more fully engaged in the assignment and the class can experience a variety of perspectives. <b>Options A, B and D are incorrect</b> because students may not relate to these tasks as readily as they would to something from their own backgrounds. Furthermore, since the tasks present subjects determined by the teacher, they will likely not result in the same level of diversity as subjects the students are allowed to choose.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
35	015	D	<p><b>Option D is correct</b> because this activity allows young students to experience the role of the director, enabling them to get a sense of the basic responsibilities of the director in a production. <b>Options A, B and C are incorrect</b> because these activities require a more complex understanding of the role of the director, or more advanced academic skills, than middle school students are likely to possess; these assignments are more suited for high school theatre students.</p> <p><a href="#">Back to Question</a></p>
36	015	A	<p><b>Option A is correct</b> because this discussion allows students to share aspects of audience experience and behavior that they may already be familiar with and to discover, most likely through teacher intervention, aspects with which they are unfamiliar. <b>Option B is incorrect</b> because the physical presence of information about theatre etiquette in the classroom will not necessarily foster active student thought about audience behavior. <b>Option C is incorrect</b> because while this strategy would habituate students to applauding the work of actors, it does not necessarily encourage students to think about all aspects of audience behavior. <b>Option D is incorrect</b> because this strategy, although it introduces students to the space an audience inhabits, does not in and of itself encourage students to think about audience behavior.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.



Question Number	Competency Number	Correct Answer	Rationales
37	015	C	<p><b>Option C is correct</b> because to perform this activity students must gather information and then synthesize and evaluate it to come to an informed understanding. <b>Option A is incorrect</b> because while this activity would exercise student imagination and creative writing abilities, it does not necessarily engage students in critical thinking since it does not ask for analyzing, synthesizing, or evaluating information. <b>Option B is incorrect</b> because this activity does not require evaluating the information that is found. <b>Option D is incorrect</b> because this activity asks students to gather information but does not require evaluation of the information.</p> <p><a href="#">Back to Question</a></p>
38	016	C	<p><b>Option C is correct</b> because the assignment requires students to consider the impact of varied types of stages on their designs and to solve any issues related to each stage type in order to create an effective design. <b>Option A is incorrect</b> because the students are not actually building the set; therefore, they are not exploring the content area experientially. <b>Option B is incorrect</b> because the assignment does not require student collaboration or offer any other means of analyzing interpersonal relationships. <b>Option D is incorrect</b> because the assignment does not require students to communicate verbally.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Question Number	Competency Number	Correct Answer	Rationales
39	016	D	<p><b>Option D is correct</b> because an investigation of all the jobs needed to produce a theatrical work will illustrate to students the variety of possible vocations in the field. <b>Option A is incorrect</b> because this option focuses on acting only, thus limiting students' understanding of the breadth of vocational possibilities in theatre. <b>Option B is incorrect</b> because this option only allows investigation of cost-of-living issues related to careers in acting and stage management, which are the two professional groups covered by the Actors' Equity Association. <b>Option C is incorrect</b> because while creating these documents introduces key business and professional skills used by theatre artists when communicating, it does not necessarily improve students' understanding of the field.</p> <p><a href="#">Back to Question</a></p>
40	016	D	<p><b>Option D is correct</b> because an attendee at a theatre education conference can earn continuing education credits. <b>Option A is incorrect</b> because one cannot gain Actors' Equity membership points by attending a theatre education conference. <b>Option B is incorrect</b> because one does not normally earn additional salary and benefits by attending a theatre education conference. <b>Option C is incorrect</b> because one does not normally earn certification in technical elements by attending a theatre education conference.</p> <p><a href="#">Back to Question</a></p>

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

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## Study Plan Sheet

<b>Content covered on test</b>	<b>How well do I know the content?</b>	<b>What material do I have for studying this content?</b>	<b>What material do I need for studying this content?</b>	<b>Where can I find the materials I need?</b>	<b>Dates planned for study of content</b>	<b>Date Completed</b>

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## Preparation Resources

The resources listed below may help you prepare for the TExES test in this field. These preparation resources have been identified by content experts in the field to provide up-to-date information that relates to the field in general. You may wish to use current issues or editions to obtain information on specific topics for study and review.

### JOURNALS

*Dramatics*, Educational Theatre Association.

*Teaching Theatre*, Educational Theatre Association.

*Texas Theatre Journal*, Texas Educational Theatre Association, Inc.

*Texas Theatre Notes*, Texas Educational Theatre Association, Inc.

*Theatre Topics*, Association for Theatre in Higher Education.

### OTHER RESOURCES

Archer, S., Gendrich, C. M., and Hood, W. B. (2017). *Theatre: Its Art and Craft*, Seventh Edition. Lanham, Md.: Rowman & Littlefield Publishers.

Arnold, S. (2014). *The Creative Spirit: An Introduction to Theatre*, Sixth Edition. New York, N.Y.: McGraw-Hill.

