

Essential Theatre 11th edition Brockett Test Bank

SKU: 9781305411074-TEST-BANK

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

Chapter 2: The Audience and Criticism

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