



**TE<sub>x</sub>ES** | Texas Examinations of Educator Standards

# Preparation Manual



180 Theatre EC-12

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# PREFACE

The State Board for Educator Certification (SBEC) has developed new standards for Texas educators that delineate what the beginning educator should know and be able to do. These standards, which are based on the state-required curriculum for students—the Texas Essential Knowledge and Skills (TEKS)—form the basis for new Texas Examinations of Educator Standards (TExES™). This initiative will affect all areas of Texas education—from the more than 100 approved Texas educator preparation programs to the more than 7,000 Texas school campuses. This standards-based system reflects the SBEC's commitment to help align Texas education from kindergarten through college. The SBEC's role in this K–16 initiative will ensure that newly certified Texas teachers have the essential knowledge and skills to teach the TEKS to the state's public school students.

This manual is designed to help examinees prepare for the new TExES test in this field. Its purpose is to familiarize examinees with the competencies to be tested, test item formats, and pertinent study resources. Educator preparation program staff may also find this information useful as they help examinees prepare for careers as Texas educators.

If you have any questions after reading this preparation manual or you would like additional information about the new TExES tests or the educator standards, please visit the SBEC Web site at [www.sbec.state.tx.us](http://www.sbec.state.tx.us).

## KEY FEATURES OF THE MANUAL

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*List of competencies that will be tested*

*Strategies for answering test items*

*Sample test items and answer key*

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## SECTION I

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# THE NEW TExES TESTS FOR TEXAS TEACHERS

As required by the Texas Education Code §21.048, successful performance on educator certification examinations is required for the issuance of a Texas educator certificate. Each TExES test is a criterion-referenced examination designed to measure the knowledge and skills delineated in the corresponding TExES test framework. Each test framework is based on standards that were developed by Texas educators and other education stakeholders.

Each newly developed TExES test is designed to measure the requisite knowledge and skills that an entry-level educator in this field in Texas public schools must possess. The tests include both individual, or stand-alone, test items (questions) and items that are arranged in clustered sets based on real-world situations faced by educators.

### Development of the New TExES Tests

Committees of Texas educators and interested citizens guide the development of the new TExES tests by participating in each stage of the test development process. These working committees comprise Texas educators from public and charter schools, faculty from educator preparation programs, education service center staff, representatives from professional educator organizations, content experts, and members of the business community. The committees are balanced in terms of position, affiliation, years of experience, ethnicity, gender, and geographical location. The committee membership is rotated during the development process so that numerous Texas stakeholders may be actively involved. The steps in the process to develop the TExES tests are described below.

1. **Develop Standards.** Committees are established to recommend what the beginning educator should know and be able to do. Using the Texas Essential Knowledge and Skills (TEKS) as a focal point, draft standards are prepared to define the knowledge and skills required of the beginning educator.
2. **Review Standards.** Committees review and revise the draft standards. The revised draft standards are then placed on the SBEC Web site for public review and comment. These comments are used to prepare a final draft of the standards that will be presented to the SBEC Board for discussion, the State Board of Education (SBOE) for review and comment, and the SBEC Board for approval. Standards not based specifically on the TEKS, such as those for librarians and counselors, are proposed as rule by the SBEC Board; sent to the SBOE for its 90-day review; and, if not rejected by the SBOE, adopted by the SBEC Board.
3. **Develop Test Frameworks.** Committees review draft test frameworks that are based on the standards. These frameworks outline the specific competencies to be measured on the new TExES tests. The TExES competencies represent the critical components of the standards that can be measured with either a pencil-and-paper-based or computer-based examination, as appropriate. Draft frameworks are not finalized until after the standards are approved and the job analysis/content validation survey (see #4) is complete.

