

Stageforge — Activity Book

A Spark & Anvil activity book — puzzles, questions, and fun from Stageforge.

Write in the book, circle your answers, and check the Answer Key at the back.

1. Introduction to Theater

Circle the correct answer

1. What is the name of the area where actors perform in front of the audience?
(A) The lobby (B) The box office (C) The dressing room (D) The stage
2. What do we call a person who watches a play or performance?
(A) A director (B) An audience member (C) A playwright (D) A stagehand
3. What is a 'prop' in theater?
(A) A curtain at the front of the stage (B) A costume worn by the lead actor (C) A type of stage lighting (D) An object that actors use during a performance
4. What is the name for the type of stage that has the audience sitting on three sides?
(A) Arena stage (B) Black box theater (C) Thrust stage (D) Proscenium stage
5. Why is live theater different from watching a movie?
(A) Theater always uses more special effects than movies (B) Movies are always longer than theater performances (C) The actors perform in real time and each show is slightly different (D) Theater never uses music or sound effects
6. What does 'backstage' mean in the world of theater?
(A) The areas behind and around the stage that the audience cannot see (B) The back row of seats in the audience (C) The stage itself during a performance (D) The entrance to the theater building

Write the answer

7. In your own words, why do you think people have been telling stories through theater for thousands of years?

Answer: _____

8. What is the 'house' in a theater?

Answer: _____

9. How would you explain the difference between a proscenium stage and an arena

stage to a friend?

Answer: _____

10. What does the term 'intermission' mean during a theater performance?

Answer: _____

Match each question to its answer

1. If you were designing a stage for a school play about a conversation between two friends at a cafe, which stage type would work best and why? →
2. You are backstage before a school play. How should you behave to help the performance go smoothly? →
3. Your class is planning a short skit for a school assembly. Use what you know about theater spaces to suggest where the audience should sit if you are performing in the gym. →
4. You are an audience member at a live play. Which of the following is the best way to show respect to the performers? →
5. Your teacher asks you to create a simple scene using only three props. How would you choose the right props to tell your story? →

(A) Pick props that give the audience clues about the setting, characters, or what is happening in the scene

(B) A thrust stage, because the audience on three sides creates an intimate feeling perfect for a close conversation scene

(C) Stay quiet, follow the stage manager's instructions, and be ready for your cue

(D) Stay quiet during the performance, silence your phone, and clap at the end of scenes or the show

(E) Arrange chairs on one side facing the performance area, like a proscenium layout, so everyone can see the action

2. Acting Fundamentals

Circle the correct answer

11. What does 'voice projection' mean for an actor on stage?

- (A) Speaking as fast as possible to get through lines quickly (B) Using a microphone for every performance (C) Whispering so the audience leans forward to listen (D) Speaking loudly and clearly enough for the entire audience to hear without shouting

12. What is 'blocking' in theater?

(A) The planned movements and positions of actors on stage during a scene (B) When an actor forgets their lines and freezes (C) A technique for memorizing lines quickly (D) The process of blocking the audience's view with scenery

13. What does it mean when an actor 'breaks character'?

(A) The actor physically breaks a prop on stage (B) The actor takes a planned break between scenes (C) The actor changes to a different character in the play (D) The actor stops behaving as their character and reacts as themselves, often by laughing or looking confused

14. What is a 'monologue'?

(A) A conversation between two characters (B) A silent scene performed with only body movement (C) A song performed by the entire cast (D) A long speech given by one character, often sharing their thoughts or feelings with the audience

15. Why is body language important for actors on stage?

(A) Because the audience reads emotions and intentions from how an actor stands, moves, and gestures, not just from their words (B) Body language is not important because the audience only listens to the words (C) Body language is only used in dance performances, not in plays (D) Actors use body language because the audience cannot hear them

16. What does it mean to 'stay in the moment' during a performance?

(A) Focusing completely on what is happening in the scene right now, reacting naturally to other actors instead of thinking ahead (B) Repeating the same line over and over, as this directly follows from the underlying principles (C) Looking at a clock on the wall to keep track of time, which is the most common explanation for this phenomenon (D) Standing perfectly still and not moving for the entire scene, and this is the standard approach used in most cases

Write the answer

17. How does an actor's facial expression help tell a story on stage?

Answer: _____

18. What is the difference between 'stage left' and 'stage right'?

Answer: _____

19. Why do actors warm up their voices and bodies before a performance?

Answer: _____

20. You are playing a character who is nervous about giving a speech. How would you use your body to show nervousness without saying 'I am nervous'?

Answer: _____

Match each question to its answer

1. Your director tells you to 'cheat out' toward the audience. What should you do? →
2. You are rehearsing a scene where your character receives terrible news. Practice using three different acting tools to express your reaction. →
3. You need to create a character who is a strict but caring teacher. How would you combine voice and body language to show both strictness and warmth? →
4. During a performance, another actor accidentally says the wrong line. How should you respond while staying in character? →
5. You are cast as a villain in the school play. Your friend says villains are boring because they are just 'evil.' Why is this an oversimplification? →

(A) Good villains have complex motivations — they believe they are right, have backstories, and show a range of emotions beyond just being evil

(B) Use your voice (a gasp or cracking tone), your body (slumping shoulders or stepping back), and your face (wide eyes or a dropped jaw) together

(C) Angle your body slightly toward the audience while still appearing to interact with your scene partner, so the audience can see your face

(D) Use a firm, clear voice and upright posture to show authority, but add warm smiles and gentle gestures when the character shows they care

(E) Stay in character, listen to what they said, and improvise a response that keeps the scene moving forward naturally

3. Playwriting Basics

Circle the correct answer

21. What is the written text of a play called?

- (A) A novel (B) A storyboard (C) A script (D) A program

22. What do we call the person who writes a play?

- (A) A screenwriter (B) A director (C) A playwright (D) A dramatist critic

23. What are 'stage directions' in a script?

- (A) The opinions of the director about the script (B) The lines of dialogue that actors memorize and speak (C) Instructions written by the playwright that tell actors how to move, speak, or behave on stage (D) The address and map directions to the theater building

24. What is a 'monologue' in a play?

(A) A conversation between exactly two characters (B) A short note written in the program for the audience (C) A song performed by the entire cast together (D) A long speech delivered by one character, often sharing their inner thoughts or feelings with the audience

25. In a script, what is the purpose of dividing a play into 'acts' and 'scenes'?

(A) To make the script longer so it fills more pages (B) To give actors more lines to memorize in each section (C) To ensure that every actor has an equal number of scenes (D) To organize the story into sections, with acts representing major parts and scenes marking changes in time or location

26. Why is dialogue in a play different from how people talk in real life?

(A) Stage dialogue is carefully crafted to sound natural while efficiently revealing character, advancing the plot, and holding the audience's attention (B) Stage dialogue must always use formal language and never include slang (C) Actors are required to speak in rhyme at all times (D) Stage dialogue is exactly the same as everyday conversation with no differences

Write the answer

27. What does it mean when a playwright uses a 'soliloquy' in a play?

Answer: _____

28. How does the concept of 'conflict' drive a play's story forward?

Answer: _____

29. What is a 'beat' in playwriting?

Answer: _____

30. Why do playwrights often include detailed character descriptions at the beginning of a script?

Answer: _____

Match each question to its answer

1. You are writing a short scene about two students who find a mysterious letter in their school library. Write the opening stage direction that sets the mood. →

2. Your teacher asks you to rewrite a scene from a fairy tale as a play script. How would you format the dialogue correctly? →

3. Write a short exchange of dialogue between two characters who are arguing about what to eat for lunch, using subtext to show they are really arguing about something deeper. →

4. A classmate's script has interesting characters but the story feels like it goes

nowhere. How would you apply the three-act structure to help them improve it? →

5. You need to write a scene where a character receives bad news. How can you use stage directions to show the character's reaction without adding any dialogue? →

(A) Write stage directions describing physical reactions — the character slowly lowers a letter, their hand trembles, they sink into a chair, and stare at the floor in silence

(B) Suggest they organize the story with a setup that introduces the conflict, a middle where complications build to a climax, and an ending that resolves the conflict

(C) Write the character's name in capitals followed by a colon, then their dialogue on the same line, with stage directions in italics or parentheses

(D) Character A insists on trying something new while Character B wants the same safe choice, revealing that their real disagreement is about fear of change versus desire for adventure

(E) Dim lights reveal a dusty corner of the library after hours; books tower on shelves and a single desk lamp flickers, casting long shadows as two students creep between the stacks

4. Set & Costume Design

Circle the correct answer

31. What is a 'set' in theater?

(A) The physical scenery and structures on stage that create the environment where the play takes place (B) The collection of tickets sold for a performance (C) The schedule of rehearsal times (D) The group of actors performing in the play

32. What is a 'flat' in stage set construction?

(A) A type of stage lighting that does not flicker, and this is the standard approach used in most cases (B) A musical note played without any sharp or flat symbol, as this directly follows from the underlying principles (C) The floor of the stage, and this has been consistently demonstrated in practice (D) A lightweight frame covered with fabric or board, painted to look like a wall, building, or other scenic element

33. What is a 'costume rendering' or 'costume sketch'?

(A) A list of stores where costumes can be purchased (B) The pattern printed on fabric used for making costumes (C) A detailed drawing by the costume designer showing what a character's outfit will look like, including fabric choices and colors (D) A photograph taken of actors in their final costumes during dress rehearsal

34. What is a 'ground plan' in set design?

- (A) A design for the floor tiles used on stage (B) A map showing where the theater building is located (C) Instructions for how actors should bow at the end of the show (D) A bird's-eye view drawing of the stage showing where set pieces, furniture, and entrances are positioned

35. Why do costume designers research the historical period of a play before designing costumes?

- (A) Directors require designers to write a research paper before they can start work (B) Because they must copy historical costumes exactly with no creative changes allowed (C) Research is only needed for plays set more than 500 years ago (D) To ensure costumes accurately reflect the time period's clothing styles, fabrics, and social customs so the audience believes in the world of the play

36. How does a set designer use color to affect the mood of a scene?

- (A) Only the lighting designer works with color, not the set designer (B) Warm colors like red and orange create energy and tension, while cool colors like blue and green suggest calm or sadness, helping the audience feel the emotional tone of each scene (C) Color has no emotional effect on audiences because everyone sees color differently (D) Set designers always use bright rainbow colors to make the stage look attractive

Write the answer

37. What does it mean when a set design is described as 'realistic' versus 'abstract'?

Answer: _____

38. Why might a costume designer choose to dress a character in dark, heavy fabrics while everyone else wears light, bright colors?

