Instructor’s Manual and Test Bank

for

Patterson / Hunter / Gillespie / Cameron

The Enjoyment of Theatre

Eighth Edition

prepared by

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Allyn & Bacon
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Preface

The purpose of the teacher's manual for the 8th edition of *The Enjoyment of Theatre* is to increase the usefulness of the text for both teacher and student. To this end, the manual provides:

1. A brief explanation of the text's content and organization.

2. Suggested course organizations for semester or quarter courses.

3. Suggested approaches to teaching each chapter, including:
   
a. An overview that highlights the chapter's dominant ideas.

   b. Sample objective questions that can be used to test the students' comprehension of the material presented in each chapter.

   c. Discussion questions and provocative quotations that can serve as discussion questions on examinations, as paper topics, or as prompts for in-class discussion.

4. Finally, images have been carefully selected from each chapter (and in some cases, from other sources) to help illustrate important concepts from the chapter.

This edition of the *Instructor's Manual* has been revised in four areas. There are added quotations from which the teacher can choose under the heading “Quotations.” Throughout there is an expanded bank of multiple choice and true/false questions with answers. At the end of the manual you will find reproducible student versions of each set of questions. There is also a PowerPoint™ Presentation full of handpicked images from the text and outside sources. Each slide can easily be added to your own lecture outlines or used as is. We have provided sample question/discussion starters for each image.

We hope that the users of the manual and the text will share their experiences and criticisms with us. We welcome suggestions for improving any one of the three teaching tools. Questions and comments can be addressed to the supplements editor for this manual, Angela Pickard (angela.pickard@pearson.com).
The Text

*The Enjoyment of Theatre* is a book for the introductory course in theatre. As its title suggests, it is concerned with positive responses to theatre, most of all with the responses of the theatre's audience. To that end, it concerns itself with the theatre now and with the artistic processes of the theatre. More than most books of its kind, however, it also explores—at a level that the introductory student can understand—basic aesthetic questions (What is theatre? What is audience?), kinds of theatres perhaps unfamiliar to students (historical theatres, experimental theatres, theatres of other cultures), theatre’s relationship to culture, and the business of theatre.

Because we believe that it is best to begin where introductory students find themselves, we begin with theatre of today. How is it like other events with which students are familiar—e.g., sports, film, daily performances? In what sense is theatre an art? a performance? a business? a cultural artifact? How are the written text and the theatrical performance related? What are basic techniques for understanding and appreciating each? We next consider the various people who make theatre happen: playwright, actor, director, designers, and the various mediators. What do they do and how do they do it? Finally, we survey theatre from other times and places, focusing on the same sorts of issues already treated in the early parts of the book—playwriting, acting, directing, designing—and exploring how these theatres relate to the cultures of which they are parts.

Previous users of the text have appreciated several features present in each chapter. Introductory objectives at the beginning of each chapter and key terms at the end of each chapter continue to guide the reading and test comprehension. Each of these features should help students and teachers use the text. For example, introductory objectives and key words could be the basis of quiz questions or prompts to guide the reading assignment or, listed together, as a review sheet for an examination.

An Overview of the Text’s Organization and Contents

*The Enjoyment of Theatre* is a survey of theatre, and so it treats many topics. It has three parts:

**Part One: Locating Theatre, Experiencing Plays: Theory and Criticism**
- Chapter One: Theatre: Performance and Art
- Chapter Two: Theatre: The Performing Audience: Three Roles
- Chapter Three: How to Read a Play
- Chapter Four: How to See a Play
- Chapter Five: Mediating the Art and Business of Theatre

**Part Two: Today's Theatre and Its Makers: Theatre's Practice**
- Chapter Six: Making Theatre Today--The Context
- Chapter Seven: Playwrights
- Chapter Eight: Actors
- Chapter Nine: Directors
- Chapter Ten: Designers and Technicians
Part Three: Theatre of Other Times and Places: Theatre's History

III. A—Façade Stages (534—c. 550 CE)
   Chapter Eleven: The Theatre of Greece
   Chapter Twelve: The Theatre of Rome

III. B—Emblem, Environment, and Simultaneity (c. 950—c. 1650)
   Chapter Thirteen: Theatre in the Middle Ages
   Chapter Fourteen: The Golden Ages of England and Spain

