

PLACE[®]

STUDY GUIDE

30 Drama



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PART 1: GENERAL INFORMATION ABOUT THE PLACE® AND TEST PREPARATION

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

[General Information About the PLACE and Test Preparation](#)

PART 2: FIELD-SPECIFIC INFORMATION

TEST FIELD 30: DRAMA

INTRODUCTION

This section includes a list of the test objectives, immediately followed by a set of practice multiple-choice questions. For test areas that include a performance assessment (Basic Skills, all languages other than English, Special Education Specialist: Visually Impaired), one or more practice performance assignments (as applicable) will also be included.

TEST OBJECTIVES. As noted earlier, the test objectives are broad, conceptual statements that reflect the knowledge, skills, and understanding an entry-level educator needs to teach effectively in a Colorado classroom. The list of test objectives represents the **only** source of information about what a specific test will cover.

PRACTICE MULTIPLE-CHOICE QUESTIONS. The practice multiple-choice questions included in this section are designed to give you an introduction to the nature of the questions included on the PLACE test. The practice questions represent the various types of multiple-choice questions you may expect to see on an actual test; however, they are **not** designed to provide diagnostic information to help you identify specific areas of individual strengths and weaknesses or to predict your performance on the test as a whole.

When you answer the practice multiple-choice questions, you may wish to use the answer key to check your answers. To help you identify how the test objectives are measured, the objective statement to which each multiple-choice question corresponds is listed in the answer key. When you are finished with the practice questions, you may wish to go back and review the entire list of test objectives and descriptive statements for your test area.

OBJECTIVES



TEST FIELD 30: DRAMA

History of Theatre and Dramatic Literature
Principles of Dramatic Literature and Theatre
Theatrical Preparation and Performance
Production

HISTORY OF THEATRE AND DRAMATIC LITERATURE

Understand the historical development of drama.

Includes the social and cultural origins of and influences on various elements of dramatic production and performance; contributions and influences of various literary figures in the shaping of dramatic literature; major periods, works, and authors of dramatic literature; and the influences of various dramatists and dramatic works on the works of later periods.

Understand the historical development of theatrical performance and production.

Includes the influence of cultural, economic, political, and other factors on the development of theatre; important persons and developments in the history of theatrical production; and major persons in the history of theatrical performance.

Understand the classical drama and theatre of ancient Greece and Rome.

Includes techniques and characteristics of theatre in ancient Greece and Rome, major Greek and Roman playwrights and their works, and major characteristics and themes of Greek drama.

Understand European drama and theatre.

Includes techniques and characteristics of European theatre from the medieval period to the twentieth century; major playwrights and their works; major persons and developments in European theatrical performance and production; and major themes, characteristics, and developments in European drama of different periods.

Understand American drama and theatre.

Includes major twentieth century playwrights and their works, the characteristics of major periods and movements in American drama, major persons in American theatrical performance and production, and major developments in American dramatic literature and theatrical production during the twentieth century.

Understand theatrical traditions and dramatic literature of Africa, Asia, and Latin America.

Includes techniques and characteristics of theatre and dramatic literature in Asian cultures, African cultures, and the cultures of the Americas; and major themes and developments in African, Asian, and Latin American drama.

PRINCIPLES OF DRAMATIC LITERATURE AND THEATRE

Understand the basic principles of theatre.

Includes the purposes of theatre, the basic elements of a performance, and the relationship between the players and the audience.

Analyze the formal elements of dramatic literature.

Includes the analysis of themes, characters, and structures of various excerpts.

Identify types of dramatic literature.

Includes examples and characteristics of comedy, tragedy, other dramatic forms, and the theatre of the absurd.

Analyze the use of literary techniques in dramatic literature.

Includes terms in dramatic literature, literary techniques used in drama, the interpretation of figurative language used in dramatic literature, and the use of literary techniques to create a mood or emotion in various works.

Analyze the functions of theatre as an art form.

Includes ways in which theatre communicates ideas, universal themes expressed in theatre, the use of theatre as a means of individual expression, and the relationship between theatre and culture in modern America.

Analyze the relationship of theatre to other art forms.

Includes elements common to all art forms, ways in which art forms can be combined to express an idea, ways in which theatre contributes to works of art in other media, and ways in which other arts contribute to theatre.

