

Illinois Licensure Testing System

STUDY GUIDE

Drama/Theatre Arts (141)

**This test is now delivered
as a computer-based test.**

**See www.il.nesinc.com for
current program information.**

Illinois State Board of Education

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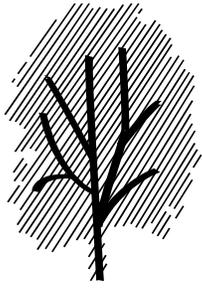
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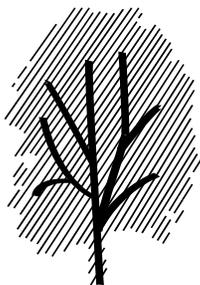
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General Information About the Illinois Licensure Testing System

The first section of the study guide is available in a separate PDF file. Click the link below to view or print this section.

[General Information About the Illinois Licensure Testing System](#)



Field-Specific Information

- **Test Subareas and Objectives**
- **Practice Test Questions**
- **Explanation of the Test Score Report**

INTRODUCTION

The content tests are designed to assess a candidate's knowledge of content in the specific teaching, school service personnel, or administrative field in which licensure is sought. The tests are based on current and relevant expectations for teacher preparation students and for teachers in Illinois as defined by the Illinois Content Area Standards for Educators. This study guide is designed to focus your preparation by helping you become familiar with the format and content to be covered on the tests.

This section includes a list of the test subareas and objectives, practice test questions for the field covered by this study guide, an answer key, and an explanation of the test score report.

TEST SUBAREAS AND OBJECTIVES

The content covered by the test is organized into subareas. You will find a list of subareas at the beginning of the list of test objectives. Within each subarea, the content is further defined by a set of objectives. Each objective comprises two major parts:

1. the *objective statement*, which broadly defines the knowledge and skills that an entry-level educator needs to know; and
2. the *descriptive statements*, which describe in greater detail the types of knowledge and skills covered by the test objective.

The test objectives are broad, conceptual, and meaningful statements, written in language that reflects the skills, knowledge, and understanding that an entry-level teacher needs in order to teach effectively in an Illinois classroom. A test consists of test questions that measure an examinee's mastery of these test objectives.

Below is an example of a test objective statement and its accompanying descriptive statements for the Elementary/Middle Grades test.

Objective Statement

Understand word analysis strategies and vocabulary development and how to use effective, developmentally appropriate approaches to promote students' word analysis and vocabulary skills.

Descriptive Statements

- Demonstrate knowledge of phonics and its role in decoding; of ways to assess students' phonic skills; and of effective instructional strategies, activities, and materials for promoting students' phonetic analysis skills.
- Demonstrate knowledge of word analysis strategies, including syllabication, morphology (e.g., use of affixes and roots), and context clues; of ways to assess students' use of word analysis strategies; and of effective instructional strategies, activities, and materials for promoting students' word analysis and contextual analysis skills.
- Demonstrate knowledge of the role of vocabulary development in reading; of ways to assess students' vocabulary development; and of effective instructional strategies, activities, and materials for promoting students' vocabulary development.

PRACTICE TEST QUESTIONS

The practice test questions included in this section are designed to give the examinee an introduction to the nature of the test questions included on the ILTS test for each field. The practice test questions represent the various types of test questions you may expect to see on an actual test; however, they are **not** designed to provide diagnostic information to help you identify specific areas of individual strengths and weaknesses or predict your performance on the test as a whole. Use the answer key located after the practice test questions to check your answers.

To help you identify which test objective is being assessed, the objective statement to which the question corresponds is listed in the answer key. When you are finished with the practice test questions, you may wish to go back and review the entire list of test objectives and descriptive statements once again.

DRAMA/THEATRE ARTS TEST OBJECTIVES

- I. Basic Vocabulary of Drama/Theatre
- II. Theatrical Performance and Production
- III. History and Literature of Theatre
- IV. Drama/Theatre and Fine Arts Education

SUBAREA I—BASIC VOCABULARY OF DRAMA/THEATRE

0001 Understand the sensory elements of drama/theatre.

For example:

- Identify elements related to movement.
- Identify elements related to sound.
- Identify elements related to spectacle.