III. C—Illusionism (c. 1550—c. 1950)
   Chapter Fifteen: The Italian Renaissance
   Chapter Sixteen: The Triumph and Decline of Neoclassicism
   Chapter Seventeen: Successful Failure: Theatre and Reform, c. 1750 to the 1950s
   Chapter Eighteen: The Rise and Triumph of Commercialism, c. 1750 to the 1950s
   Chapter Nineteen: Eclectic Theatre, c. 1950—2000
   Chapter Twenty U.S Theatre, 2000—2010
   Chapter Twenty-one: Global Theatre

Which topics to select, emphasize, and skim will best be decided by individual instructors, who know their own students and the particular goals of the course within their college or university. Wide variations in students and goals among institutions are to be expected, and so the text's organization permits great flexibility: parts or chapters may be omitted, on the one hand; on the other hand, sufficient readings and exercises permit parts or chapters to be enriched and extended. Through selection, the instructor can thus devise a brief course (one quarter) or a rich, one-year course, or something in between.

Organizing and Using this Text

In general, instructors wishing to stress the humanistic and historical dimensions of theatre will want to spend most time in Parts I and III, less time in Part II; such courses almost always include the reading of several plays alongside the text. Instructors wishing to stress the practice of theatre will want to spend most time in Parts I and II, with less time in Part III; such courses often assign few plays or no plays at all. Because the aesthetic questions and the analytical skills presented in Part I undergird all other sections of the text, we recommend that Part I be included and presented first in any introductory course.

Many instructors choose to organize their courses in the order suggested by the chapters of the text. Others, however, prefer to break up the historical chapters and intersperse them through the course, finding that their students respond best to history in small segments. For example, an instructor of a quarter or semester course who wants to emphasize how people make theatre and become good audience members might choose to assign four plays—e.g., Raisin in the Sun, Oedipus Rex, Angels in America, and Romeo and Juliet. He or she might then decide to teach them in the order listed and then make reading assignments from the text that look something like this:
Raisin and Chapters 1-5
In this scheme, after a discussion of the issues raised by the readings, Raisin, the play, might be used as the basis of a critical paper based on Chapter Three (How to Read a Play); it might have been selected because it would be performed locally and so Raisin, the production, could be used for a critical paper based on Chapter Four (How to See a Play).

Oedipus Rex, Chapters Nine (design), Ten (mediators and business), and Eleven (Theatre of Greece)
In this case, Oedipus Rex, following discussions of the play and the chapters, might be used as a basis for several projects in design: e.g., using Figures 11.3, 4, and 5 students might try to develop floor plans from the designs; might design costumes or masks for characters not shown in the illustrations; might select appropriate music to use as part of the production suggested by the illustrations; might design a poster suitable for advertising the productions illustrated; might write program notes for one or another production; might write an essay trying to explain what the designs say about the approach to the play (review chapter 4); might write an essay trying to describe how each of these designs differs from what would most likely have been used in the original production (if Chapter Eleven is assigned).

Angels in America, Chapters Six (theatre today), Seven (playwriting), Eight (Acting), and Nine (directing)
In this scheme, following a discussion of issues raised by the readings, Angels might serve as the basis for an essay about its playwright or an essay about how it tackles, theatrically, a current social problem; allow students to rewrite a scene as a rap song or as a piece of contemporary prose; provide the basis for short acting scenes, rehearsed outside of class and presented in class; offer a short scene from which a prompt script is developed; and so on.

Romeo and Juliet, Review all previous textbook readings and Chapter 14 (Golden Ages of England and Spain)
Following a discussion of issues raised by the readings, Romeo and Juliet could serve as a way of reviewing and synthesizing all information previously introduced, perhaps by serving as the basis of a major final project for the course—a promptbook, for example, to be submitted at the time of the final examination. Alternatively, a series of projects, one drawn from each of the major topics—text analysis (of a scene or act), production analysis (if a production is available for reviewing), review of production, etc., might be submitted. Or, students might be assigned the role of dramaturg for an imaginary production and asked to provide notes for the directors, program notes for the production, advertising copy, etc. Or students could be organized into producing units, with one person from each unit functioning in each of the major production roles (actors, director, designers, dramaturgs) and, after a series of production meetings, produce a scene from the play for the class. Possibilities are limited only by the imagination of the teacher, the interests of the students, and the time available.