Balme, C. B. (2008). *The Cambridge Introduction to Theatre Studies*. Cambridge: Cambridge University Press.

Brockett, O. G., and Hildy, F. J. (2008). *History of the Theatre*, Tenth Edition. Boston, Mass.: Pearson.

Campbell, D. (2016). *Technical Theater for Nontechnical People*, Third Edition. New York, N.Y.: Allworth Press.

Cohen, R. (2007). *Acting One/Acting Two*, Fifth Edition. New York, N.Y.: McGraw-Hill.

Corson, R., Norcross, B. G., and Glavan J. (2009). *Stage Makeup*, Tenth Edition. Boston, Mass.: Allyn & Bacon/Pearson.

Gainor, J. E., Garner, A. B., and Puchner, M. (2017). *The Norton Anthology of Drama*, Third Edition. New York, N.Y.: W. W. Norton & Co., Inc.

Gillette, J. M. (2012). *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting*, Seventh Edition. New York, N.Y.: McGraw-Hill Higher Education.

Greenwald, M. L., Schultz, R., and Pomo, R. D. (2004). *The Longman Anthology of Drama and Theater: A Global Perspective*, Revised Edition. New York, N.Y.: Longman.

Greig, N. (2005). *Playwriting: A Practical Guide*. New York: N.Y.: Routledge.

Grote, D. (1997). *Play Directing in the School: A Drama Director's Survival Guide*. Colorado Springs, Colo.: Meriwether Publishing, Ltd.

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- Hagen, U. and Frankel, H. (2008). *Respect for Acting*, Updated Edition. Hoboken, N.J.: John Wiley & Sons, Inc.
- Hischak, T. S. (2016). *Theatre as Human Action: An Introduction to Theatre Arts*, Second Edition. Lanham, Md.: Rowman & Littlefield Publishers.
- Hodge, F., and McLain, M. (2016). *Play Directing: Analysis, Communication, and Style*, Seventh Edition. New York: N.Y.: Routledge.
- Johnson, M. F. (2007). *The Drama Teacher's Survival Guide: A Complete Handbook for Play Direction*. Colorado Spring, Colo.: Meriwether Publishing Ltd.
- Johnstone, J. (2015). *Impro: Improvisation and the Theatre*. New York: N.Y.: Routledge.
- McKinney, J., and Butterworth, P. (2009). *The Cambridge Introduction to Scenography*. Cambridge: Cambridge University Press.
- Mitchell, K. (2009). *The Director's Craft: A Handbook for the Theatre*. New York, N.Y.: Routledge.
- Monta, M. F., and Stanley, J. R. (2008). *Directing for Stage and Screen*. New York, N.Y.: Palgrave MacMillan.
- Patterson, J. (2017). *Theatre in the Classroom, Grades 6-12: Methods and Strategies for the Beginning Teacher*, Second Edition. Long Grove, Ill.: Waveland Press, Inc.
- Prince, N., and Jackson, J. (2009). *Exploring Theatre*. Columbus, Ohio: Glencoe/McGraw-Hill.
- Schanker, H. H., and Ommanney, K. A. (2004). *The Stage and the School*, Ninth Edition. Columbus, Ohio: Glencoe/McGraw-Hill.
- Smiley, S., and Bert, N. A. (2005). *Playwriting: The Structure of Action*, Revised Edition. New Haven, Conn.: Yale University Press.
- Spolin, V. (1999). *Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques*, Third Edition. Evanston, Ill.: Northwestern University Press.
- Thomas, J. M. (2014). *Script Analysis for Actors, Directors, and Designers*, Fifth Edition. Burlington, Mass.: Focal Press.
- Wickham, G. (1992). *A History of the Theatre*, Second Edition. London: Phaidon Press, Ltd.
- Wilmeth, D., and Jacobs, L. (Eds.) (2007). *The Cambridge Guide to American Theatre*, Second Edition. Cambridge: Cambridge University Press.
- Wilson, E., and Goldfarb, A. (2017). *Living Theatre: A History of Theatre*, Seventh Edition. New York, N.Y.: W. W. Norton & Co., Inc.
- Wright, M. (2009). *Playwriting in Process: Thinking and Working Theatrically*, Second Edition. Newburyport, Mass: Focus Publishing/R. Pullins Co.

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**ONLINE RESOURCES**

Theatre Library Association — [www.tla-online.org](http://www.tla-online.org)

The WWW Virtual Library of Theatre and Drama — [www.vl-theatre.com](http://www.vl-theatre.com)

Center for Educator Development in Fine Arts (CEDFA) — [www.cedfa.org](http://www.cedfa.org)

Texas Educational Theatre Association, Inc. (TETA) — [www.tetatx.com](http://www.tetatx.com)

Educational Theatre Association — [www.schooltheatre.org](http://www.schooltheatre.org)