Understand theatre and drama criticism.

Includes the process of theatre and drama criticism; and criteria for evaluating dramatic productions.

THEATRICAL PREPARATION AND PERFORMANCE**Understand voice production.**

Includes physiological aspects of voice production; ways to improve articulation, volume, and voice projection; and exercises for voice warm-up and relaxation.

Analyze the development of movement skills.

Includes ways to develop skills related to awareness and use of space, ways to develop skills related to awareness and use of body, ways to develop role-related movement skills, and exercises for warm-up and relaxation.

Understand the principles of acting.

Includes methods and characteristics of the intuitive (subjective) approach to acting; methods and characteristics of the technical (objective) approach to acting; and exercises and approaches for the development of actors' concentration, perception, and imagination.

Analyze characterization techniques and procedures.

Includes procedures for discovering character motivation, the influence of various sources of information and formal elements in the development of a character, and the analysis of character in excerpts.

Understand the principles of oral interpretation.

Includes the interpreter's relationship to works of literature; different presentational forms of oral interpretation; factors in selecting literature for oral interpretation; and the use of movement, gesture, and voice in oral interpretation.

Analyze the principles of improvisation and pantomime.

Includes the uses and goals of improvisation and pantomime for various educational and performance objectives, activities for developing specific skills in improvisation and pantomime, and the characteristics and potential benefits of improvisation and pantomime.

Understand creative drama.

Includes the principles of creative drama, age-appropriate activities in creative drama for students in different grades, material appropriate for creative drama activities, and the characteristics and potential benefits of creative drama.

Identify factors and techniques involved in writing, selecting, and adapting plays for performance.

Includes skills involved in writing a play, factors that influence the selection of a play for performance, and ways of adapting a play.

Analyze the use of sensory elements in a dramatic performance.

Includes the use of light, color, body line, space, sound, and voice quality; and the interaction of sensory elements.

Understand the expressive qualities of mood, emotion, and ideas in a dramatic performance.

Includes the effects of sensory elements on mood, emotion, and ideas in a dramatic performance; and the analysis of the values and ideas expressed in dramatic performances.

Analyze skills and techniques used in stage movement and blocking.

Includes terms related to blocking and stage movement, factors to be considered in developing stage movements and blocking for a given situation, and stage movement and blocking skills and techniques appropriate for various situations.

PRODUCTION

Understand the principles of design in a theatrical production.

Includes design procedures (including research) appropriate in theatrical productions, different design styles, and the application of design principles in various situations.

Apply skills in designing and constructing scenery.

Includes types of scenery, sets, and props and their characteristics; and the application of construction skills in creating scenery.

Apply skills and techniques in theatrical lighting and sound.

Includes lighting materials and equipment and their uses and characteristics; types of sound materials and equipment and their uses and characteristics; and the application of principles of lighting in various situations.

Apply make-up skills and techniques.

Includes the functions of make-up; make-up materials and their functions; and make-up techniques appropriate in various situations.

Apply costuming skills and procedures.

Includes the functions of costuming, historical and traditional styles and types of costumes, procedures for constructing or securing costumes, and types of costumes appropriate for various situations.

Understand theatre facilities and their characteristics.

Includes terms related to stages; the parts of a stage and their functions; stage structures and their uses; and the technical implications of various types of theatre facilities in the staging of a play.

Apply appropriate safety procedures and relevant legal requirements in theatrical production.

Includes safety procedures, strike procedures, types of legal requirements and issues related to theatrical production; and copyright and royalty considerations involved in theatrical production.

Understand directing techniques and procedures.

Includes the functions of the director in theatrical production, directing techniques and their characteristics, directorial approaches and their characteristics, and principles of communication with cast and production staff.

Analyze dramatic material for a theatrical production.

Includes factors and considerations involved in selecting a play for theatrical production, the analysis of various excerpts for their technical requirements, and appropriate types of dramatic material for various situations.

Understand principles and techniques of auditions, casting, and crew selection.

Includes procedures for holding auditions, factors and considerations involved in selecting cast members, and crew members and other stage personnel and their functions in a theatrical production.

Understand skills and procedures used in staging and coordinating a musical.

Includes the components of a musical production; and the analysis of the technical elements of various musicals.