Another instructor of a semester-long course might choose to teach the same four plays but plan to lay greater stress on culture and history and so organize the readings rather differently:
Part I--for which a locally produced play would serve as the basis of a critical paper based on Chapter Four

Part II--for which another locally produced play would serve as a discussion base for exploring the work of actors, directors, etc.
*Oedipus*, Chapter Eleven
Chapters Twelve and Thirteen
*Romeo and Juliet*, Chapter Fourteen
Chapters Fifteen and Sixteen
*Raisin*, Chapters Seventeen and Eighteen
*Angels*, Chapter Nineteen

The point being that this book is flexible. Let it help you teach the course that YOU want to teach. Feel free to change the order, omit chapters, and add materials to shape your course at your school for your students. To help you shape the course, we have provided sample questions suited to a variety of courses in our sample questions. You might find it helpful to glance at the questions suggested even before beginning the chapter. Not only have we offered different sorts of questions (true-false, multiple choice, discussion questions and quotation prompts, but we have included examples of questions at varying levels of difficulty, from quite simple (e.g., definitions) to rather complex (e.g., applying information to specific situations).

**Illustrations**

The textbook is also richly illustrated, mostly in color, and the illustrations have been chosen with an eye to what they can teach a student; they are not included merely to decorate the text. We hope that you will use the illustrations to help students learn to see.

Students live in a world of visual richness, with sophisticated photography that is saturated with meaning--in a narrow band. Students are wonderful at seeing "stories"--human inter-relationships, emotional meanings, sexual/romantic overtones. They are bombarded with advertising images that require that they see such things. However, antique line cuts, unsophisticated black-and-white photos, and other historical illustrations look "funny" to them. They often cannot look beyond the form and see the content. They see "old-fashioned" or "out-of-date." These pictures often lack the punch and the "story" content of the color images with which they are familiar, and so students disengage.

Most students, we believe, will not see the illustrations very well unless you help them. Explain what to look for. Explain, if you can, how engravings were made, why they look as they do. Ask simple questions: What is the actor doing? Where is the entrance? How much is scenery, how much architecture? Surprisingly, many students cannot answer these questions at first, but they will learn quickly. Try asking, "What do you see?" You may get surprising answers--stories. It will be wonderful if somebody has the sense to answer, "Lines on white paper." You can go on from there.
Some students literally cannot see certain visual elements--perspective, for example. They may have some form of dyslexia about images. If you have time, try to work with such a student to get maximum information from a picture in terms of what he or she can see.

*The best questions you can ask about the illustrations are often naive ones.*

**Live Theatre**

Finally, we feel strongly that seeing at least one play during the course is an important adjunct to using the book. Many students have never seen a play or have seen one only in high school. Many have no idea that live theatre and its audiences’ behaviors are different from those of movies and television. On the other hand, many have attended professional productions often. Few, in our experience, know how to see a play.

We have, therefore, included a form at the back of this booklet that students can use to increase their sensitivity to any play they see. Photocopy it and assign it. There is no intention that students spin sophisticated verbal structures to deal with their experiences; keep it simple, especially for those whose prior experience with theatre is limited. We suggest that you make sure they have read and discussed How to See a Play (Chapter 4) before they go; as well, they will be better prepared if they have been through Chapter 2, at least.
Chapter One: Theatre: Performance and Art

Chapter Teaching Guide

Chapter Goal:
To provoke thought and discussion of aesthetic issues related to the art of theatre

Key Questions:
1. What is art?
2. What is performance?
3. What is a performing art?
4. What is theatre?
5. What is the relationship between theatre and life? theatre and other arts?