4. **Conduct Job Analysis/Content Validation Surveys.** A representative sample of Texas educators who practice in or prepare individuals for each of the fields for which an educator certificate has been proposed are surveyed to determine the relative job importance of each competency outlined in the test framework for that content area. Frameworks are revised as needed following an analysis of the survey responses.
5. **Develop and Review New Test Items.** The test contractor develops draft items that are designed to measure the competencies described in the test framework. Committees review the newly developed test items that have been written to reflect the competencies in the new test frameworks. Committee members scrutinize the draft items for appropriateness of content and difficulty; clarity; match to the competencies; and potential ethnic, gender, and regional bias.
6. **Conduct Pilot Test of New Test Items.** All of the newly developed test items that have been deemed acceptable by the item review committees are then administered to an appropriate sample of candidates for certification.
7. **Review Pilot Test Data.** Pilot test results are reviewed to ensure that the test items are valid, reliable, and free from bias.
8. **Administer New TExES Tests.** New TExES tests are constructed to reflect the competencies, and the tests are administered to candidates for certification.
9. **Set Passing Standard.** A Standard Setting Committee convenes to review performance data from the initial administration of each new TExES test and to recommend a final passing standard for that test. The SBEC considers this recommendation as it establishes a passing score on the test.

## Taking the TExES Test and Receiving Scores

Please refer to the current TExES registration bulletin for information on test dates, sites, fees, registration procedures, and policies.

You will be mailed a score report approximately four weeks after each test you take. The report will indicate whether you have passed the test and will include:

- a total test *scaled* score. Scaled scores are reported to allow for the comparison of scores on the same content-area test taken on different test administration dates. The total scaled score is not the percentage of items answered correctly and is not determined by averaging the number of questions answered correctly in each domain.
  - For all TExES tests, the score scale is 100–300 with a scaled score of 240 as the minimum passing score. This score represents the minimum level of competency required to be an entry-level educator in this field in Texas public schools.
- your performance in the major content domains of the test and in the specific content competencies of the test.
  - This information may be useful in identifying strengths and weaknesses in your content preparation and can be used for further study or for preparing to retake the test.
- information to help you understand the score scale and interpret your results.

You will not receive a score report if you are absent or choose to cancel your score.

Additionally, unofficial score report information will be posted on the Internet on the score report date of each test administration. Information about receiving unofficial scores on the Internet, the score scale, and other score report topics may be found on the SBEC Web site at [www.sbec.state.tx.us](http://www.sbec.state.tx.us).

## **Educator Standards**

Complete, approved educator standards are posted on the SBEC Web site at [www.sbec.state.tx.us](http://www.sbec.state.tx.us).



## SECTION II

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### USING THE TEST FRAMEWORK

The Texas Examination of Educator Standards (TExES) test measures the content knowledge required of an entry-level educator in this field in Texas public schools. This manual is designed to guide your preparation by helping you become familiar with the material to be covered on the test.

**When preparing for this test, you should focus on the competencies and descriptive statements, which delineate the content that is eligible for testing. A portion of the content is represented in the sample items that are included in this manual. These test questions represent only a *sample* of items. Thus, your test preparation should focus on the complete content eligible for testing, as specified in the competencies and descriptive statements.**

#### Organization of the TExES Test Framework

The test framework is based on the educator standards for this field.

The content covered by this test is organized into broad areas of content called domains. Each domain covers one or more of the educator standards for this field. Within each domain, the content is further defined by a set of competencies. Each competency is composed of two major parts:

1. the *competency statement*, which broadly defines what an entry-level educator in this field in Texas public schools should know and be able to do, and
2. the *descriptive statements*, which describe in greater detail the knowledge and skills eligible for testing.

The educator standards being assessed within each domain are listed for reference at the beginning of the test framework, which begins on page 8. These are then followed by a complete set of the framework's competencies and descriptive statements.

An example of a competency and its accompanying descriptive statements is provided on the next page.