0002 Understand the organizational principles of drama/theatre.

For example:

- Identify characteristics of the principles of drama/theatre.
- Identify characteristics of the principles of setting.
- Identify characteristics of the principles of character.
- Identify characteristics of the principles of language.
- Identify characteristics of the principles of rhythm.
- Identify characteristics of the principles of unity.
- Identify characteristics of the principles of plot and conflict.

0003 Understand the expressive qualities and artistic processes of drama/theatre.

For example:

- Demonstrate an understanding of the expressive qualities of drama/theatre (e.g., emotion, mood, ideas, dynamics).
- Demonstrate an understanding of the artistic processes of drama/theatre (e.g., comprehension, translation, performance).
- Demonstrate an understanding of vocal production.
- Demonstrate an understanding of movement techniques.
- Recognize the mind, body, and voice as the primary tools of drama/theatre.

SUBAREA II—THEATRICAL PERFORMANCE AND PRODUCTION

0004 Understand the application of theatrical elements, processes, and tools in the creation of various dramatic forms.

For example:

- Recognize how sensory elements are used in dramatic performance and production.
- Demonstrate an understanding of story making, process drama, and creative drama.
- Identify elements and processes of playwriting.
- Identify elements and processes of directing.
- Demonstrate knowledge of the characteristics and processes of improvisation and pantomime.
- Demonstrate an understanding of acting and characterization techniques and processes.

0005 Understand the support tools of drama/theatre.

For example:

- Demonstrate knowledge of the characteristics and use of costumes and makeup as support tools of drama/theatre.
- Demonstrate knowledge of the characteristics and use of sets and props as support tools of drama/theatre.
- Demonstrate knowledge of the characteristics of lighting and sound equipment and the use of lights and sound as support tools of drama/theatre.

0006 Understand principles of design in theatrical production.

For example:

- Demonstrate knowledge of principles for designing and constructing scenery for a theatrical production.
- Demonstrate knowledge of principles for designing theatrical lighting and sound.
- Demonstrate knowledge of principles for designing theatrical makeup.
- Demonstrate knowledge of principles for designing theatrical costuming.

0007 Understand strategies for managing theatrical environments.

For example:

- Identify types of theatre facilities and their characteristics.
- Recognize typical theatre management skills and concerns.
- Demonstrate an understanding of appropriate safety procedures for pre-performance, performance, and post-performance activities.
- Demonstrate an understanding of relevant legal requirements for a theatrical setting.

0008 Understand fundamental techniques and procedures of directing theatrical productions.

For example:

- Identify effective methods for analyzing dramatic material for a theatrical production.
- Identify effective strategies for conducting auditions, casting, and selecting the members of the stage crew.
- Demonstrate knowledge of oral interpretation skills.
- Demonstrate knowledge of effective actor-coaching skills.
- Demonstrate knowledge of stage movement and blocking techniques.

SUBAREA III—HISTORY AND LITERATURE OF THEATRE

0009 Understand the characteristics of dramatic literature.

For example:

- Identify types of dramatic literature.
- Demonstrate knowledge of the organizational principles of dramatic literature.
- Demonstrate knowledge of the use of literary techniques in dramatic literature.
- Demonstrate knowledge of theatre and drama criticism and its relationship to dramatic literature.

0010 Understand the history of drama and theatre from world cultures through the nineteenth century.

For example:

- Recognize distinguishing characteristics of period and style.
- Demonstrate knowledge of the development of drama.
- Demonstrate knowledge of the development of theatrical performance and production.
- Recognize major works of playwrights.
- Recognize how the functions of theatre shaped and reflected ideas, issues, or themes.