Key Concepts:
- Art is made by an artist; it is therefore "artificial."
- Arts differ from one another because of their principles of organization, their idea of audiences, and their mode of presentation.
- Performance happens when someone watches someone else do something.
- Performances range from very informal (a street fight) to very formal (a kind of art).
- Theatre is a performing art and so similar to but not identical to life, sports, other arts, film, and television.
- Theatre is a system, not a thing. No quick, simple definition of theatre is possible.

Comments:
Some of the best minds of all ages have asked questions like those addressed in this chapter, but none has arrived at completely satisfying answers. Students should be encouraged to think about the important distinctions among kinds of performance, among arts, and between life and theatre--not with the view of providing certain answers (for "answers" are not available to any of us), but with the hope of beginning to comprehend the questions, issues, and problems inherent in coming to understand a complex phenomenon. In this chapter, in particular, an appeal to personal experience as a valid kind of evidence should be encouraged.

Topics for Discussion, Papers, or Tests

1. Attendance at athletic events nationwide far exceeds attendance at theatre or dance or opera. What element or elements in athletics might account for their greater appeal?
2. Characters in plays are not the same as people in the real world. How can we explain, then, the relationship between the character Abe Lincoln in a play and the historical Abe Lincoln?

3. If art has no practical use, why has it lasted for so long? And if a play sets out to teach a lesson (that is, it intends to have a use), is it no longer a play?

4. New York Times writer Ben Brantley said that the Frost / Nixon interviews made such compelling theatre because “larger-than-life seems truer-to-life than merely life-sized ever could.” What current political events might make for a forceful evening of theatre? Why? How might the story be presented?

5. Daniel Shorr has pointed out a feature of television that frightens some people: "the unreal filters from the 'tube' into the home along with the real." Can violence on television do more harm than violence in movies? in theatre? Can the real horrors of crime and war shown on news be diluted by their placement next to police stories and old war movies?

6. Some people believe that opera is now a "museum piece." What does this mean? Is theatre becoming a "museum piece"?

7. We have spoken of plays as creating virtual worlds inhabited by virtual people. Can theatre's reality and computer's reality be compared? What are their major similarities and differences? In what ways are theatre and role-playing games the same? different?

8. Theatre is part of life; theatre is distinct from life; theatre shares many features with life. Explain how all three of these statements are true. Use specific examples to demonstrate.

9. Why do more people now watch television than go to films, do you think? Why do more go to films than to theatre?

Quotations

“The ‘talkies’ in no way conflict with the theatre. Canned vegetables can never entirely take the place of those picked fresh from the garden. No matter how good the record of a voice, it cannot supplant the living voice itself.” Eva Le Gallienne, American actor (1899—1991)

“Theatre is one of the most adaptable and flexible of the arts. While it may from time to time feed on the past, it has always lived in the present.” Donald Oenslager, American scene designer (1902—1975)

“I don’t believe anything that happened in films. But on stage there are no tricks except the tricks you see. The tricks are the actors and actresses persuading you of what they are.” Alan Ayckbourn, British playwright (b. 1939)
"To me it seems as if when God conceived the world, that it was Poetry; He formed it, and that was Sculpture; He colored it, and that was Painting; He peopled it with living beings, and that was the grand, divine, eternal Drama." Charlotte Cushman, American actress (1816-1876).

"Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Macbeth, V.v,17.

Images

The following images are available in a master PowerPoint™ Presentation. You can use this as is or add the images to your own PowerPoint™ Presentations. We suggest some questions to spur class discussion. The basic question is “What do you see?”

Slide #2 Figure 1.1, page 3
What theatrical traits do you seen in this image of a Chicago street performer? What characteristics of theatre are illustrated?

Slide #3 Figure 1.4, page 10
Why is this performer in the musical comedy Minsky’s different from the Chicago street performer in Figure 1.1? What traits do they share? What characteristics of theatre are illustrated?
Test Bank

True/False Questions

1. Watching a film of a theatrical event is the same as the live experience.

   ANSWER = F

2. One important characteristic separating the art of theatre from theatrical events in real life is its relationship to time and space.