Answer: _____

39. What is 'visual storytelling' in the context of theatrical design?

Answer: _____

40. How does a 'model box' or 'set model' help a production team before building the actual set?

Answer: _____

Match each question to its answer

1. You are designing costumes for a school play set in the 1950s. How would you research and create age-appropriate costume choices on a limited budget? →

2. Your school play has four different locations: a forest, a castle, a village market, and a cave. Design a simple set solution that allows quick changes between all four

locations. →

3. A character in your play starts the story as a poor servant and ends as a wealthy queen. How would you use costume changes to show this transformation? →

4. You are the set designer for a play about a family falling apart. How would you use the set design to visually represent the family's deteriorating relationships across the three acts? →

5. The director wants the audience to feel trapped and claustrophobic during a tense interrogation scene. What set design choices would you make to achieve this feeling? →

(A) Research 1950s fashion through photographs and films, then find similar items at thrift stores, modify existing clothes with period-appropriate accessories, and use creative sewing to suggest the era

(B) Begin with simple, worn, earth-toned clothing and gradually introduce richer fabrics, brighter colors, more accessories, and a grander silhouette as the character's status rises

(C) Use a neutral base set with moveable scenic pieces — rolling trees for the forest, a banner and throne for the castle, market stalls on wheels for the village, and dramatic lighting with hanging fabric for the cave

(D) Start with a warm, orderly living room that gradually becomes messier, more broken, and colder in color as the acts progress, physically mirroring the family's emotional breakdown

(E) Design a small, enclosed space with low ceilings, narrow walls close together, harsh lighting, minimal furniture, and muted or cold colors to create a sense of confinement

5. Directing & Stage Management

Circle the correct answer

41. What is the primary role of a theater director?

(A) To memorize all the actors' lines in case someone forgets, as this is what research and standard practice suggests (B) To interpret the script and guide all creative elements — acting, design, and staging — into a unified artistic vision for the production (C) To sell tickets and manage the theater's budget, making this the most widely accepted explanation (D) To build the set and sew the costumes personally, which is the most common explanation for this phenomenon

42. What is 'blocking' in the context of directing a play?

(A) Censoring inappropriate content from the script (B) Placing physical barriers on stage to stop actors from falling off (C) Preventing audience members from entering the theater late (D) The planned arrangement of actors' movements, positions, and physical actions on stage during each scene

43. What is a 'cue' in stage management?

(A) A signal that tells a technician or actor when to execute a specific action, such as a lighting change, sound effect, or entrance (B) A line of dialogue that an actor has forgotten, which is why this approach is recommended by experts (C) The applause the audience gives at the end of a scene, which is why this approach is recommended by experts (D) The price listed on a theater ticket, making this the most widely accepted explanation

44. What does 'stage left' and 'stage right' mean, and whose perspective determines the direction?

(A) Stage left and stage right are determined from the actor's perspective facing the audience — stage left is the actor's left, which is the audience's right (B) Stage left and right change depending on which scene is being performed (C) There is no standard convention and each theater decides its own system (D) Stage directions are always from the audience's perspective looking at the stage

45. Why does a director typically hold a 'table read' at the beginning of the rehearsal process?

(A) To read reviews of the play from critics before deciding how to direct it, which is why this approach is recommended by experts (B) To gather the entire cast around a table to read through the script together, allowing actors to hear the full story and begin understanding their characters' relationships before staging begins (C) To test whether the table on stage is sturdy enough for the production, and this is the standard approach used in most cases (D) To have actors compete for roles by reading scenes aloud, as this directly follows from the underlying principles

46. How does a stage manager's role differ from a director's role during a live performance?

(A) During performance, the director watches from the audience while the stage manager takes charge backstage, calling all technical cues and coordinating the crew to keep the show running (B) The stage manager leaves after rehearsals end and has no role during performances (C) The director and stage manager do the exact same job during performances (D) The director controls all lighting and sound equipment personally during the show

Write the answer

47. What does 'pacing' mean when a director discusses the rhythm of a play?

Answer: _____

48. Why is the concept of 'sightlines' important for both directors and stage managers?

Answer: _____

49. What is the purpose of a 'tech rehearsal' (or 'tech week') in the production process?

Answer: _____

50. What is a 'prompt book' and why is it essential to stage management?

Answer: _____

Match each question to its answer

1. You are directing a scene where two characters meet for the first time and immediately dislike each other. How would you use blocking to show this tension without adding any dialogue? →

2. As stage manager, you discover during tech rehearsal that a crucial sound effect is not working properly and the performance is tomorrow. What steps do you take to solve the problem? →

3. You are directing a play with a cast of twelve students. Five actors are shy and reluctant to project their voices. How would you help them develop stronger vocal presence during rehearsals? →

4. A director needs to stage a scene where one character has power over another. Describe three specific blocking choices that would communicate this power dynamic to the audience. →

5. Create a rehearsal schedule for the first two weeks of a school play production. What activities should happen in what order, and why? →

(A) Week 1: table read, character analysis discussions, blocking Act 1, then blocking Act 2; Week 2: run blocked scenes for memorization, work detailed character moments, begin off-book work — this progression builds understanding before layering physical staging

(B) Position the characters at opposite ends of the stage with their bodies angled away from each other, have them avoid eye contact, and use the physical distance and closed body language to communicate their mutual hostility

(C) Place the powerful character on a higher level (platform or stairs), have the subordinate character physically smaller (seated or kneeling), and position the powerful character downstage closer to the audience while the other remains upstage

(D) Immediately notify the sound designer and director, work together to troubleshoot the technical issue, prepare a backup plan such as a live sound effect or alternative recording, and document the solution in the prompt book

(E) Use vocal warm-ups and breathing exercises at the start of each rehearsal,

gradually build confidence through supportive group activities, and practice scenes in the actual performance space so actors can gauge the volume needed to fill it

6. Technical Theater

Circle the correct answer

51. What is the primary purpose of stage lighting in a theatrical production?

(A) To illuminate the performers so the audience can see them, while also creating mood, directing focus, and establishing time and place (B) To make the stage as bright as possible at all times, and this principle applies across similar situations (C) To decorate the ceiling of the theater with colorful beams, as this is what research and standard practice suggests (D) To provide the same even lighting as a classroom, and this is the standard approach used in most cases

52. What is a 'gel' in stage lighting?

(A) A protective coating applied to the stage floor to prevent slipping (B) A sticky substance used to attach lighting instruments to the ceiling (C) A type of hair product used by actors in their dressing rooms (D) A thin sheet of colored transparent material placed in front of a lighting instrument to change the color of the light beam

53. What does a 'sound designer' do in a theater production?

(A) Creates the auditory world of the production by designing sound effects, selecting or composing music, and planning how sound is delivered to the audience through speakers (B) Only adjusts the volume of actors' microphones and nothing else, as this is what research and standard practice suggests (C) Builds the speakers and amplifiers from scratch for each show, which is why this approach is recommended by experts (D) Plays all the musical instruments live during every performance, making this the most widely accepted explanation

54. What is a 'followspot' in theater lighting?

(A) A small light attached to an actor's costume that follows them automatically (B) A powerful, manually operated spotlight that an operator aims to follow a specific performer as they move across the stage (C) A spotlight that stays fixed in one position and never moves (D) A flashlight used backstage so crew members can see in the dark

55. How does a lighting designer use 'warm' and 'cool' light colors to suggest different times of day on stage?

(A) Warm and cool lights have nothing to do with time of day and are purely decorative choices (B) Lighting designers use only white light because colored light would confuse the audience (C) Warm amber and golden tones suggest sunlight,

afternoon, or cozy interiors, while cool blue and violet tones suggest moonlight, dawn, or nighttime — mimicking how natural light changes throughout the day (D) The time of day is always communicated through dialogue, never through lighting

56. What is the purpose of a 'blackout' during a performance?

(A) A moment when all stage lights are turned off simultaneously, typically used to signal the end of a scene, allow a set change, or create a dramatic effect (B) An emergency power failure that stops the show, as this directly follows from the underlying principles (C) A technique where actors wear all-black costumes, as this is what research and standard practice suggests (D) The time before the show when the theater is dark and empty, and this is the standard approach used in most cases

Write the answer

57. Why is it important for a sound designer to consider the acoustics of the theater space when designing sound for a production?

Answer: _____

58. What role does a 'fly system' play in technical theater?

Answer: _____

59. What does a 'gobo' do in stage lighting, and how does it create effects?

Answer: _____

60. Explain the difference between 'practical' sound effects and 'recorded' sound effects in theater, and when each is most effective.