0011 Understand the history of drama and theatre from world cultures from the twentieth century through the present.

For example:

- Recognize distinguishing characteristics of period and style.
- Demonstrate knowledge of the development of drama.
- Demonstrate knowledge of the development of theatrical performance and production.
- Recognize major works of playwrights.
- Recognize how the functions of theatre shaped and reflected ideas, issues, or themes.

SUBAREA IV—DRAMA/THEATRE AND FINE ARTS EDUCATION

0012 Understand the relationship of drama/theatre to other disciplines.

For example:

- Demonstrate an understanding of the function of drama/theatre as an art form.
- Analyze the relationship of drama/theatre to other art forms.
- Analyze the relationship of drama/theatre to other content areas.
- Demonstrate knowledge of the rationale for the role of drama/theatre in the school curriculum, including philosophical and social foundations for drama/theatre education.

0013 Understand instructional knowledge and skills appropriate to the teaching of drama/theatre.

For example:

- Demonstrate knowledge of child development and psychological principles of learning as they apply to drama/theatre and fine arts education.
- Demonstrate knowledge of strategies for developing appropriate learning experiences for a diverse student population.
- Demonstrate knowledge of specialized theatre arts instruction.
- Demonstrate familiarity with age-appropriate and special-needs methods and materials in all fields and levels of drama/theatre education.
- Demonstrate familiarity with teaching methods that integrate drama/theatre with other art forms and other subject areas at age-appropriate levels.
- Demonstrate knowledge of strategies for integrating awareness of theatre careers into the drama/theatre curriculum.

0014 Understand the evaluation of students and performance using theatrical assessment criteria.

For example:

- Demonstrate knowledge of techniques for assessing student backgrounds, aptitudes, skills, interests, and special needs appropriate to a school drama/theatre program.
- Demonstrate knowledge of methods for evaluating students' theatrical performance.
- Identify methods for designing assessment strategies appropriate for specialized theatre arts instruction (e.g., student-directed project, set design).

0015 Understand professional development for the drama/theatre educator.

For example:

- Demonstrate knowledge of professional resources for drama/theatre arts.
- Demonstrate knowledge of the drama/theatre educator's need for continuing study and self-evaluation.
- Demonstrate familiarity with strategies for professional development for the drama/theatre educator.
- Demonstrate familiarity with the uses of various forms of technology for the school drama/theatre program at age-appropriate levels.

DRAMA/THEATRE ARTS PRACTICE TEST QUESTIONS

- Which of the following elements of movement is most affected by the proximity of the audience?
 - target
 - size
 - sequence
 - rhythm
- An actor most frequently controls a scene's rhythm through variations in:
 - characterization.
 - tempo.
 - volume.
 - intensity.
- The principle of unity in dramatic presentation is intended primarily to:
 - define a consistent dramatic world appropriate to the central action of a play.
 - circumscribe the role of the playwright to ensure a performable script.
 - centralize responsibility for the artistry of a production on the director.
 - minimize the need for changes to spectacular elements of the performance.
- Effective stage combat is a combination of precise physical actions and:
 - angry facial expressions.
 - well-acted reactions.
 - a strong point of focus.
 - spontaneous emotions.
- In creative drama, a leader provides a dramatic situation to a group of actors who then:
 - write the different ways in which the scenario could play out.
 - brainstorm solutions for improvisation as a group.
 - divide into various practitioner roles and stage a short play.
 - build upon the idea to create a more elaborate scenario.
- Which of the following makeup items is typically required when an actor is performing under stage lighting?
 - rouge
 - foundation
 - eyeliner
 - lipstick