   ANSWER = T

3. Film and theatre share their relationship between actors and audiences.

   ANSWER = F

4. Film, like theatre, is non-recoverable.

   ANSWER = F

5. An individual theatrical performance can be replicated and repeated.

   ANSWER = F

6. The artificial nature of theatre gives everything put on the stage a heightened reality.

   ANSWER = T

7. Art is, by its nature, artificial.

   ANSWER = T

8. Theatre, sports, and church services might all be considered performances.

   ANSWER = T

9. Football, like theatre, depends heavily on impersonation.

   ANSWER = F

10. A basic difference among the performing arts is their different principles of organization.

    ANSWER = T
11. Theatre is organized more like ballet than like sculpture.

   ANSWER = T

12. With respect to its audiences, theatre is more like film than like television.

   ANSWER = T

13. With respect to degree of self-awareness, theatre is more like a riot than a poem.

   ANSWER = F

14. With respect to the relationship between performer and audience, theatre is more like television than opera.

   ANSWER = F

Multiple Choice Questions

1. Which of these gathers an audience into a special place but does NOT allow interplay between the audience and the performer?
   a. television
   b. film
   c. theatre
   d. opera
   e. ballet

   ANSWER = B

2. Which does NOT gather its audience into a special place?
   a. television
   b. film
   c. theatre
   d. opera
   e. ballet

   ANSWER = A

3. Arts that can be both replicated and retrieved are:
   a. dance, opera
   b. opera, film
   c. theatre, film
   d. film, television
   e. theatre, opera

   ANSWER = D
4. In its relationship between "performers" and "audience" an athletic event bears the LEAST resemblance to:
   a. theatre
   b. dance
   c. film
   d. television
   e. ballet

   ANSWER = D

5. A boxing match differs most from a theatrical event in it’s:
   a. treatment of audiences
   b. principles of organization
   c. replicability
   d. immediacy
   e. reliance on performance

   ANSWER = C

6. Which does theatre most resemble in its principles of organization?
   a. music
   b. painting
   c. sculpture
   d. opera
   e. novel

   ANSWER = D

7. When we say that "all the world's a stage," we are:
   a. telling the truth
   b. telling a lie
   c. using a metaphor
   d. using a performance
   e. describing an aesthetic response

   ANSWER = C
8. Actors differ from jugglers in their:
   a. dependence on impersonation
   b. relationship with audiences
   c. reliance on skill
   d. self-awareness as performers
   e. immediacy

   ANSWER = A

9. A rock concert shares with a theatrical event its:
   a. reliance on music
   b. dependence on performers in space
   c. relationship to a written text
   d. ephemeral quality
   e. b and d

   ANSWER = E

10) A critical difference between performance and theatre is:
    a. Where the can happen
    b. The presence of music
    c. The employment of a director
    d. If there is actual food being prepared
    e. The presentation of a character separate from the actor

   ANSWER = E

11) “More intense and concentrated” describes theatre because:
    a. Theatre uses a single physical location for storytelling
    b. Theatre often presents only those parts of a story that support the dramatic action
    c. Theatre often serves drinks to make audiences more receptive to the show
    d. It takes a great deal of mental energy to understand a play
    e. Actors must concentrate intensely to give a good performance

   ANSWER = B

12) For theatre to exist you need an actor, a space, and
    a. a curtain
    b. lighting
    c. an audience
    d. a director
    e. a stage manager

   ANSWER = C

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Chapter Two: Theatre: The Performing Audience: Three Roles

Chapter Teaching Guide

Chapter Goal:
To understand the importance of audience in the theatre, including its role in the culture and the business of which it is a part.

Key Questions:
1. Why is theatre, as an art, social?
2. In what ways are theatre audiences interactive?
3. How do theatre audiences provide insight into culture?
4. In what sense is theatre a business?
5. How do the needs of theatre as business and theatre as art collide?

Key Concepts:
• Theatre is probably the most social of all the arts because its audiences require a sense of "groupness" to work well in the theatre.
• Theatre audiences, like theatre itself, are ephemeral.
• Because theatre audiences tend to share certain traits and behaviors, they offer clues about the culture in which they appear.
• Because theatre costs money to produce and audiences pay many of its bills, business practices are a real force in theatre.