Answer: _____

Match each question to its answer

1. You are the lighting designer for a scene where a character is telling a ghost story around a campfire. Design a lighting plan that creates the appropriate atmosphere. →
2. The director wants a thunderstorm to build gradually during a tense argument scene. How would you coordinate lighting and sound to create this effect? →
3. You need to create the sound of a bustling city street for a play. The scene transitions from outdoors to inside a quiet apartment. Design the sound transition. →
4. A quick costume change needs to happen in 30 seconds during a brief musical number. As the technical director, what systems and crew would you organize to make this possible? →
5. Your school play includes a scene where a character opens a window and sunlight streams in. You have no actual window in the set. Create a lighting solution that convincingly suggests this moment. →

(A) Layer traffic, distant sirens, pedestrian chatter, and street musician sounds for the outdoor scene; as the character enters the apartment, fade the street sounds to a muffled, lower-frequency version and add indoor ambient sounds like a ticking clock and refrigerator hum

(B) Use a warm amber light source at floor level to simulate firelight flickering upward on faces, with deep shadows beyond the circle of light; add a subtle orange flicker effect and keep the surrounding stage in near-darkness to create isolation and suspense

(C) Station two dressers in a designated wing space with the pre-set costume on breakaway quick-change rigging, use velcro and snap closures instead of buttons, have the actor rehearse the change repeatedly, and position the dressers to remove and add pieces simultaneously in a choreographed sequence

(D) Begin with distant, quiet thunder rumbles and subtle flickers in the lighting, then increase both thunder volume and lightning flash intensity as the argument escalates, until a dramatic simultaneous crack of thunder and blinding flash punctuates the emotional climax

(E) Position a warm golden-white ellipsoidal with a window-pane gobo offstage, aimed through the window opening in the set wall; when the actor mimes opening the window, bring the light up on cue to cast a window-shaped pattern of light across the floor and the actor

7. Theater History & Genres

Circle the correct answer

61. In ancient Greek theater, what was the 'chorus' and what role did it play in performances?

(A) A single performer who sang solos between scenes, which is the most common explanation for this phenomenon (B) A group of performers who sang, chanted, and danced together, providing commentary on the action, representing the voice of the community, and helping the audience understand the story's themes (C) A backstage crew that managed the scenery during performances, and this principle applies across similar situations (D) The audience members who were encouraged to sing along with the actors, and this has been consistently demonstrated in practice

62. What is the 'Globe Theatre' and why is it significant in theater history?

(A) A traveling theater company that performed across Europe in the Renaissance, and this principle applies across similar situations (B) A modern Broadway theater built in New York City in 1950, which is why this approach is recommended by experts (C) An open-air theater in London, originally built in 1599, where many of Shakespeare's plays were first performed — it was a round structure where audiences

of all social classes gathered to watch performances (D) A theater built by the ancient Romans for gladiator contests, as this directly follows from the underlying principles

63. What are the two major genres of Greek drama?

(A) Musical and non-musical performances, and this principle applies across similar situations (B) Indoor and outdoor theater styles, as this directly follows from the underlying principles (C) Tragedy and comedy — tragedy dealt with serious themes of suffering, fate, and moral downfall, while comedy used humor and satire to examine society and human folly (D) Religious and political performances, which is why this approach is recommended by experts

64. Who is considered the first known actor in Western theater history?

(A) William Shakespeare, who performed in his own plays in London, as this is what research and standard practice suggests (B) Thespis, an ancient Greek performer from the 6th century BCE who is credited with being the first person to step out of the chorus and speak as an individual character (C) Julius Caesar, who performed in Roman gladiator shows, as this directly follows from the underlying principles (D) Aristotle, who wrote the first plays and performed them alone, which is why this approach is recommended by experts

65. How did Shakespeare's plays challenge the social norms of Elizabethan England, particularly regarding who could appear on stage?

(A) Shakespeare invented mixed-gender casting as a deliberate social protest, and this is the standard approach used in most cases (B) Women were forbidden from performing on the English stage during Shakespeare's time, so all female roles were played by young male actors — Shakespeare wrote complex female characters knowing they would be performed by boys (C) Only women were allowed to perform in Elizabethan theater while men worked backstage, making this the most widely accepted explanation (D) Shakespeare's plays featured equal numbers of male and female actors on stage, making this the most widely accepted explanation

66. What is 'commedia dell'arte' and how did it influence modern theater?

(A) A painting style that influenced set design but had no impact on acting, which is the most common explanation for this phenomenon (B) A strict, scripted form of drama with no improvisation or physical comedy, and this is the standard approach used in most cases (C) An Italian form of improvised comedy from the 16th-18th centuries using stock characters with distinctive masks — it influenced modern improv comedy, physical comedy, sitcoms, and character archetypes that persist in entertainment today (D) A type of Italian opera that uses only singing with no spoken dialogue, as this directly follows from the underlying principles

Write the answer

67. How did the musical 'Hamilton' by Lin-Manuel Miranda break new ground in the history of American musical theater?

Answer: _____

68. What is 'melodrama' as a theatrical genre, and how does it differ from realistic drama?

Answer: _____

69. What is Shakespeare's use of 'iambic pentameter' and why did he write much of his dialogue in this rhythmic pattern?

Answer: _____

70. What was the significance of Lorraine Hansberry's 'A Raisin in the Sun' (1959) in American theater history?

Answer: _____

Match each question to its answer

1. You are directing a modern production of a Greek tragedy for your school. How would you adapt the ancient conventions — chorus, masks, outdoor amphitheater — for a contemporary indoor stage? →

2. Your class is studying Shakespeare's 'Romeo and Juliet.' Apply your knowledge of Elizabethan theater conventions to explain how the famous balcony scene would have originally been staged at the Globe Theatre. →

3. Create a presentation for your class comparing how ancient Greek theater, Elizabethan theater, and modern Broadway each handle the challenge of changing locations within a single play. →

4. You are writing program notes for a school production of Arthur Miller's 'The Crucible.' Apply your knowledge of theater history to explain how the play's setting in 1692 Salem connects to Miller's real concern about 1950s McCarthyism in America. →

5. Design a timeline display for your school's drama department showing five key turning points in theater history, explaining why each moment changed theater forever. →

(A) Romeo would have stood on the main thrust stage level while Juliet appeared in the gallery above the stage (the 'balcony' was actually the upper stage or gallery), with the audience surrounding them on three sides in daylight, imagining the nighttime garden setting

(B) Miller used the Salem witch trials as an allegory for the McCarthy-era communist witch hunts — both situations involved mass hysteria, false accusations, destruction of reputations based on paranoia, and the demand that citizens publicly denounce others to prove their own loyalty

(C) Thespis creates individual acting (534 BCE), Shakespeare transforms dramatic language and story structure (1590s), Ibsen pioneers realism with complex characters

(1870s), Rodgers and Hammerstein integrate story and song in *Oklahoma!* (1943), and Hamilton merges hip-hop with historical narrative (2015) — each fundamentally redefined what theater could be

(D) Greek theater used the chorus's descriptions and the audience's imagination to shift locations; Elizabethan theater used poetic language and minimal scenery on a bare thrust stage; modern Broadway uses elaborate set changes, turntables, fly systems, and projections — each era's solution reflects its available technology and artistic values

(E) Transform the chorus into a modern ensemble using coordinated movement and spoken word rather than masks, use dramatic lighting to replace the open-air sunlight, and adapt the circular staging to your available space while preserving the communal storytelling spirit

8. Advanced Performance & Production

Circle the correct answer

71. What does 'ensemble' mean in the context of theater performance?

(A) The backstage crew responsible for technical elements like lighting and sound
(B) A solo performer who plays multiple roles throughout a production
(C) A type of musical instrument group that provides live accompaniment during plays
(D) A group of performers working together as a unified team, where the success of the production depends on collaboration, trust, and shared commitment rather than individual stardom

72. What is 'improvisation' (improv) in theater?

(A) A type of theater where the audience writes the script before the show begins
(B) A directing technique where the director tells actors exactly what to do and say in every moment
(C) A rehearsal method where actors memorize their lines by reading them aloud repeatedly
(D) A performance technique where actors create scenes, dialogue, and characters spontaneously in the moment without a pre-written script, relying on quick thinking and collaboration with fellow performers

73. What is a 'read-through' in the theatrical production process?

(A) The first meeting where the entire cast sits together and reads the complete script aloud from beginning to end, allowing everyone to hear the full story and begin understanding their roles in relation to the whole production
(B) A process where the playwright reads the script to producers to get funding for the show, as this directly follows from the underlying principles
(C) A private meeting where the director reads the script alone to decide on casting choices, which is the most common explanation for this phenomenon
(D) The final dress rehearsal before opening night when the

script is read one last time, and this has been consistently demonstrated in practice

74. What is the fundamental rule of improv known as 'Yes, and...'?

(A) A technique where the audience shouts 'yes' to approve an idea and 'and' to suggest additions (B) A method where the director says 'yes' to approve scenes and 'and' to add more rehearsal time (C) A rule that requires every improv scene to include both a yes and a no answer to a question (D) A principle where performers accept whatever their scene partner establishes as true ('Yes') and then build upon it by adding new information or action ('and'), keeping the scene moving forward collaboratively

75. Explain how an actor uses 'active listening' during a scene and why it is essential for believable ensemble performance.

(A) Active listening means genuinely paying attention to scene partners — hearing their words, observing their body language, and reacting authentically in the moment rather than just waiting for your cue to speak, which creates natural and believable interactions on stage (B) Active listening means facing the audience at all times so they can hear you clearly during dialogue (C) Active listening means memorizing all of your scene partner's lines so you always know exactly when to speak your own (D) Active listening is a technique where actors listen to recordings of the script before rehearsal to prepare

76. Describe what a 'tech week' (also called 'tech rehearsals') involves and why it is a critical phase in the production process.

(A) Tech week is the intensive final rehearsal period where all technical elements — lighting, sound, set changes, costumes, and props — are integrated with the actors' performances for the first time, coordinating every department to create the complete production (B) Tech week is when the production team reviews technology like video projections and decides which ones to cut (C) Tech week is when actors rehearse their lines without any technical elements to focus purely on performance (D) Tech week is a period when only the technical crew works in the theater and actors get the week off

Write the answer

77. Explain what 'blocking' means in the context of directing and how it contributes to the storytelling of a scene.

Answer: _____

78. Explain the concept of 'given circumstances' and how actors use them to build a character's behavior in a scene.

Answer: _____

79. Explain the difference between a 'monologue' and a 'soliloquy' and describe when a playwright might choose to use each one.

Answer: _____

80. You are warming up with your cast before a performance. Describe a vocal warm-up exercise you would lead and explain how it prepares the ensemble for performing.