## Sample Competency and Descriptive Statements

### Theatre EC–12

#### Competency:

**The teacher demonstrates knowledge of the basic principles, forms, and methods of process-centered drama.**

#### Descriptive Statements:

The beginning teacher:

- Recognizes and describes process-centered drama methods (e.g., creative drama, theatre in education) for communicating ideas, feelings, and experiences through improvisation, pantomime, dramatic play, story dramatization, storytelling, puppetry, role playing, and playwriting.
- Knows how to use improvisation and theatre games as preparatory techniques for performance and process-centered drama.
- Demonstrates knowledge of source materials for improvisation and dramatic play (e.g., literature, history, current events, imagination, personal stories, folklore).
- Recognizes the difference between process-centered and production-centered theatre experiences and knows how to use improvisation to generate ideas for stories, movements, characters, and environments for both.
- Knows how to apply skills for improvising, writing, and refining monologues and scenes that effectively communicate character, plot, setting, theme, and mood.
- Demonstrates understanding of proper formatting for a script (e.g., identifying stage directions, characters, acts, and scenes; spacing).
- Understands methods for interacting effectively with others in role playing, improvisation, rehearsal, and performance.
- Demonstrates knowledge of techniques for engaging in ensemble work and collaborative creative processes.
- Understands critical-thinking skills used in creating, utilizing, and/or performing dramatic material.

## Studying for the TExES Test

The following steps may be helpful in preparing for the TExES test.

1. Identify the information the test will cover by reading through the test competencies (see the following pages in this section). *Within each domain* of this TExES test, each competency will receive approximately equal coverage.
2. Read each competency with its descriptive statements in order to get a more specific idea of the knowledge you will be required to demonstrate on the test. You may wish to use this review of the competencies to set priorities for your study time.
3. Review the "Preparation Resources" section of this manual for possible resources to consult. Also, compile key materials from your preparation coursework that are aligned with the competencies.
4. Study this manual for approaches to taking the TExES test.
5. When using resources, concentrate on the key ideas and important concepts that are discussed in the competencies and descriptive statements.

**NOTE: This preparation manual is the only TExES test study material endorsed by the SBEC for this field. Other preparation materials may not accurately reflect the content of the test or the policies and procedures of the TExES program.**

# TEST FRAMEWORK FOR FIELD 180: THEATRE EC–12

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**Domain I    Creating, Performing, and Producing Theatre  
(approximately 25% of the test)**

**Standards Assessed:**

**Theatre 8–12 Standard II:**

The theatre teacher understands and applies skills for creating, utilizing, and/or performing dramatic material.

**Theatre 8–12 Standard III:**

The theatre teacher understands and applies skills for producing and directing theatrical productions.

**Domain II    Design and Technical Theatre  
(approximately 31% of the test)**

**Standards Assessed:**

**Theatre 8–12 Standard IV:**

The theatre teacher understands and applies knowledge of design and technical theatre.

**Domain III    Theatre History and Culture  
(approximately 13% of the test)**

**Standards Assessed:**

**Theatre 8–12 Standard V:**

The theatre teacher understands and applies knowledge of theatre from different cultures and historical periods.

**Domain IV    Responding to and Analyzing Theatre  
(approximately 13% of the test)**

**Standards Assessed:**

**Theatre 8–12 Standard VI:**

The theatre teacher understands and applies skills for responding to, analyzing, and evaluating theatre and understands the interrelationship between theatre and other disciplines.

**Domain V Theatre Education**  
**(approximately 19% of the test)**

**Standards Assessed:**

**Theatre 8–12 Standard I:**

The theatre teacher knows how to plan and implement effective theatre instruction and assessment and provide students with learning experiences that enhance their knowledge, skills, and appreciation in theatre.

**Theatre 8–12 Standard II:**

The theatre teacher understands and applies skills for creating, utilizing, and/or performing dramatic material.

**Theatre 8–12 Standard III:**

The theatre teacher understands and applies skills for producing and directing theatrical productions.

**Theatre 8–12 Standard IV:**

The theatre teacher understands and applies knowledge of design and technical theatre.

**Theatre 8–12 Standard V:**

The theatre teacher understands and applies knowledge of theatre from different cultures and historical periods.

**Theatre 8–12 Standard VI:**

The theatre teacher understands and applies skills for responding to, analyzing, and evaluating theatre and understands the interrelationship between theatre and other disciplines.