Comments:
Although everyone acknowledges the importance of audience to the theatrical event, little research into its characteristics or roles exists. Students should be encouraged to watch and seek meaning in their own behavior and the behavior of others as they participate in audiences for a variety of events. The goal, of course, is to understand better the factors that go into making an audience and making it behave in certain ways. Factors determining behavior--like size, space, "permission," age, gender, and social class--should be discussed, as should varying standards of dress, behavior, and response. With these matters understood, the relationship of theatre audiences to culture and to business should be explored.
Topics for Discussion, Papers, or Tests

1. Both biologists and theatre theorists insist that diversity is essential for a healthy environment. What is gained by artistic diversity? What are problems inherent in reducing or eliminating diversity in an environment (artistic or natural)?

2. Compare the behavior of "typical" audiences at church, rock concerts, movies, and athletic events. What are the factors that can explain the rather profound differences in behavior among them?

3. Theatre has been called by some the most human of the arts because it is performed by human actors before a human audience, and its subjects are the actions of human beings. Are there other arts or entertainments of which this is equally true? Can you draw any conclusions about such comparisons?

4. Many theatres, like the Perseverance Theatre in Juneau, Alaska are born because people in a community feel a need for artistic expression for themselves, their community, or some underrepresented group. Are there groups that use theatre in your community to give voice to important issues? Are there issues or underrepresented voices in your community or school that need to be expressed? How might theatre be an avenue for advancing this cause?

5. The relationship between a theatre audience and the society of which it is a part is a very complex one. What, if anything, can you learn about society by watching the sorts of plays that audiences go to the theatre to see?

Quotations

“No one really knows anything much about a play until it meets its first audience; not its director, its actors, its producers, and least of all its author. The scenes he counted on most strongly, his favorite bits of fine writing—the delicately balanced emotional or comedic thrusts, the witty, ironic summing up, the wry third-act curtain with its caustic stinging last line that adroitly illuminates the theme—these are the things most likely to go down the drain first, sometimes with an audible thud.” Moss Hart, American playwright and director. (1904—1961)

“I operate on the premise that a theatre’s job is to prevent people from leaving their seats before the entertainment is over.” Tom Stoppard, British playwright (b. 1937)

"The audience is the most revered member of the theatre. Without an audience there is not theatre . . . . They are our guests, our evaluators, and the last spoke in the wheel which can then begin to roll. They make the performance meaningful.” Viola Spolin, teacher of acting, (1911-1994).
"Anytime you're ignoring the audience, it's my opinion that you're not only being pretentious but maybe slightly ignorant of what the theatre really is. On the other hand, if we are continually making an assumption that the audience has a dwindling ability to understand what we're about, then we're digging our own graves as well as theirs."
Garland Wright, director (1946-1998).

Images

The following images are available in a master PowerPoint™ Presentation. You can use this as is or add the images to your own PowerPoint™ Presentations. We suggest some questions to spur class discussion. The basic question is “What do you see?”

Slide #4 Figure 2.5, page 21
What is dream-like in this image from a production of *A Midsummer Night’s Dream*? From the perspective of an audience member, consider set, lighting, and costumes. What do they tell you?

Slide #5 Spotlight image, page 26
This image of *Macbeth* interprets the play through the experience of the Tlinglet culture in Juneau, Alaska. From the perspective of an audience member, how is this interpretation reflected in set, lighting, and costumes? How are these two productions of Shakespeare plays alike, different? Alike?
Test Bank

True-False Questions

1. The best size of any audience depends in part on the nature of the event.
   ANSWER = T

2. A theatre audience, as a group, can grant permission for activities on stage that would be offensive in real life.
   ANSWER = T

3. A theatre audience is affected by the size and distribution of its physical space.
   ANSWER = T

4. Many theatres are formed to serve underrepresented groups.
   ANSWER = T

5. Silence from an audience is always a sign of disapproval.
   ANSWER = F

6. "Permission" refers to an unwritten contract between performers and audience and among members of the audience.
   ANSWER = T

7. A small audience in a large theatre will probably produce a better sense of groupness than a large audience in a small theatre.
   ANSWER = F

8. Theatre art is both an expression of its society and a response to it.
   ANSWER = T

9. The business of theatre and the art of theatre are often in conflict.
   ANSWER = T
10. Theatre today is a good indicator of today’s culture generally, because theatre today is one of its most popular entertainments.