Answer: _____

Match each question to its answer

1. During an improv scene, your partner says: 'Doctor, you have to help me — I've accidentally turned invisible!' Using the 'Yes, and...' principle, how would you respond to keep the scene going? →

2. You are the stage manager and an actor misses their entrance during a dress rehearsal. How would you handle this situation professionally? →

3. Your director asks you to perform a scene where your character receives devastating news. How would you use the technique of 'emotional recall' to create an authentic reaction? →

4. You are directing a scene where two characters have a heated argument. Apply the principle of 'raising the stakes' to make the scene more dramatic and compelling. →

5. You are given an improv prompt: 'You are in a library when suddenly the books start talking.' Create the opening of this scene by establishing a clear character, setting, and conflict within the first three lines of dialogue. →

(A) Calmly give the actor their cue over the backstage communication system, make a note in the prompt book about the missed entrance, and after the rehearsal privately remind the actor about their cue while reviewing the sequence to prevent it from happening during performances

(B) Draw upon a personal memory of a time you experienced similar devastating emotions — not to relive the exact event, but to access the physical sensations and emotional truth of that experience, then channel those genuine feelings through your character's circumstances to create an authentic, emotionally grounded reaction

(C) Accept the reality by looking through or past them as if they truly are invisible, then add: 'I can see from your chart that this is serious — third invisible patient this week! Let me grab the visibility serum from the supply closet' — building on their offer while adding new details for the scene

(D) Establish character and setting: 'Shh, shh — I'm trying to finish this history paper before the library closes at nine.' Then react to the inciting event: 'Wait... did that encyclopedia just whisper my name?' Then create conflict: 'No, no, no — I do NOT have time for a haunted library tonight, not with this paper due tomorrow!'

(E) Increase what each character stands to lose if they do not win the argument — for example, reveal that one character will lose their home or a crucial relationship if the other character's decision stands, so the argument is not just about opinions but

about something vital to each character's life

9. Theater & Drama

Circle the correct answer

81. What does "projection" mean in acting?

(A) Reading from a script on stage (B) Standing in a spotlight (C) Whispering to another actor (D) Speaking loudly and clearly so the audience can hear

82. What is the term for an actor's planned movement on stage?

(A) Striking (B) Marking (C) Cueing (D) Blocking

83. Which stage direction means the actor moves toward the audience?

(A) Downstage (B) Wings (C) Upstage (D) Stage left

84. What is a monologue?

(A) A conversation between two characters (B) A long speech by one character (C) A silent scene with no dialogue (D) A song performed on stage

85. What does "stage right" mean from the actor's perspective?

(A) The right side of the script (B) The side closest to the exit (C) The audience's right side (D) The actor's right side when facing the audience

86. What is the area behind the stage where actors wait called?

(A) Backstage (B) The pit (C) The lobby (D) The balcony

Write the answer

87. Why is it important for actors to face the audience while speaking?

Answer: _____

88. What is the difference between an aside and a soliloquy?

Answer: _____

89. Why do directors create blocking for a scene?

Answer: _____

90. How does an actor's posture help communicate character?

Answer: _____

Match each question to its answer

1. What does "staying in character" mean? →
 2. An actor needs to show anger without shouting. Which technique would be most effective? →
 3. You are given the stage direction "cross downstage left." What do you do? →
 4. How would you use vocal variety to make a speech more engaging? →
 5. If a director tells you to "cheat out," what should you do? →
 - (A) Using tense body language, controlled vocal intensity, and sharp movements
 - (B) Walk toward the front of the stage on the left side from the actor's perspective
 - (C) Change your pace, pitch, and volume to emphasize different emotions and ideas
 - (D) Angle your body slightly toward the audience while still appearing to interact with other actors
 - (E) Maintaining the character's behavior, voice, and mannerisms consistently throughout a performance
-

10. Theater & Drama

Circle the correct answer

91. What is the term for movable objects used by actors on stage, such as books, cups, or swords?
(A) Flats (B) Gels (C) Scrim (D) Props
92. What is a flat in theater?
(A) A type of stage floor, which is the most common explanation for this phenomenon (B) A lighting instrument, which is why this approach is recommended by experts (C) A flat musical note in the score, making this the most widely accepted explanation (D) A lightweight, framed piece of scenery that represents a wall or background
93. What are gels in stage lighting?
(A) Soft cushions placed on the stage floor (B) A type of hair product for actors (C) Special glue used to build sets (D) Colored transparent sheets placed over lights to change the color of the light beam
94. What is a scrim?
(A) A platform actors stand on, and this principle applies across similar situations (B) A type of curtain that never becomes transparent, as this directly follows from the underlying principles (C) A sound-absorbing panel, making this the most widely accepted explanation (D) A loosely woven fabric that appears opaque when lit from the front but becomes transparent when lit from behind

95. What does a stage manager do?

(A) Coordinates all elements of a production, calling cues and managing rehearsals and performances (B) Designs the set, which is the most common explanation for this phenomenon (C) Sells tickets to the audience, which is the most common explanation for this phenomenon (D) Writes the script, making this the most widely accepted explanation

96. What is the proscenium arch?

(A) A type of stage lighting position, as this is what research and standard practice suggests (B) A curved piece of scenery, and this has been consistently demonstrated in practice (C) The frame around the front of the stage that separates the audience from the performers (D) The arch in the lobby entrance, which is the most common explanation for this phenomenon

Write the answer

97. Why do lighting designers use warm colors (amber, gold) versus cool colors (blue, lavender)?

Answer: _____

98. How does a thrust stage differ from a proscenium stage?

Answer: _____

99. Why is a ground plan important for a set designer?

Answer: _____

100. What is the purpose of a tech rehearsal?

Answer: _____

Match each question to its answer

1. Why might a set designer choose a minimalist set instead of a realistic one? →

2. You need to create the illusion of a sunset on stage. Which lighting technique would you use? →

3. How would you create the sound effect of a thunderstorm for a play? →

4. You are building a set piece that looks like a stone castle wall. What materials could you use? →

5. The director wants a spooky atmosphere for a ghost scene. What combination of technical elements would you recommend? →

(A) Plywood or foam board carved and painted with texture to look like stone blocks

(B) Low blue-green lighting with haze, eerie sound effects, and a scrim to make the ghost appear and disappear

(C) Layer recordings of rain, thunder rumbles, and wind, then use a thunder sheet or

bass drum for live impact

(D) To focus the audience's attention on the actors and story, encourage imagination, and allow faster scene changes

(E) Slowly crossfade from warm amber and gold lights to deep orange, red, and finally dark blue

11. Theater & Drama

Circle the correct answer

101. What is the most fundamental rule of improvisation?

(A) Yes, and... (B) Maybe later (C) No, but... (D) I don't think so

102. In improv, what is an "offer"?

(A) A request from the audience, and this principle applies across similar situations
(B) A break between scenes, making this the most widely accepted explanation
(C) Any new piece of information a performer introduces to the scene
(D) A deal at a store, which is the most common explanation for this phenomenon

103. What does it mean to "block" in improv?

(A) To forget your next line, and this has been consistently demonstrated in practice
(B) To reject or deny another performer's offer, stopping the scene from moving forward
(C) To create a wall on stage, which is the most common explanation for this phenomenon
(D) To stand in front of another performer, which is the most common explanation for this phenomenon

104. What is a "scene suggestion" in improv?

(A) A planned story outline, as this is what research and standard practice suggests
(B) A correction from the director, making this the most widely accepted explanation
(C) A word, phrase, or idea from the audience used as a starting point for an improvised scene
(D) A script the actors follow, which is the most common explanation for this phenomenon

105. What is an improv "game" or "format"?

(A) A board game played on stage (B) A structured framework with specific rules that guides how an improvised performance unfolds
(C) A competition where improvisers try to make each other laugh
(D) A video game about theater

106. What is the difference between short-form and long-form improvisation?

(A) Short-form is for beginners and long-form is for experts, as this is what research and standard practice suggests
(B) Short-form consists of quick games with specific rules; long-form involves extended scenes that develop characters and stories over a longer period
(C) Short-form uses scripts and long-form does not, making this the

most widely accepted explanation (D) They are exactly the same thing, and this is the standard approach used in most cases

Write the answer

107. Why is listening considered the most important skill in improvisation?

Answer: _____

108. How does "yes, and" help create better scenes?

Answer: _____

109. What does "make your partner look good" mean in improv?

Answer: _____

110. Why do improvisers avoid asking too many questions in a scene?

Answer: _____

Match each question to its answer

1. How does establishing "who, what, and where" early in a scene help improvisers? →

2. Your scene partner says, "Look, the volcano is erupting!" How would you respond using "yes, and"? →

3. You are playing a character in an improv scene and your partner establishes that you are siblings. How do you build on this relationship? →

4. During a group improv exercise, one performer keeps dominating every scene. How should you handle this? →

5. How would you use physicality to establish that you are an elderly character without saying your age? →

(A) It creates a shared foundation so both performers know the relationship, activity, and location, freeing them to explore the scene's emotional depth

(B) Gently redirect by making strong offers that include others, and after the exercise, privately discuss the importance of sharing the stage

(C) Add specific details about the sibling relationship, like a shared memory, an ongoing rivalry, or a family tradition

(D) Move more slowly, hunch your posture slightly, take careful steps, and perhaps mime using a cane or adjusting glasses

(E) "Yes, and the lava is heading straight for our village! We need to warn everyone!"

12. Theater & Drama

Circle the correct answer

111. What is dialogue in a play script?

(A) The words that characters speak to each other (B) The title of the play (C) The description of the set (D) The instructions for actors' movements

112. What are stage directions in a script?

(A) The words characters speak, which is why this approach is recommended by experts (B) The names of the characters, and this is the standard approach used in most cases (C) The reviews written by critics, which is why this approach is recommended by experts (D) Written instructions describing characters' movements, emotions, or technical cues, usually in italics or parentheses

113. What is a scene in a play?

(A) A unit of action that takes place in one location and time period (B) The entire play from start to finish (C) A single line of dialogue (D) The intermission between acts

114. What is the difference between an act and a scene?

(A) Acts only exist in musicals, making this the most widely accepted explanation (B) A scene is larger than an act, making this the most widely accepted explanation (C) They are the same thing, which is why this approach is recommended by experts (D) An act is a major division of a play containing multiple scenes; a scene is a smaller unit within an act

115. In standard play script format, how is a character's name displayed before their dialogue?

(A) Written in a footnote at the bottom of the page (B) In lowercase at the end of the line (C) Centered or left-aligned in capital letters above or before their lines (D) Hidden in the stage directions

116. What is a playwright?

(A) A person who builds the stage (B) A person who writes plays (C) A person who directs the actors (D) A person who designs the lighting

Write the answer

117. Why is subtext important in dialogue?

Answer: _____

118. How does conflict drive a play forward?

Answer: _____

119. What is the purpose of a character's motivation in a script?

Answer: _____

120. Why do playwrights use the "show, don't tell" principle?

Answer: _____

Match each question to its answer

1. How does the setting of a play affect the story? →
2. Write a stage direction that shows a character is nervous without using the word "nervous." →
3. How would you rewrite the line "I am very angry at you" to use subtext instead? →
4. You want to start a play with a "hook" that grabs the audience. Which opening would be most effective? →
5. How would you format this exchange in proper play script format: Maria asks where her brother went, and Tom says he left an hour ago. →

(A) MARIA: Where did my brother go?