## DOMAIN I—CREATING, PERFORMING, AND PRODUCING THEATRE

### Competency 001

**The teacher demonstrates knowledge of the basic principles, forms, and methods of process-centered drama.**

The beginning teacher:

- Recognizes and describes process-centered drama methods (e.g., creative drama, theatre in education) for communicating ideas, feelings, and experiences through improvisation, pantomime, dramatic play, story dramatization, storytelling, puppetry, role playing, and playwriting.
- Knows how to use improvisation and theatre games as preparatory techniques for performance and process-centered drama.
- Demonstrates knowledge of source materials for improvisation and dramatic play (e.g., literature, history, current events, imagination, personal stories, folklore).
- Recognizes the difference between process-centered and production-centered theatre experiences and knows how to use improvisation to generate ideas for stories, movements, characters, and environments for both.
- Knows how to apply skills for improvising, writing, and refining monologues and scenes that effectively communicate character, plot, setting, theme, and mood.
- Demonstrates understanding of proper formatting for a script (e.g., identifying stage directions, characters, acts, and scenes; spacing).
- Understands methods for interacting effectively with others in role playing, improvisation, rehearsal, and performance.
- Demonstrates knowledge of techniques for engaging in ensemble work and collaborative creative processes.
- Understands critical-thinking skills used in creating, utilizing, and/or performing dramatic material.

## Competency 002

### The teacher demonstrates knowledge of acting methods and techniques.

The beginning teacher:

- Recognizes and describes various classical and contemporary acting techniques, methods, and styles, including emergent performance practices.
- Demonstrates knowledge of methods for developing an actor's focus, sensory perception, and characterization skills, including activities directed at sensory awareness and emotional and sensory recall.
- Understands methods for strengthening focus, sensory perception, and characterization.
- Understands skills for creating roles, developing character relationships, and reflecting on human experiences in improvised and scripted scenes.
- Recognizes and describes elements related to an actor's analysis of a text, including identification of movement, beats, subtext, actions, objectives, and key words and phrases.
- Analyzes scripts to determine the physical, intellectual, psychological, cultural, political, and social dimensions of characters and character relationships, and divides scripts into their component parts.
- Understands vocal techniques used in acting, including warm-ups to prepare the voice, elements of sound production (e.g., diction, phrasing, pitch, breath control, projection), vocal safety and injury avoidance procedures, dialect work, and ways to use voice and speech (e.g., pitch, tempo, tone, timing, pacing) to communicate feelings and ideas and to develop characterization.
- Demonstrates knowledge of skills for using the voice and body expressively to perform scripts written in a variety of time periods and styles.
- Understands physical techniques used in acting, including warm-ups to prepare the body, relaxation techniques, centering, isolation of body parts, psychological gesture, neutral and character masks, and techniques for using body position and gesture to communicate meaning and develop characterization.

**Competency 003****The teacher demonstrates knowledge of the principles and techniques of directing theatrical productions.**

The beginning teacher:

- Understands the director's role as a leader, communicator, unifying force, problem solver, interpreter of script, and collaborator.
- Recognizes the director's relationship and responsibility to the actors, designers, stage manager, and audience as well as the director's responsibility to the script.
- Knows how to create and communicate a unified vision that results in a clear production concept for company members.
- Demonstrates familiarity with skills and techniques for creating a safe and positive working environment that encourages and promotes collaboration, trust, consensus building, and creativity among all members of the production team.
- Demonstrates knowledge of methods for analyzing a script to determine a message for the work and how its component parts help communicate that message to an audience.
- Knows how to motivate and guide company members through rehearsal and performance, using communication, collaboration, trust, consensus building, and creativity.
- Knows how to apply methods for guiding actors in creating roles and developing character relationships.
- Analyzes elements (e.g., focus, levels, balance) and factors involved in developing a ground plan, stage movement, and blocking and selects composition techniques appropriate for various needs and goals.