   ANSWER = F

12. Theatre is more social than film mostly because of differences in the size of the audiences going to see each.

   ANSWER = F

13. Theatre is a good clue about culture because theatre has been called “a mirror of life.”

   ANSWER = T

14. In general, business practices in theatre have changed historically more or less in sync with business practices outside theatre.

   ANSWER = T

*Multiple Choice Questions*

1. If a very small audience is attending a very large theatre:
   a. the performance should be cancelled
   b. the audience will be much less able to affect the actors
   c. the people should distribute themselves evenly throughout the space
   d. the people should all sit toward the front and close together
   e. it will have little or no affect on the performance

   ANSWER = B

2. When a society is artistically healthy, most of its arts are probably:
   a. similar
   b. diverse
   c. comfortable
   d. painful
   e. expensive

   ANSWER = B
3. A theatre audience differs fundamentally from a television audience in it’s:
   a. degree of groupness
   b. size
   c. ability to influence performance
   d. social class
   e. all of the above

   ANSWER = E

4. To join a theatre audience is to enter a relationship with:
   a. the event on the stage
   b. the other members of the audience
   c. the actors
   d. none of the above
   e. answers a through c

   ANSWER = E

5. In real life, if we were polite and sensitive, we would not laugh at a person who stuttered badly. In the theatre, such a character might be intended to provoke much laughter. This is so because:
   a. theatre is a social art
   b. theatre audiences are part of society at large
   c. theatre audiences are groups of people rather than individuals
   d. theatre audiences are ephemeral
   e. theatre audiences have permission

   ANSWER = E

6. At the end of a performance of *Julius Caesar*, the actor playing Caesar comes to center stage for a moment before moving off stage and out of sight. Caesar has just:
   a. stood an ovation
   b. taken an encore
   c. milked his audience
   d. taken a bow
   e. given a permission

   ANSWER = D
7. One method that a theatre audience is NOT normally interactive with the performance is:
   a. Applause
   b. Texting
   c. Laughter
   d. Standing Ovation
   e. Silence

   ANSWER = B

8. In the midst of a serious play that is succeeding well with an audience, you would expect to hear:
   a. crying
   b. coughing
   c. laughing
   d. clapping
   e. nothing

   ANSWER = E

9. The actor playing Dolly in *Hello, Dolly*, responding to the sustained applause of the audience, sings another song from the show. She has just:
   a. stood an ovation
   b. taken an encore
   c. milked her audience
   d. taken a bow
   e. given a permission

   ANSWER = B

10. The least social part of the art of the theatre is its:
    a. drama
    b. audience
    c. production team (theatre artists)
    d. mode of performance (live actors/live audiences)
    e. theatre building

    ANSWER = E
Chapter Three: How to Read a Play

Chapter Teaching Guide

Chapter Goal:
To distinguish between reading and seeing a play and to offer one method for reading and analyzing a play

Key Questions:
1. How are reading and seeing a play different experiences?
2. What are Aristotle's six parts of play, and how are they related?
3. What are major kinds of plot? parts of plot?
4. What are major kinds of characters? Where in a play does one look for clues to character?
5. What are the major genres of drama?

Key Concepts:
- Reading a play and seeing a play are different experiences that require different skills.
- Reading a play requires imagining how it will look in a theatre.
- One way--but by no means the only way--of analyzing plays is by studying their six parts and the relationships among them.
- Certain features that tend to repeat from play to play have been given special names (e.g., exposition, protagonist, farce) which, if learned, may help in understanding and talking about plays.

Comments:
Reading a play is far different from being an audience member at its production. Students need to learn how to use the cues that are written down in order to visualize what the play will look like in performance. Thus, preliminary work with the title, cast of characters, and opening stage directions readies a student to enter the world of the play. Once there, a first reading for story, character, and ending will show the major action and reveal the moral stance of the play. Then an analysis (a systematic examination) of the script will reveal how the playwright tells the story and embeds the moral universe. Suggestions for organizing and sharing the results of the analysis should help students clarify their thinking about the play still more.