Understand theatre management skills and concerns.

Includes the roles, responsibilities, and relationships of the director and producer in theatre management; procedures for ticketing, house management, and scheduling a theatrical production; procedures for budgeting and cost control; and materials and procedures for planning and implementing a publicity campaign.

PRACTICE QUESTIONS: DRAMA



1. Greek playwrights used the chorus primarily to:
 - A. move scenery from the scene.
 - B. comment on the action.
 - C. welcome magistrates to the theater.
 - D. play musical instruments.
2. The influence of Anton Chekhov's major works on twentieth-century playwrights is most evident in the use of:
 - A. realistic characters and situations.
 - B. abstract sets and costuming.
 - C. absurd dilemmas and behavior.
 - D. fast-paced plots and dialogue.

3. Read the excerpt below from *A Raisin in the Sun*; then answer the question that follows.

Beneatha: Why are you angry?

George: Because this is stupid! I don't go out with you to discuss the nature of "quiet desperation" or to hear all about your thoughts—because the world will go on thinking what it thinks regardless—

Beneatha: Then why read books? Why go to school?

George: (*With artificial patience, counting on his fingers*) It's simple. You read books—to learn facts—to get grades—to pass the course—to get a degree. That's all—it has nothing to do with thoughts. (*A long pause*)

Beneatha: I see. (*A longer pause as she looks at him*) Good night, George.

In this dramatic excerpt, the playwright has used dialogue for the purpose of:

- A. establishing a setting.
 - B. introducing an element of humor.
 - C. resolving a crisis.
 - D. revealing the speakers' characters.
4. Evaluating the overall effectiveness of a theatrical performance primarily involves consideration of the actors' ability to:
- A. work effectively as an ensemble.
 - B. maintain consistent voice levels throughout the play.
 - C. portray all characters as equally important.
 - D. make frequent eye contact with the audience.

5. Laughing silently, panting quickly, and inhaling small sniffs of air are exercises primarily designed to improve an actor's:
 - A. breath control.
 - B. resonance.
 - C. articulation.
 - D. pitch.
6. Which of the following best describes an actor's use of "affective memory"?
 - A. evoking audience members' memories of emotions they have experienced
 - B. drawing upon one's past emotional experiences to establish a character's emotions
 - C. taking on the identity of a character in one's personal emotional life
 - D. creating a past for a character in order to establish consistent emotional patterns
7. Which of the following would be an effective blocking position for one actor to assume in order to focus attention on another actor in a scene?
 - A. standing on a staircase upstage of the other actor, facing the other actor
 - B. standing beside the other actor, both facing downstage
 - C. standing in a doorway, facing the other actor downstage
 - D. standing turned away from the other actor, facing upstage
8. Which of the following terms refers to a permanent scenic structure that may be altered to create different settings by adding or removing plugs and set pieces?
 - A. a unit set
 - B. a box set
 - C. a portal set
 - D. an environmental set

9. Which of the following lighting techniques would most likely be used to indicate a time change from early morning to late afternoon in two consecutive scenes of a play?
- A. a lag cue
 - B. a wash
 - C. a cross-fade
 - D. a spill
10. Which of the following is an advantage of presenting a play on a proscenium stage?
- A. Complicated scene changes can be made out of sight of the audience.
 - B. The audience members surround the stage, bringing them closer to the action.
 - C. The space can be easily adapted to different seating and performance arrangements.
 - D. Intimacy is increased because performers and audience are on the same level.

ANSWER KEY: DRAMA



Question Number	Correct Response	Objective
1.	B	Understand the classical drama and theatre of ancient Greece and Rome.
2.	A	Understand European drama and theatre.
3.	D	Analyze the use of literary techniques in dramatic literature.
4.	A	Understand theatre and drama criticism.
5.	A	Understand voice production.
6.	B	Understand the principles of acting.
7.	D	Analyze skills and techniques used in stage movement and blocking.
8.	A	Apply skills in designing and constructing scenery.
9.	C	Apply skills and techniques in theatrical lighting and sound.
10.	A	Understand theatre facilities and their characteristics.

ACKNOWLEDGMENTS

Practice Question

3. Lorraine Hansberry. (1959) *A Raisin in the Sun*. New York: Random House, Inc. Reprinted with permission.