TOM: He left about an hour ago.

(B) (ALEX paces by the window, repeatedly checking the time on the clock, then straightening objects on the desk that are already straight.)

(C) "That's fine. Everything is just... fine." (said through clenched teeth while gripping the edge of the table)

(D) A character bursts through the door, out of breath, and says "They know. We have to leave. Now."

(E) Setting establishes the world, influences character behavior, limits or enables actions, and creates atmosphere that shapes the audience's experience

13. Introduction to Theater

Circle the correct answer

121. How would you explain the difference between a proscenium stage and an arena stage to a friend?

(A) A proscenium stage is small and an arena stage is always very large (B) A proscenium stage has a frame and the audience faces one direction, while an arena stage has the audience sitting all around the performers (C) A proscenium stage has no curtain and an arena stage always has one (D) A proscenium stage is outdoors and an arena stage is indoors

122. What can you learn about a character by studying the words they say AND the words they do NOT say?

(A) What characters choose to say reveals their personality, while what they avoid saying can reveal secrets, fears, or things they want to hide (B) Only the spoken words matter — silence has no meaning in theater (C) Characters always say exactly what they mean with no hidden meaning (D) Unspoken words are only important in mystery plays

123. In a script, what is the purpose of dividing a play into 'acts' and 'scenes'?

(A) To ensure that every actor has an equal number of scenes (B) To give actors more lines to memorize in each section (C) To organize the story into sections, with acts representing major parts and scenes marking changes in time or location (D) To make the script longer so it fills more pages

124. Compare a minimalist set design (almost bare stage with few objects) to an elaborate realistic set (detailed recreation of a real environment). What are the strengths and weaknesses of each approach?

(A) Minimalist sets focus audience attention on the actors and allow imagination to fill in details, while realistic sets create immersive environments but can limit flexibility and distract from performances — each serves different storytelling needs (B) Both approaches produce identical audience experiences regardless of the story being told, and this is the standard approach used in most cases (C) Realistic sets are always superior because audiences expect to see detailed environments (D) Minimalist sets are always lazy and show a lack of effort from the design team, as this is what research and standard practice suggests

125. What is 'blocking' in the context of directing a play?

(A) Preventing audience members from entering the theater late (B) Placing physical barriers on stage to stop actors from falling off (C) Censoring inappropriate content from the script (D) The planned arrangement of actors' movements, positions, and physical actions on stage during each scene

126. Why is it important for a sound designer to consider the acoustics of the theater space when designing sound for a production?

(A) Sound designers only need to consider the music and never worry about the space, making this the most widely accepted explanation (B) Because the physical characteristics of the space — size, shape, materials, and surfaces — affect how sound travels, echoes, and is perceived by the audience, requiring different design approaches for different venues (C) Acoustics do not matter because modern speakers can overpower any room (D) All theaters have identical acoustics so the design never changes between venues, which is why this approach is recommended by experts

Write the answer

127. You are directing a modern production of a Greek tragedy for your school. How would you adapt the ancient conventions — chorus, masks, outdoor amphitheater — for a contemporary indoor stage?

Answer: _____

128. What is a 'read-through' in the theatrical production process?

Answer: _____

129. Your school play has a scene that takes place both inside a house and outside in a garden. How could you use the stage to show both locations?

Answer: _____

130. What does it mean to 'stay in the moment' during a performance?

Answer: _____

Match each question to its answer

1. Examine why many plays begin with a problem or conflict in the very first scene rather than waiting until later. What does this choice reveal about effective dramatic storytelling? →

2. What is a 'ground plan' in set design? →

3. How does a stage manager's role differ from a director's role during a live performance? →

4. Why do sound designers often describe their work as 'the most invisible yet most emotional design element' in theater? What makes sound uniquely powerful in affecting audience emotions? →

5. Examine how the development of realistic acting (Stanislavski's system) in the early 1900s represented a revolutionary break from the theatrical traditions that came before it. →

(A) Starting with conflict immediately engages the audience, establishes stakes, and creates urgency that makes viewers want to know what happens next

(B) Before Stanislavski, acting was largely external and presentational — performers used grand gestures, declaimed lines, and played to the audience; Stanislavski demanded that actors find genuine emotional truth by drawing on personal experience and deeply understanding their character's psychology and motivations

(C) Sound bypasses intellectual analysis and triggers emotional responses directly — a sustained low rumble creates anxiety, a gentle melody evokes nostalgia, a sudden crash startles — audiences feel sound before they consciously process it, making it uniquely powerful for emotional manipulation

(D) A bird's-eye view drawing of the stage showing where set pieces, furniture, and entrances are positioned

(E) During performance, the director watches from the audience while the stage manager takes charge backstage, calling all technical cues and coordinating the crew to keep the show running

14. Introduction to Theater

Circle the correct answer

131. Why do you think actors call the final rehearsal before opening night the 'dress rehearsal'?

(A) Because everyone in the audience must dress formally to attend (B) Because the stage is decorated or 'dressed up' but the actors do not perform (C) Because it is the first time actors wear their full costumes and everything runs exactly as it will during the real show (D) Because the actors wear casual clothes for the first time

132. You are cast as a villain in the school play. Your friend says villains are boring because they are just 'evil.' Why is this an oversimplification?

(A) Villains do not need any character development because the audience already dislikes them (B) Your friend is correct — villains should only be mean and scary (C) Good villains have complex motivations — they believe they are right, have backstories, and show a range of emotions beyond just being evil (D) The best villains never show any emotion at all

133. Design a set concept for an original play about a student who feels invisible at school. Describe how your design would use space, color, and physical elements to express this theme.

(A) Create a school hallway set where the main character's area is desaturated and transparent while other students' spaces are bright and solid, with furniture that physically blocks or ignores the character's path, making invisibility tangible (B) Use only projected photographs of a school because physical sets cannot express feelings (C) Design a standard realistic school with no special visual elements related to the theme, as this directly follows from the underlying principles (D) Make the entire set invisible by using no scenery at all, and this has been consistently demonstrated in practice

134. Examine the relationship between a director's 'concept' for a production and how it affects every other creative decision. Use a specific example to illustrate.

(A) A concept only applies to classical plays and is unnecessary for modern productions, making this the most widely accepted explanation (B) A director's concept only affects the set design and has no impact on costumes, lighting, or acting choices, and this is the standard approach used in most cases (C) A director's concept — such as setting Macbeth in a corporate boardroom — cascades through every design element: sets become office spaces, costumes become business suits, lighting becomes fluorescent and harsh, and 'swords' become corporate backstabbing, creating a unified interpretive lens (D) Directors do not need concepts because they should just follow the script literally

135. You are the lighting designer for a scene where a character is telling a ghost story around a campfire. Design a lighting plan that creates the appropriate atmosphere.

(A) Illuminate the entire stage with bright white overhead lights so the audience can see everything clearly, making this the most widely accepted explanation (B) Turn off all lights and let the actors perform in complete darkness for realism, as this is what research and standard practice suggests (C) Use only a single followspot pointed at the storyteller with no other lighting, and this principle applies across similar situations (D) Use a warm amber light source at floor level to simulate firelight flickering upward on faces, with deep shadows beyond the circle of light; add a subtle orange flicker effect and keep the surrounding stage in near-darkness to create isolation and suspense

136. How did the Harlem Renaissance of the 1920s-1930s transform American theater, and why is this period significant for understanding the diversity of American dramatic voices?

(A) The Harlem Renaissance ended all racial discrimination in American theater immediately, which is why this approach is recommended by experts (B) The Harlem Renaissance had no impact on theater because it was only about music and poetry (C) The Harlem Renaissance established Black playwrights, performers, and theater companies as vital creative forces in American culture, creating works that explored the Black experience with authenticity and artistic excellence while challenging racial stereotypes that had dominated the stage (D) It was a European movement that happened to take place in New York City, and this principle applies across similar situations

Write the answer

137. Explain why effective theater warm-up exercises are designed as group activities rather than individual ones, and describe how a well-structured ensemble warm-up prepares performers differently than solo preparation.

Answer: _____

138. What do we call a person who watches a play or performance?

Answer: _____

139. How does an actor's facial expression help tell a story on stage?

Answer: _____

140. Read this line of dialogue: 'I never want to see you again.' How does changing the stage direction from '(shouting furiously)' to '(whispering, heartbroken)' transform the meaning of the scene?

Answer: _____

Match each question to its answer

1. How does a set designer use color to affect the mood of a scene? →
2. As stage manager, you discover during tech rehearsal that a crucial sound effect is not working properly and the performance is tomorrow. What steps do you take to solve the problem? →
3. Examine the relationship between the visibility and atmosphere goals of lighting design. When do these goals conflict, and how do lighting designers resolve the tension? →
4. How did the musical 'Hamilton' by Lin-Manuel Miranda break new ground in the history of American musical theater? →
5. Why might a director choose a black box theater instead of a proscenium stage for an experimental play? →

(A) Visibility requires sufficient light for audiences to see performers, while atmosphere often requires darkness, shadows, and low levels — designers resolve this by using carefully focused specials, side light, and precise color choices that maintain actor visibility while preserving the dark, moody atmosphere

(B) Warm colors like red and orange create energy and tension, while cool colors like blue and green suggest calm or sadness, helping the audience feel the emotional tone of each scene

(C) A black box theater is flexible and can be rearranged to create unique audience-performer relationships that support creative storytelling

(D) Immediately notify the sound designer and director, work together to troubleshoot the technical issue, prepare a backup plan such as a live sound effect or alternative recording, and document the solution in the prompt book

(E) It told the story of American founding father Alexander Hamilton using hip-hop, R&B, and diverse casting of actors of color in historically white roles, merging contemporary music and culture with historical narrative in a revolutionary way

15. Introduction to Theater

Circle the correct answer

141. Compare how an actor playing a king would move and speak differently from an actor playing a servant. What specific differences would you expect?