**Competency 004**

**The teacher demonstrates knowledge of the principles of producing theatrical performances.**

The beginning teacher:

- Understands considerations and procedures for selecting and researching a script.
- Evaluates and compares various methods of holding auditions (e.g., prepared monologues, cold readings, improvisation) and casting (e.g., casting according to learning objectives, nontraditional casting).
- Knows how to coordinate an efficient rehearsal schedule.
- Demonstrates knowledge of procedures for scheduling, budgeting, planning, promoting, and managing theatrical performances.
- Demonstrates knowledge of legal issues (e.g., royalties, copyrights, liability, contracts) related to theatrical productions.
- Identifies and analyzes elements involved in directing and producing student theatrical productions, including considerations of student development, cultural diversity, audience characteristics, and production factors (e.g., performance space, number of participants) in the selection of works for performance.

**DOMAIN II—DESIGN AND TECHNICAL THEATRE****Competency 005**

**The teacher understands how to develop an overall technical and design environment for theatrical productions.**

The beginning teacher:

- Demonstrates knowledge of design principles and elements relevant to theatrical productions, the functions of design in theatrical productions, and design styles and their characteristics.
- Recognizes the characteristics of different types of performance spaces (e.g., proscenium stage, studio/black box, thrust stage, classroom, arena, found space) and analyzes ways in which the characteristics of a performance space can influence production decisions.
- Knows how to analyze dramatic texts, including themes, settings, times, literary styles, genres, and characters, to determine technical and design requirements.
- Understands how to analyze the effectiveness of lighting, sound, scenery, properties, costumes, and makeup choices in communicating the concept of a production.

**Competency 006****The teacher demonstrates knowledge of principles and techniques of theatrical lighting and sound production.**

The beginning teacher:

- Demonstrates knowledge of basic lighting and sound technology, equipment, and safety practices.
- Recognizes the principles, elements, and techniques of lighting and sound design for a theatrical production.
- Knows how to apply basic techniques of theatrical lighting and sound production (e.g., using color mediums [gels], designing and reading a lighting plot and instrument schedule, selecting and designing sound effects and background music).
- Demonstrates an understanding of safety considerations and procedures associated with the use of theatrical lighting and sound equipment.
- Understands considerations in selecting lighting and sound to help create a particular theatrical environment.

**Competency 007****The teacher demonstrates knowledge of principles and techniques for designing and creating theatrical sets and properties.**

The beginning teacher:

- Recognizes and describes the technical aspects of set and property construction (e.g., unit set, flats, drops, platforms, painting), including the use of power tools and safety practices.
- Knows how to apply basic techniques of scenery and property construction (e.g., manufacturing flats, constructing a unit set, painting scenery, operating tools and machinery).
- Demonstrates an understanding of safety considerations and procedures associated with the design and construction of theatrical sets and properties.
- Understands the design considerations in selecting or creating scenery and properties to help create a particular theatrical environment.

**Competency 008**

**The teacher demonstrates knowledge of principles and techniques for designing and creating theatrical costumes and makeup.**

The beginning teacher:

- Recognizes the basic functions of costumes in theatrical production.
- Recognizes and describes historical, regional, and cultural styles of dress.
- Demonstrates knowledge of construction techniques and materials for creating costumes and demonstrates familiarity with other methods of obtaining costumes.
- Recognizes the characteristics and functions of different types of makeup, makeup materials, and techniques for applying makeup to suggest character and communicate the concept of the production.
- Knows how to apply basic principles and techniques of costume construction and makeup application (e.g., cutting, dyeing, sewing, care and maintenance of costumes; character makeup and simple prosthetics).
- Demonstrates an understanding of safety considerations and procedures associated with the design, construction, and use of theatrical costumes and makeup.
- Understands considerations in selecting costumes and makeup to help create a particular theatrical environment.

