Essential Theatre 11th edition Brockett Test Bank

SKU: 9781305411074-TEST-BANK

Name:_____ Class:_____ Date:_____

Chapter 2: The Audience and Criticism

1. The mind and imagination of the spectator is where the final step in the _____ process in theatre occurs.
   a. imaginative
   b. critical
   c. creative
   d. artistic

   ANSWER: c
   REFERENCES: A-Head: Introduction to Chapter 2

2. Theatre requires more _____ between the director and the audience than does film.
   a. engagement
   b. discussion
   c. interaction
   d. collaboration

   ANSWER: d
   REFERENCES: A-Head: Experiencing a Performance

3. Because a theatrical performance is a(n) _____ event, conditions surrounding and defining it play a role in how the audience responds.
   a. artistic
   b. collaborative
   c. entertaining
   d. social

   ANSWER: d
   REFERENCES: A-Head: Experiencing a Performance

4. The typical audience member of a Broadway play is from the _____ class.
   a. well-to-do middle
   b. working
   c. drama
   d. lower

   ANSWER: a
   REFERENCES: A-Head: Who Is the Audience?

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5. Most not-for-profit theatres in the United States are often said to attract spectators who are primarily _____.
   a. over 70 years old
   b. under 12 years old
   c. middle aged
   d. adolescents

   ANSWER: c
   REFERENCES: A-Head: Who Is the Audience?

6. The Theatre Communication Group, Inc.'s "Free Night of Theatre" program is designed to help theatres _____.
   a. get students into the theatre
   b. provide tickets to poor people
   c. attract new potential audience members and help theatres build their audience base
   d. reduce the number of matinee performances

   ANSWER: c
   REFERENCES: A-Head: Who Is the Audience?

7. Some theatres have developed expansive websites for today's online culture to provide information, often with an emphasis on _____ content.
   a. visual
   b. textual
   c. audio
   d. None of these choices is correct.

   ANSWER: a
   REFERENCES: A-Head: Who Is the Audience?

8. Developing a critical eye for theatre can be viewed as involving which three-step process?
   a. Understanding the circumstances of the play, talking to others about the play, writing about the play
   b. Reading reviews of a production, having a discussion with the dramatist, reading the play
   c. Attending a staging of the play, talking to the director, talking to the playwright
   d. Having the experience of the play, analyzing the experience, and then communicating one's response to another person

   ANSWER: d
   REFERENCES: A-Head: The Audience and Critical Perspective

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9. Which of the following is NOT a type of critic mentioned in Chapter 2 of *The Essential Theatre*?
   a. Bloggers
   b. Newspaper
   c. Tweeters
   d. Television

   ANSWER: c
   REFERENCES: A-Head: The Audience and Critical Perspective

10. Which of the following is one of the core problems facing the critic?
    a. Understanding
    b. Effectiveness
    c. Ultimate worth
    d. All of these choices are correct.

    ANSWER: d
    REFERENCES: A-Head: The Audience and Critical Perspective

11. Which of these is NOT typically considered one of the basic questions the critic needs to answer?
    a. What were the playwright, director, and other theatre artists trying to do?
    b. How well did the playwright, director, and other theatre artists do what they were trying to do?
    c. How valuable was the experience?
    d. Is the experience of the play worth the cost of the ticket?

    ANSWER: d
    REFERENCES: A-Head: The Audience and Critical Perspective

12. There are many additional questions that an informed and perceptive reviewer can ask of the experience of attending a production. Which choice below represents one of these additional questions listed in *The Essential Theatre*?
    a. Should others see the play? Why?
    b. Did the playwright deserve to have the investment in this production of the play?
    c. Did the actors remain true to the intent of the playwright?
    d. Did the director remain true to the intent of the playwright?