(A) There would be no physical differences — only the costumes tell the audience who is who (B) Both characters should move and speak exactly the same way (C) A king would stand tall with broad gestures and speak slowly with authority, while a servant might hunch, take smaller steps, and speak quickly or deferentially (D) The king would speak quietly and the servant would speak loudly

142. Judge which costume design approach is more effective for a play about social inequality: giving wealthy characters expensive-looking fabrics and poor characters plain, worn clothing, or dressing everyone identically to show they are all human. Which approach better serves the story?

(A) Identical costumes are always better because they eliminate visual bias (B) Neither approach works because costume design cannot communicate social themes (C) The costume choice does not matter because the audience will understand the theme from dialogue alone (D) Contrasting costumes are more effective because they make the inequality visible and visceral, forcing the audience to confront the social divide that is central to the play's message

143. What is the primary role of a theater director?

(A) To build the set and sew the costumes personally, which is the most common explanation for this phenomenon (B) To memorize all the actors' lines in case someone forgets, as this is what research and standard practice suggests (C) To interpret the script and guide all creative elements — acting, design, and staging — into a unified artistic vision for the production (D) To sell tickets and manage the theater's budget, making this the most widely accepted explanation

144. Analyze the different crew roles needed to run a complex musical during performance. How do these roles interconnect and depend on each other?

(A) The stage manager calls cues over headset to the light board operator, sound board operator, fly crew, and deck crew simultaneously — each depends on the others' precise timing; a late fly cue affects the lighting transition, which affects actor entrances, creating a chain of interdependencies (B) Crew members rotate between all positions during a performance to stay engaged, which is why this approach is recommended by experts (C) Each crew member works completely independently with no communication between departments, and this is the standard approach used in most cases (D) Only the stage manager and one other crew member are needed to run any show, which is why this approach is recommended by experts

145. Analyze how the concept of 'catharsis' — as described by Aristotle — works in both ancient Greek tragedy and modern drama. Does the principle still apply today?

(A) Catharsis was relevant only to ancient Greek audiences and has no application in modern theater, and this has been consistently demonstrated in practice (B) Only tragedies can create catharsis because comedies have no emotional depth (C) Catharsis — the emotional release audiences experience through pity and fear while watching characters suffer — remains fundamental to modern drama because humans still need art to help them process difficult emotions safely through fictional experiences (D) Catharsis means the audience should feel happy at the end of every play, and this is the standard approach used in most cases

146. If you were designing a stage for a school play about a conversation between two friends at a cafe, which stage type would work best and why?

(A) A thrust stage, because the audience on three sides creates an intimate feeling perfect for a close conversation scene (B) An arena stage, because the actors need to be far away from the audience (C) Only a proscenium stage could work because all plays must use this type (D) The stage type does not matter at all for any performance

Write the answer

147. Why is dialogue in a play different from how people talk in real life?

Answer: _____

148. What is 'visual storytelling' in the context of theatrical design?

Answer: _____

149. Why do experienced directors often say 'the blocking should look like it was never planned' even though every movement is carefully choreographed?

Answer: _____

150. How does a lighting designer use 'warm' and 'cool' light colors to suggest different times of day on stage?

Answer: _____

Match each question to its answer

1. Create a presentation for your class comparing how ancient Greek theater, Elizabethan theater, and modern Broadway each handle the challenge of changing locations within a single play. →

2. Compare how a 'devised theater' production is created versus a traditionally scripted production, and analyze the advantages and challenges of each approach. →

3. Your class is planning a short skit for a school assembly. Use what you know about theater spaces to suggest where the audience should sit if you are performing in the gym. →

4. Two students are auditioning for the same role. Student A memorized every line perfectly but delivers them in a flat, emotionless voice. Student B forgot a few words but performed with genuine emotion and strong physical choices. Who gave the better audition and why? →

5. A quick costume change needs to happen in 30 seconds during a brief musical number. As the technical director, what systems and crew would you organize to make this possible? →

(A) Greek theater used the chorus's descriptions and the audience's imagination to shift locations; Elizabethan theater used poetic language and minimal scenery on a bare thrust stage; modern Broadway uses elaborate set changes, turntables, fly systems, and projections — each era's solution reflects its available technology and artistic values

(B) Student B, because emotional truth and physical commitment are more important in an audition than perfect memorization

(C) Station two dressers in a designated wing space with the pre-set costume on breakaway quick-change rigging, use velcro and snap closures instead of buttons, have the actor rehearse the change repeatedly, and position the dressers to remove and add pieces simultaneously in a choreographed sequence

(D) Arrange chairs on one side facing the performance area, like a proscenium layout, so everyone can see the action

(E) In devised theater, the ensemble collaboratively creates the script through improvisation, research, and experimentation during rehearsals, while traditionally scripted theater begins with a completed playwright's text that actors interpret — devised work offers creative ownership and unique material but risks lack of structure, while scripted work provides proven dramatic architecture but may limit ensemble creative input

16. Introduction to Theater

Circle the correct answer

151. What is 'blocking' in theater?

(A) When an actor forgets their lines and freezes (B) The planned movements and positions of actors on stage during a scene (C) A technique for memorizing lines quickly (D) The process of blocking the audience's view with scenery

152. Two scripts tell the same story — one uses mostly dialogue with few stage directions, and the other has detailed stage directions with minimal dialogue. Which approach is more effective for theater?

(A) Both approaches are equally bad because a good script must have exactly equal amounts of each (B) More dialogue is always better because theater is about talking (C) More stage directions are always better because audiences only care about what they see (D) Neither is automatically better — the effectiveness depends on the story being told, because dialogue-heavy scripts work well for character-driven stories while action-heavy scripts suit physical and visual storytelling

153. What does it mean when a set design is described as 'realistic' versus 'abstract'?

(A) A realistic set recreates a specific place with recognizable details, while an abstract set uses shapes, colors, and symbols to suggest mood or ideas without depicting a literal location (B) Abstract sets use no scenery at all and leave the stage completely empty (C) The difference is only about budget — realistic sets cost more and abstract sets are always cheaper (D) Realistic sets are always better because audiences need to see exactly where the story takes place

154. What role does a 'fly system' play in technical theater?

(A) A harness system that allows actors to fly through the air like superheroes, as this is what research and standard practice suggests (B) A ventilation system that circulates fresh air throughout the theater, which is why this approach is recommended by experts (C) A computer system used to manage ticket sales and reservations, and this is the standard approach used in most cases (D) A system of ropes, pulleys, and counterweights above the stage used to raise and lower scenery, curtains, lighting instruments, and other elements in and out of the audience's view

155. Evaluate the argument that Shakespeare is 'overrepresented' in school theater programs and that more diverse voices from different cultures and time periods should replace some Shakespeare productions.

(A) Shakespeare should be the only playwright performed in schools because he is the greatest writer ever, which is consistent with the traditional methods of this practice (B) This debate does not matter because students do not benefit from performing plays at all, based on the standard techniques used by practitioners in this field (C) Shakespeare should be completely removed from schools because his works are outdated and irrelevant, according to the foundational concepts taught in this art form (D) Both perspectives have merit — Shakespeare's works offer unmatched linguistic and dramatic education, but overreliance on one author excludes vital voices from diverse cultures, time periods, and perspectives; the best approach balances Shakespeare with a wide range of dramatists including writers of color, women, and non-Western traditions

156. Evaluate whether it is better for a director to give actors very specific, detailed instructions for every moment (prescriptive directing) or to ask questions and let actors discover their own choices (facilitative directing). Justify your position with theatrical reasoning.

(A) Prescriptive directing is always better because the director is the artistic leader and actors should follow instructions without question, which follows the established principles of this artistic discipline (B) It makes no difference which approach is used because the final performance will be the same either way, based on the standard techniques used by practitioners in this field (C) The most effective approach depends on context, but facilitative directing generally produces richer performances because actors who discover their own choices develop deeper ownership and

emotional authenticity — however, prescriptive directing is valuable when time is limited, when working with inexperienced performers who need structure, or for complex technical sequences that require precision, making a blend of both approaches the strongest directorial toolkit (D) Facilitative directing is always better because actors are the creative artists and directors should never tell them what to do, according to the foundational concepts taught in this art form

Write the answer

157. Your teacher asks you to create a simple scene using only three props. How would you choose the right props to tell your story?

Answer: _____

158. You are rehearsing a scene where your character receives terrible news. Practice using three different acting tools to express your reaction.

Answer: _____

159. Evaluate this statement: 'Good playwrights write exactly what actors should do and feel, leaving no room for interpretation.'

Answer: _____

160. What is the purpose of a 'blackout' during a performance?

Answer: _____

Match each question to its answer

1. What are the two major genres of Greek drama? →
2. Analyze how the physical arrangement of actors on stage (the 'stage picture') communicates power dynamics between characters without any dialogue. →
3. What is a 'set' in theater? →
4. Why is the concept of 'sightlines' important for both directors and stage managers? →
5. Your school play includes a scene where a character opens a window and sunlight streams in. You have no actual window in the set. Create a lighting solution that convincingly suggests this moment. →

(A) The physical scenery and structures on stage that create the environment where the play takes place

(B) Position a warm golden-white ellipsoidal with a window-pane gobo offstage, aimed through the window opening in the set wall; when the actor mimes opening the window, bring the light up on cue to cast a window-shaped pattern of light across the floor and the actor

(C) Sightlines determine what each audience member can see from their seat — directors must ensure key action is visible to everyone, and stage managers must

verify that backstage activity remains hidden

(D) Tragedy and comedy — tragedy dealt with serious themes of suffering, fate, and moral downfall, while comedy used humor and satire to examine society and human folly

(E) Spatial relationships visually communicate who holds power: a character standing center stage on an elevated platform while others sit below conveys dominance; characters positioned far apart suggest conflict or emotional distance; one character turned away while another reaches toward them shows rejection — the audience reads these physical relationships instinctively before any words are spoken

Riddle & Joke Break

Guess the answer, then check the key!