7. A production's onstage properties best enhance the set design by providing insight into the:
- A. personality and socioeconomic status of the set's inhabitants.
 - B. events that occurred before the play began.
 - C. overriding visual metaphor of the set.
 - D. designer's decision-making process.
8. For which of the following reasons is it important for the costume designer to consult with the lighting designer before finalizing designs?
- A. to ensure that the colors of the costumes and lighting complement each other
 - B. to coordinate appropriate times for dress rehearsals and technical rehearsals
 - C. to identify fabrics that will be comfortable for the actors under stage lights
 - D. to offer each other constructive criticism of how their designs fit the production concept
9. Which of the following theatre facilities is most likely to have an adaptable stage and seating configuration?
- A. an arena stage
 - B. a black box theatre
 - C. a thrust stage
 - D. a proscenium theatre
10. A director is casting a high school play and would like to encourage inexperienced students to audition. Which of the following strategies would be most helpful?
- A. assuring that students who are not cast will be allowed to choose from a variety of crew and publicity positions
 - B. selecting a large-cast play and double-casting certain roles to ensure that everyone gets a part
 - C. asking experienced students to facilitate auditions and help make casting decisions
 - D. having the auditions consist of readings from the script or improvisation exercises that would require little or no preparation

11. For which of the following reasons is it important for a director to discuss character motives while blocking a scene?
- A. Addressing character elements allows the director to accomplish two separate tasks at one time.
 - B. Movement looks realistic only when it appears natural to the character.
 - C. Actors are able to offer more input when both elements are explored at once.
 - D. Character analysis keeps the rehearsal from becoming tedious.
12. Which of the following is characteristic of a play's rising action?
- A. the establishment of conflict
 - B. the interruption of the chronological sequence of events
 - C. the intensification of conflict
 - D. the discovery of several possible outcomes
13. The most helpful preliminary step in writing a critical essay about a work of dramatic literature is:
- A. researching key moments in the life of the author.
 - B. selecting ideas from other essays to paraphrase.
 - C. deciding on the style of writing that would best analyze the play.
 - D. reading the text closely and making annotations.
14. In ritual performance, the costumes most frequently serve which of the following roles?
- A. hiding the wearers to allow them to be seen as symbols
 - B. separating the performers according to gender
 - C. protecting the wearers from personal attack and ridicule
 - D. placing performers in colorful contrast with natural landscapes

15. Eugene O'Neill's work represents a turning point in American theatre from:
- A. formal to abstract structural composition.
 - B. light comedy and musical theatre to the exploration of serious ideas through drama.
 - C. psychologically complex character development to didactic political commentary.
 - D. focus on the script to emphasis on the spectacle as a complete artistic whole.
16. Generally, a primary difference between the creation of theatre and the creation of visual arts (e.g., painting, sculpture) is that the creation of theatre:
- A. involves a much longer process.
 - B. is intended to appeal to a larger audience.
 - C. is less focused on a final product.
 - D. typically requires collaboration.
17. According to research, which of the following is a primary benefit of including drama and theatre activities in the school curriculum?
- A. They provide a suitable alternative for students who are not interested in sports.
 - B. They provide an outlet for students' energy and desire to socialize.
 - C. They improve students' chances of having successful careers in drama and theatre.
 - D. They promote students' language and interpersonal skills.
18. Which of the following is an aspect of human development during the adolescent years that can best be facilitated through involvement in drama and theatre activities?
- A. forming a sense of identity through the exploration of different perspectives and options
 - B. improving physical coordination despite rapidly growing bodies
 - C. increasing the capacity for concrete thinking through working with props
 - D. enhancing memorization of information through connections with familiar situations

19. A high school theatre arts teacher is teaching a beginning acting class with students of widely varying skill levels. Which of the following methods would be most effective for evaluating student scene work?
- A. asking students to perform their scenes during a showcase for parents and teachers and evaluating the students' level of participation in the event
 - B. assigning the students in each scene a single grade based on the idea that a theatrical production should be evaluated on overall group performance
 - C. having students perform the scenes during two separate class periods and evaluating each student's ability to integrate feedback from the first performance into the second
 - D. creating a composite grade for each student by combining equal parts teacher evaluation, peer evaluation, and a rigorous self-critique
20. A drama/theatre educator is becoming frustrated because the students do not seem to be responding to his direction as he intends. Which of the following would be the most appropriate first step for the educator to take in this situation?
- A. observing several experienced directors as they direct actors in various types of performances
 - B. reviewing several textbooks on directing techniques by various authors
 - C. asking the students' other teachers if the students also have difficulty following directions in their classes
 - D. evaluating his own communication techniques to ensure he is being clear and unambiguous

ANSWER KEY

This section contains the answers to the practice test questions in the previous section.