    ANSWER: a
    REFERENCES: A-Head: The Basic Problems of Criticism

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13. The qualities of a good critic are numerous. They include being sensitive to feelings, images, and ideas; becoming as well acquainted as possible with theatre of all periods and of all types; being willing to explore plays and production processes; being tolerant of innovation; being articulate and clear in expressing judgments and their bases; being courteous. Additionally, critics should be aware of:
    a. how much space the piece will use or how much time until the review is due.
    b. their own prejudices and values.
    c. the economic class of the majority of the audience members.
    d. how their commentary might affect an artist's ability to get hired in the future.

    ANSWER: b
    REFERENCES: A-Head: The Basic Problems of Criticism

14. Attending a live performance is considered more satisfying than reading a play.
    a. True
    b. False

    ANSWER: True
    REFERENCES: A-Head: Introduction to Chapter 2

15. Intermissions are often part of attending a live performance of theatre.
    a. True
    b. False

    ANSWER: True
    REFERENCES: A-Head: Experiencing a Performance

16. There are very specific rules regarding how one should experience a theatrical performance.
    a. True
    b. False

    ANSWER: False
    REFERENCES: A-Head: Experiencing a Performance

17. Plays that appeal to a specific group of people may polarize an audience over artistic, racial, class or gender issues.
    a. True
    b. False

    ANSWER: True
    REFERENCES: A-Head: Who Is the Audience?

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18. Usually, when writing about a play, the critic has a particular type of audience in mind.
    a. True
    b. False

    ANSWER: True
    REFERENCES: A-Head: The Audience and Critical Perspective

19. Criticism that is almost wholly descriptive can help the audience understand complex productions.
    a. True
    b. False

    ANSWER: True
    REFERENCES: A-Head: The Audience and Critical Perspective

20. Some people argue that entering so fully into a production that audience members completely forget themselves makes it impossible to watch critically or to be aware of the ideology or prejudices implied by the action.
    a. True
    b. False

    ANSWER: True
    REFERENCES: A-Head: The Basic Problems of Criticism

21. Name three key differences between attending a live performance of a play and seeing a movie, and explain how they might influence the way a spectator interacts with the piece.

    ANSWER:

    - Theatre has more of a sense of special occasion
    - Theatre is not always readily available
    - Usually, one must purchase tickets in advance and go to the theatre at a specified time rather than buy them upon arrival at one of multiple showings
    - There are reserved seats in contrast to open seating
    - Audiences at a live performance typically receive a printed program naming the artists, as opposed to waiting until the end the credits roll at the end of a film
    - Unlike movies, live plays generally have one or more intermissions
    - As opposed to films' often realistic settings, a play's scenery can be more abstract
    - In a live theatrical production, there is direct interaction between those creating the art and the audience

    REFERENCES: A-Head: Experiencing a Performance

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22. Why do some theatre companies target a particular cultural group? What are some of the potential advantages and disadvantages to this approach?

ANSWER:

- Advantage: These theatre companies directly address the needs and experiences of the minority group(s) they target
- Advantage: They avoid trying to serve all members of a community or geographical area and failing
- Advantage: They can be more specific in their programming and mission
- Advantage: They can address needs not met by mainstream theatre companies managed by white, middle-class administrators
- Disadvantage: These group-specific companies might diminish mainstream theatres' efforts to represent the diversity of the community
- Disadvantage: Funding from foundations to promote inclusion of minority groups often goes to mainstream companies
- Disadvantage: They might polarize the community over who should represent certain members of the community

REFERENCES: A-Head: Who Is the Audience?

23. What are some of the main qualities necessary to be a highly effective and constructive theatre reviewer? Name three, and explain why they are important.

ANSWER:

- being sensitive to feelings, images, and ideas
- becoming as well acquainted as possible with theatre of all periods and of all types
- being willing to explore plays and production processes
- being tolerant of innovation
- being aware of his or her own prejudices and values
- being articulate and clear in expressing judgments and their bases
- being courteous

REFERENCES: A-Head: The Audience and Critical Perspective

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