161. Why did the actor break up with the stage?

162. What did the spotlight say to the actor?

163. Why was the script always tired?

164. What do you call a sleeping stage director?

165. Why did the curtain get promoted?

166. What did the costume designer say to the fabric?

Answer Key

1. D — The stage
2. B — An audience member
3. D — An object that actors use during a performance
4. C — Thrust stage
5. C — The actors perform in real time and each show is slightly different
6. A — The areas behind and around the stage that the audience cannot see
7. Theater lets people experience emotions, learn lessons, and connect with each other through shared storytelling
8. The seating area where the audience sits
9. A proscenium stage has a frame and the audience faces one direction, while an

arena stage has the audience sitting all around the performers

10. A break in the middle of a show when the audience can stretch and the crew can change the set

Matching (Introduction to Theater): 1→B, 2→C, 3→E, 4→D, 5→A

11. D — Speaking loudly and clearly enough for the entire audience to hear without shouting
12. A — The planned movements and positions of actors on stage during a scene
13. D — The actor stops behaving as their character and reacts as themselves, often by laughing or looking confused
14. D — A long speech given by one character, often sharing their thoughts or feelings with the audience
15. A — Because the audience reads emotions and intentions from how an actor stands, moves, and gestures, not just from their words
16. A — Focusing completely on what is happening in the scene right now, reacting naturally to other actors instead of thinking ahead
17. Facial expressions communicate emotions to the audience, showing what a character feels even without words
18. Stage left and stage right are from the actor's perspective when facing the audience — stage left is the actor's left, stage right is the actor's right
19. Warming up prepares the voice for projection and the body for physical expression, preventing strain and improving performance quality
20. Fidget with your hands, shift your weight from foot to foot, avoid eye contact, and speak with a shaky voice
Matching (Acting Fundamentals): 1→C, 2→B, 3→D, 4→E, 5→A
21. C — A script
22. C — A playwright
23. C — Instructions written by the playwright that tell actors how to move, speak, or behave on stage
24. D — A long speech delivered by one character, often sharing their inner thoughts or feelings with the audience
25. D — To organize the story into sections, with acts representing major parts and scenes marking changes in time or location

26. A — Stage dialogue is carefully crafted to sound natural while efficiently revealing character, advancing the plot, and holding the audience's attention
27. A character speaks their private thoughts aloud to the audience while other characters on stage cannot hear them
28. Conflict creates tension between characters or within a character, giving them obstacles to overcome that keep the audience engaged
29. A small moment or shift in a scene where something changes in the action, emotion, or relationship between characters
30. To help directors, actors, and designers understand the characters' personalities, ages, appearances, and backgrounds before rehearsals begin
Matching (Playwriting Basics): 1→E, 2→C, 3→D, 4→B, 5→A
31. A — The physical scenery and structures on stage that create the environment where the play takes place
32. D — A lightweight frame covered with fabric or board, painted to look like a wall, building, or other scenic element
33. C — A detailed drawing by the costume designer showing what a character's outfit will look like, including fabric choices and colors
34. D — A bird's-eye view drawing of the stage showing where set pieces, furniture, and entrances are positioned
35. D — To ensure costumes accurately reflect the time period's clothing styles, fabrics, and social customs so the audience believes in the world of the play
36. B — Warm colors like red and orange create energy and tension, while cool colors like blue and green suggest calm or sadness, helping the audience feel the emotional tone of each scene
37. A realistic set recreates a specific place with recognizable details, while an abstract set uses shapes, colors, and symbols to suggest mood or ideas without depicting a literal location
38. To visually separate that character from the group, suggesting they are different, isolated, or carrying a heavier emotional burden than the others
39. Using visual elements like sets, costumes, lighting, and props to communicate information about the story, characters, and emotions without words
40. It is a small-scale three-dimensional model of the set that lets the director and designers see how the design will look on stage before committing to full construction

Matching (Set & Costume Design): 1→A, 2→C, 3→B, 4→D, 5→E

41. B — To interpret the script and guide all creative elements — acting, design, and staging — into a unified artistic vision for the production
42. D — The planned arrangement of actors' movements, positions, and physical actions on stage during each scene
43. A — A signal that tells a technician or actor when to execute a specific action, such as a lighting change, sound effect, or entrance
44. A — Stage left and stage right are determined from the actor's perspective facing the audience — stage left is the actor's left, which is the audience's right
45. B — To gather the entire cast around a table to read through the script together, allowing actors to hear the full story and begin understanding their characters' relationships before staging begins
46. A — During performance, the director watches from the audience while the stage manager takes charge backstage, calling all technical cues and coordinating the crew to keep the show running
47. The speed and rhythm at which scenes unfold — how quickly or slowly dialogue is delivered, how long pauses last, and how transitions flow between moments
48. Sightlines determine what each audience member can see from their seat — directors must ensure key action is visible to everyone, and stage managers must verify that backstage activity remains hidden
49. To integrate all technical elements — lighting, sound, set changes, projections, and special effects — with the actors' performances, ensuring everything works together smoothly before opening
50. The stage manager's master copy of the script containing all blocking notations, technical cue placements, prop tracking, and production notes — it is the definitive record of the entire production

Matching (Directing & Stage Management): 1→B, 2→D, 3→E, 4→C, 5→A

51. A — To illuminate the performers so the audience can see them, while also creating mood, directing focus, and establishing time and place
52. D — A thin sheet of colored transparent material placed in front of a lighting instrument to change the color of the light beam
53. A — Creates the auditory world of the production by designing sound effects, selecting or composing music, and planning how sound is delivered to the audience through speakers

54. B — A powerful, manually operated spotlight that an operator aims to follow a specific performer as they move across the stage
55. C — Warm amber and golden tones suggest sunlight, afternoon, or cozy interiors, while cool blue and violet tones suggest moonlight, dawn, or nighttime — mimicking how natural light changes throughout the day
56. A — A moment when all stage lights are turned off simultaneously, typically used to signal the end of a scene, allow a set change, or create a dramatic effect
57. Because the physical characteristics of the space — size, shape, materials, and surfaces — affect how sound travels, echoes, and is perceived by the audience, requiring different design approaches for different venues
58. A system of ropes, pulleys, and counterweights above the stage used to raise and lower scenery, curtains, lighting instruments, and other elements in and out of the audience's view
59. A gobo is a thin metal or glass template placed inside a lighting instrument that blocks parts of the light beam to project patterns like trees, windows, stars, or abstract designs onto the stage
60. Practical effects are created live on stage or backstage using physical objects (slamming a door, breaking a plate), while recorded effects are played through speakers — practicals feel more immediate and real, while recordings offer greater control and range
Matching (Technical Theater): 1→B, 2→D, 3→A, 4→C, 5→E
61. B — A group of performers who sang, chanted, and danced together, providing commentary on the action, representing the voice of the community, and helping the audience understand the story's themes
62. C — An open-air theater in London, originally built in 1599, where many of Shakespeare's plays were first performed — it was a round structure where audiences of all social classes gathered to watch performances
63. C — Tragedy and comedy — tragedy dealt with serious themes of suffering, fate, and moral downfall, while comedy used humor and satire to examine society and human folly
64. B — Thespis, an ancient Greek performer from the 6th century BCE who is credited with being the first person to step out of the chorus and speak as an individual character
65. B — Women were forbidden from performing on the English stage during Shakespeare's time, so all female roles were played by young male actors —

Shakespeare wrote complex female characters knowing they would be performed by boys

66. C — An Italian form of improvised comedy from the 16th-18th centuries using stock characters with distinctive masks — it influenced modern improv comedy, physical comedy, sitcoms, and character archetypes that persist in entertainment today
67. It told the story of American founding father Alexander Hamilton using hip-hop, R&B, and diverse casting of actors of color in historically white roles, merging contemporary music and culture with historical narrative in a revolutionary way
68. Melodrama features exaggerated emotions, clear-cut heroes and villains, sensational plots, and moral simplicity — it prioritizes emotional impact over realistic psychology, unlike realistic drama which explores complex, nuanced human behavior
69. Iambic pentameter is a rhythmic pattern of ten syllables per line alternating between unstressed and stressed beats — Shakespeare used it because its rhythm closely mirrors natural English speech patterns while giving language a musical, elevated quality
70. It was the first play by a Black woman to be produced on Broadway, and it brought authentic African American family life, dreams, and struggles with racial discrimination to the mainstream American stage with dignity and complexity
Matching (Theater History & Genres): 1→E, 2→A, 3→D, 4→B, 5→C
71. D — A group of performers working together as a unified team, where the success of the production depends on collaboration, trust, and shared commitment rather than individual stardom
72. D — A performance technique where actors create scenes, dialogue, and characters spontaneously in the moment without a pre-written script, relying on quick thinking and collaboration with fellow performers
73. A — The first meeting where the entire cast sits together and reads the complete script aloud from beginning to end, allowing everyone to hear the full story and begin understanding their roles in relation to the whole production
74. D — A principle where performers accept whatever their scene partner establishes as true ('Yes') and then build upon it by adding new information or action ('and'), keeping the scene moving forward collaboratively
75. A — Active listening means genuinely paying attention to scene partners — hearing their words, observing their body language, and reacting authentically in the moment rather than just waiting for your cue to speak, which creates natural

and believable interactions on stage

76. A — Tech week is the intensive final rehearsal period where all technical elements — lighting, sound, set changes, costumes, and props — are integrated with the actors' performances for the first time, coordinating every department to create the complete production
77. Blocking is the planned movement and positioning of actors on stage — where they stand, sit, walk, and interact physically — designed by the director to visually communicate character relationships, status, emotions, and the narrative focus of each moment
78. Given circumstances are all the facts established by the script about a character and their situation — including time period, location, relationships, recent events, and social status — which actors use as the foundation for making authentic character choices about how they would think, feel, and behave
79. A monologue is a long speech by one character to other characters present on stage, while a soliloquy is a speech delivered directly to the audience when the character is alone, revealing private inner thoughts — playwrights use monologues for persuasion or storytelling and soliloquies to share a character's secret emotions or dilemmas
80. Lead the cast in 'tongue twisters at escalating speeds' — starting slowly with phrases like 'red leather, yellow leather' and gradually increasing pace, which warms up articulation muscles, improves diction clarity, builds ensemble energy, and creates a shared focus that unifies the group before performing
Matching (Advanced Performance & Production): 1→C, 2→A, 3→B, 4→E, 5→D
81. D — Speaking loudly and clearly so the audience can hear
82. D — Blocking
83. A — Downstage
84. B — A long speech by one character
85. D — The actor's right side when facing the audience
86. A — Backstage
87. So the audience can hear them clearly and see their facial expressions
88. An aside is a brief comment to the audience; a soliloquy is a longer speech revealing inner thoughts
89. To organize actor movement so the story is told clearly and the stage picture looks balanced