After you have worked through the practice test questions, check the answers given in this section to see which questions you answered correctly.

Question Number	Correct Response	Test Objective
1.	B	Understand the sensory elements of drama/theatre.
2.	B	Understand the organizational principles of drama/theatre.
3.	A	Understand the organizational principles of drama/theatre.
4.	B	Understand the expressive qualities and artistic processes of drama/theatre.
5.	B	Understand the application of theatrical elements, processes, and tools in the creation of various dramatic forms.
6.	B	Understand the support tools of drama/theatre.
7.	A	Understand the support tools of drama/theatre.
8.	A	Understand principles of design in theatrical production.
9.	B	Understand strategies for managing theatrical environments.
10.	D	Understand fundamental techniques and procedures of directing theatrical productions.
11.	B	Understand fundamental techniques and procedures of directing theatrical productions.
12.	C	Understand the characteristics of dramatic literature.
13.	D	Understand the characteristics of dramatic literature.
14.	A	Understand the history of drama and theatre from world cultures through the nineteenth century.
15.	B	Understand the history of drama and theatre from world cultures from the twentieth century through the present.
16.	D	Understand the relationship of drama/theatre to other disciplines.
17.	D	Understand the relationship of drama/theatre to other disciplines.
18.	A	Understand instructional knowledge and skills appropriate to the teaching of drama/theatre.
19.	C	Understand the evaluation of students and performance using theatrical assessment criteria.
20.	D	Understand professional development for the drama/theatre educator.

EXPLANATION OF THE TEST SCORE REPORT

OVERVIEW

The score report indicates whether or not you passed the test and how you performed on each test subarea. The passing scores for the Illinois Licensure Testing System were established by the Illinois State Board of Education based on recommendations from panels of Illinois educators. The passing score for each content-area test is designed to reflect the level of content knowledge and skills required to perform the job of an educator receiving an initial license in Illinois.

Passing Score

To pass a content-area test you must obtain a scaled total test score of 240 or above.

Total Test Score

The total test score is based on your performance on the entire test, specifically the number of multiple-choice questions you answered correctly.

Subarea Scores

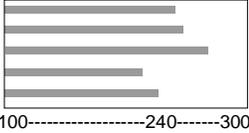
- Subarea scores are presented on the same scale as the total test score.
- Subarea scores contain different numbers of questions and are weighted differently in the computation of the total test score; therefore, the average of the subarea scaled scores generally will not equal the scaled total test score.
- Subarea scores will help you assess your areas of relative strength and weakness.

Reporting of Scores

Your results will be forwarded to the Illinois State Board of Education and to the Illinois institution(s) you indicate during the registration process. You should keep the score report you receive for your own records.

READING YOUR REPORT: A SAMPLE

A sample of a Drama/Theatre Arts test score report is provided below.

Test: 141 Drama/Theatre Arts			Your Status: Did not pass ← ①
Your Scaled Total Test Score: 238 ← ②			
Number of Test Items in Subarea	Subarea Name	Subarea Score	Performance Graph
⑤ 11 to 20	Basic Vocabulary of Drama/Theatre	247	
31 to 40	Theatrical Performance and Production	252 ← ③	
11 to 20	History and Literature of Theatre	273	
21 to 30	Drama/Theatre and Fine Arts Education	185 ← ④	
	Scaled Total Test Score	238	

According to the above sample, the examinee did not pass the Drama/Theatre Arts test ①, because the examinee's total test score of 238 ② is below the passing score of 240.

The examinee did better on the Theatrical Performance and Production section ③ of the test than on the Drama/Theatre and Fine Arts Education section ④. The examinee will need to retake the test and achieve a total test score of 240 or higher to pass the test. The score report indicates the number of items for each subarea on the test ⑤.