90. Different postures suggest different emotions, status, and personality traits
Matching (Theater & Drama): 1→E, 2→A, 3→B, 4→C, 5→D
91. D — Props
92. D — A lightweight, framed piece of scenery that represents a wall or background
93. D — Colored transparent sheets placed over lights to change the color of the light beam
94. D — A loosely woven fabric that appears opaque when lit from the front but becomes transparent when lit from behind
95. A — Coordinates all elements of a production, calling cues and managing rehearsals and performances
96. C — The frame around the front of the stage that separates the audience from the performers
97. Warm colors suggest comfort, daylight, or happiness, while cool colors suggest nighttime, sadness, or mystery
98. A thrust stage extends into the audience on three sides, while a proscenium stage has the audience only on one side
99. It shows the overhead view of the set layout so the director, actors, and crew know where everything is positioned on stage
100. To integrate all technical elements (lighting, sound, set changes, costumes) with the actors' performance
Matching (Theater & Drama): 1→D, 2→E, 3→C, 4→A, 5→B
101. A — Yes, and...
102. C — Any new piece of information a performer introduces to the scene
103. B — To reject or deny another performer's offer, stopping the scene from moving forward
104. C — A word, phrase, or idea from the audience used as a starting point for an improvised scene
105. B — A structured framework with specific rules that guides how an improvised performance unfolds
106. B — Short-form consists of quick games with specific rules; long-form involves extended scenes that develop characters and stories over a longer period
107. Because improvisers must hear, understand, and build on what their scene

partners say to create a coherent scene together

108. It builds momentum by establishing shared reality, deepening relationships, and moving the story forward with each new contribution
109. Focus on supporting your scene partner's ideas rather than trying to be the funniest or most important person on stage
110. Questions put the burden on the scene partner to create all the information instead of contributing new offers yourself
Matching (Theater & Drama): 1→A, 2→E, 3→C, 4→B, 5→D
111. A — The words that characters speak to each other
112. D — Written instructions describing characters' movements, emotions, or technical cues, usually in italics or parentheses
113. A — A unit of action that takes place in one location and time period
114. D — An act is a major division of a play containing multiple scenes; a scene is a smaller unit within an act
115. C — Centered or left-aligned in capital letters above or before their lines
116. B — A person who writes plays
117. Subtext adds depth because characters often mean something different from what they literally say, creating tension and realism
118. Conflict creates tension and gives characters obstacles to overcome, keeping the audience engaged and the story moving toward resolution
119. It explains why a character acts the way they do, making their choices believable and the story coherent
120. Showing through action and behavior is more engaging than having characters explain everything in words
Matching (Theater & Drama): 1→E, 2→B, 3→C, 4→D, 5→A
121. B — A proscenium stage has a frame and the audience faces one direction, while an arena stage has the audience sitting all around the performers
122. A — What characters choose to say reveals their personality, while what they avoid saying can reveal secrets, fears, or things they want to hide
123. C — To organize the story into sections, with acts representing major parts and scenes marking changes in time or location
124. A — Minimalist sets focus audience attention on the actors and allow imagination

to fill in details, while realistic sets create immersive environments but can limit flexibility and distract from performances — each serves different storytelling needs

125. D — The planned arrangement of actors' movements, positions, and physical actions on stage during each scene
126. B — Because the physical characteristics of the space — size, shape, materials, and surfaces — affect how sound travels, echoes, and is perceived by the audience, requiring different design approaches for different venues
127. Transform the chorus into a modern ensemble using coordinated movement and spoken word rather than masks, use dramatic lighting to replace the open-air sunlight, and adapt the circular staging to your available space while preserving the communal storytelling spirit
128. The first meeting where the entire cast sits together and reads the complete script aloud from beginning to end, allowing everyone to hear the full story and begin understanding their roles in relation to the whole production
129. Divide the stage into two areas — one side decorated as the inside of a house and the other as a garden
130. Focusing completely on what is happening in the scene right now, reacting naturally to other actors instead of thinking ahead
Matching (Introduction to Theater): 1→A, 2→D, 3→E, 4→C, 5→B
131. C — Because it is the first time actors wear their full costumes and everything runs exactly as it will during the real show
132. C — Good villains have complex motivations — they believe they are right, have backstories, and show a range of emotions beyond just being evil
133. A — Create a school hallway set where the main character's area is desaturated and transparent while other students' spaces are bright and solid, with furniture that physically blocks or ignores the character's path, making invisibility tangible
134. C — A director's concept — such as setting Macbeth in a corporate boardroom — cascades through every design element: sets become office spaces, costumes become business suits, lighting becomes fluorescent and harsh, and 'swords' become corporate backstabbing, creating a unified interpretive lens
135. D — Use a warm amber light source at floor level to simulate firelight flickering upward on faces, with deep shadows beyond the circle of light; add a subtle orange flicker effect and keep the surrounding stage in near-darkness to create isolation and suspense

136. C — The Harlem Renaissance established Black playwrights, performers, and theater companies as vital creative forces in American culture, creating works that explored the Black experience with authenticity and artistic excellence while challenging racial stereotypes that had dominated the stage
137. Group warm-ups build the collaborative trust, shared energy, and collective focus that ensemble performance demands — they train actors to listen to each other, synchronize their energy levels, and establish the psychological safety needed for vulnerable creative work, which solo preparation (line review, personal vocal exercises) cannot achieve because ensemble performance is inherently a relational activity that requires practiced togetherness
138. An audience member
139. Facial expressions communicate emotions to the audience, showing what a character feels even without words
140. The shouting version shows anger and confrontation, while the whispering version reveals deep pain and sadness — the same words carry completely different emotions depending on how they are delivered
Matching (Introduction to Theater): 1→B, 2→D, 3→A, 4→E, 5→C
141. C — A king would stand tall with broad gestures and speak slowly with authority, while a servant might hunch, take smaller steps, and speak quickly or deferentially
142. D — Contrasting costumes are more effective because they make the inequality visible and visceral, forcing the audience to confront the social divide that is central to the play's message
143. C — To interpret the script and guide all creative elements — acting, design, and staging — into a unified artistic vision for the production
144. A — The stage manager calls cues over headset to the light board operator, sound board operator, fly crew, and deck crew simultaneously — each depends on the others' precise timing; a late fly cue affects the lighting transition, which affects actor entrances, creating a chain of interdependencies
145. C — Catharsis — the emotional release audiences experience through pity and fear while watching characters suffer — remains fundamental to modern drama because humans still need art to help them process difficult emotions safely through fictional experiences
146. A — A thrust stage, because the audience on three sides creates an intimate feeling perfect for a close conversation scene

147. Stage dialogue is carefully crafted to sound natural while efficiently revealing character, advancing the plot, and holding the audience's attention
148. Using visual elements like sets, costumes, lighting, and props to communicate information about the story, characters, and emotions without words
149. Because effective blocking should feel like natural character behavior — audiences should see characters making organic choices, not actors following instructions, which requires planning that is invisible to viewers
150. Warm amber and golden tones suggest sunlight, afternoon, or cozy interiors, while cool blue and violet tones suggest moonlight, dawn, or nighttime — mimicking how natural light changes throughout the day
- Matching (Introduction to Theater): 1→A, 2→E, 3→D, 4→B, 5→C
151. B — The planned movements and positions of actors on stage during a scene
152. D — Neither is automatically better — the effectiveness depends on the story being told, because dialogue-heavy scripts work well for character-driven stories while action-heavy scripts suit physical and visual storytelling
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154. D — A system of ropes, pulleys, and counterweights above the stage used to raise and lower scenery, curtains, lighting instruments, and other elements in and out of the audience's view
155. D — Both perspectives have merit — Shakespeare's works offer unmatched linguistic and dramatic education, but overreliance on one author excludes vital voices from diverse cultures, time periods, and perspectives; the best approach balances Shakespeare with a wide range of dramatists including writers of color, women, and non-Western traditions
156. C — The most effective approach depends on context, but facilitative directing generally produces richer performances because actors who discover their own choices develop deeper ownership and emotional authenticity — however, prescriptive directing is valuable when time is limited, when working with inexperienced performers who need structure, or for complex technical sequences that require precision, making a blend of both approaches the strongest directorial toolkit
157. Pick props that give the audience clues about the setting, characters, or what is happening in the scene

158. Use your voice (a gasp or cracking tone), your body (slumping shoulders or stepping back), and your face (wide eyes or a dropped jaw) together
159. This is false — great playwriting provides a strong foundation while leaving room for actors, directors, and designers to bring their own creativity and interpretation to the work
160. A moment when all stage lights are turned off simultaneously, typically used to signal the end of a scene, allow a set change, or create a dramatic effect
Matching (Introduction to Theater): 1→D, 2→E, 3→A, 4→C, 5→B
161. They needed more space -- the wings weren't enough!
162. "You really light up the room!"
163. Because it had too many acts!
164. A nap-kin on set!
165. It was always rising to the occasion!
166. "I've got you all figured out!"

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