**Competency 009**

**The teacher demonstrates knowledge of backstage procedures and the roles of backstage personnel.**

The beginning teacher:

- Knows backstage procedures (e.g., setting and striking techniques, unit set preparation, curtain and fly rail operation, set and lighting crew preparation, backstage etiquette and safety).
- Recognizes and describes roles and responsibilities of individuals involved in technical theatre (e.g., stage manager, production manager, technical director, production crew).
- Knows safety practices and procedures relevant to technical theatre, including practices related to emotional and physical well-being.
- Knows strategies for assembling a production crew and teaching them proper etiquette, safety, and backstage techniques.

## DOMAIN III—THEATRE HISTORY AND CULTURE

### Competency 010

**The teacher demonstrates knowledge of the history of theatre in cultures throughout the world.**

The beginning teacher:

- Recognizes and describes characteristics and techniques associated with theatre from different historical periods and cultural traditions.
- Demonstrates knowledge of historical and cultural developments in theatrical styles and genres.
- Understands theatre heritage as it is preserved in dramatic text, traditions, and conventions.
- Analyzes the development of dramatic forms, production practices, and theatrical traditions across cultures and historical periods.
- Recognizes major theatrical figures, plays, and works from a variety of historical periods and cultural traditions.
- Analyzes ways in which specific dramatic texts and contemporary theatre conventions reflect theatre heritage.

### Competency 011

**The teacher demonstrates knowledge of the role of theatre in society.**

The beginning teacher:

- Analyzes and evaluates influences on theatre in different times, places, and cultures.
- Analyzes and compares aesthetic philosophies and the treatment of characters, situations, and themes in dramatic works from various cultures and historical periods.
- Recognizes and describes the emotional and social effects of theatre on individuals, communities, and cultures.
- Analyzes ways in which cultural diversity and other aspects of U.S. society have influenced contemporary theatre in the United States.
- Recognizes and describes the role and influence of live theatre and dramatic media in U.S. society (e.g., prompting examination of ideas and values, enhancing multicultural and gender awareness, promoting self-awareness).

## DOMAIN IV—RESPONDING TO AND ANALYZING THEATRE

### Competency 012

**The teacher knows how to use appropriate procedures, criteria, and vocabulary in the evaluation, analysis, and criticism of theatre and dramatic media.**

The beginning teacher:

- Knows the vocabulary of dramatic criticism and dramaturgy, including basic vocabulary related to theatrical conventions (e.g., fourth wall, catharsis, alienation effect).
- Understands techniques, procedures, and the ethical considerations used in criticism of theatre and dramatic media (e.g., film, video, television, radio, electronic media).
- Understands how to apply concepts of evaluation to live theatre and dramatic media.
- Analyzes how specific artistic choices are used to support the major themes of theatrical productions.
- Analyzes the effects of various factors (e.g., publicity, physical environment, talkbacks, study guides) on an audience's response to and appreciation of a theatrical production.
- Demonstrates knowledge of resources available for research regarding theatrical productions (e.g., published scripted materials, electronic resources, current technologies, theatre professionals).

### Competency 013

**The teacher understands the relationship of theatre to other art forms and other disciplines.**

The beginning teacher:

- Compares and contrasts theatre and other dramatic media, including their uses of dramatic structure.
- Analyzes the ways in which other art forms are used in theatrical productions.
- Recognizes and describes the relationship of theatre to other art forms and other disciplines.
- Analyzes similarities and differences between theatrical experiences and other literary and artistic experiences.

## DOMAIN V—THEATRE EDUCATION

### Competency 014

**The teacher knows how to plan, implement, and evaluate theatre instruction.**

The beginning teacher:

- Demonstrates knowledge of the content and performance standards for theatre that compose the Texas Essential Knowledge and Skills (TEKS) and recognizes the significance of the TEKS in developing a theatre curriculum.
- Knows how to organize, sequence, and evaluate lessons in ways that promote effective student learning in theatre.
- Demonstrates understanding of teaching methods that effectively integrate theatre instruction with instruction in other art forms and other subject areas for students at different grade levels.
- Knows how to integrate instructional and communication technologies to enhance teaching and learning in theatre.
- Recognizes and describes effective strategies for teaching theatre effectively to students with diverse backgrounds and needs.
- Understands considerations and procedures for developing and using instructional strategies that encourage active learning and are responsive to the strengths and needs of all students, including students with diverse backgrounds and needs.
- Knows how to guide students with various skills and interests to explore avenues of self-discovery and self-expression through performance, dramatic play, design, play writing, technical production, and other aspects of theatre.
- Demonstrates knowledge of methods for developing and applying appropriate evaluation standards based on students' abilities and experience, offering appropriate feedback to enhance students' performance, and teaching students to critique their own and others' performances.
- Demonstrates familiarity with multiple forms of assessment and how they can be used to evaluate and monitor student progress and to plan instruction in theatre.
- Knows how to create, organize, and manage a safe and supportive environment that encourages student learning, motivation, collaboration, and positive forms of risk taking.
- Demonstrates knowledge of safety practices relevant to creative expression and performance, including practices related to emotional well-being and the safe use of the voice and body.

## Competency 015

**The teacher understands developmentally appropriate skills, concepts, and instructional strategies to promote students' development of theatre concepts, knowledge, and skills; enhance critical and creative thinking in theatre contexts; and foster appreciation of the arts.**

The beginning teacher:

- Demonstrates knowledge of students' intellectual, social, emotional, and physical development and the significance of developmental factors for theatre education in grades EC–12.
- Understands how to foster student learning and creativity by offering opportunities to engage in developmentally appropriate forms of drama, including forms that are process-centered (e.g., creative drama, theatre in education) and production-centered (e.g., scenes, plays, musicals).
- Uses knowledge of students' characteristics (e.g., prior experiences, developmental level, interests) to select appropriate materials and strategies for promoting learning and skills acquisition related to producing and directing theatrical productions.
- Knows how to provide students with developmentally appropriate opportunities to use movement and dialogue to portray characters and themes drawn from personal experience, heritage, literature, current events, and history; to dramatize literary selections; and to create and improvise stories that include a beginning, a middle, and an end.
- Recognizes and describes developmentally appropriate instructional strategies that provide students with developmentally appropriate opportunities to learn and apply skills and concepts for technical theatre, directing, scheduling, budgeting, planning, promoting, and managing theatrical productions (e.g., demonstrating responsibility, creative problem solving, critical thinking, artistic discipline in a variety of contexts).
- Recognizes and describes developmentally appropriate instructional strategies for teaching students appropriate audience behavior, etiquette, and safety for various types of theatrical performances and process drama experiences.
- Demonstrates familiarity with a variety of developmentally appropriate instructional approaches, activities, and resources (e.g., films, Web sites) to promote students' ability to appreciate, understand, and critically analyze theatre from different times, places, and cultures.
- Knows how to provide students with varied, developmentally appropriate learning experiences that promote their ability to analyze, evaluate, appreciate, and construct meaning from theatre, film, and television and other electronic media productions.
- Knows how to provide students with developmentally appropriate opportunities to apply critical-thinking skills as they create and perform dramatic material.

**Competency 016****The teacher understands the role of theatre and theatre education in everyday life.**

The beginning teacher:

- Analyzes the benefits and relevance of theatre experiences for students' academic and personal development (e.g., encouraging experiential exploration of content-area topics, facilitating creative problem solving, promoting self-knowledge, enhancing understanding of interpersonal relationships, improving self-confidence through performance, developing verbal and nonverbal communication skills).
- Demonstrates knowledge of career and avocational opportunities in theatre and dramatic media, the skills and preparation required for these careers and avocations, and ways to integrate awareness of careers and avocational opportunities into theatre education.
- Demonstrates familiarity with theatrical resources, opportunities, and experiences for students that are available outside the school.
- Knows the training, skills, self-discipline, and artistic discipline needed to pursue career and avocational opportunities in theatre and dramatic media.
- Demonstrates knowledge of the characteristics, uses, and benefits of various professional development resources and strategies for the theatre educator.

## SECTION III

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### APPROACHES TO ANSWERING MULTIPLE-CHOICE ITEMS

The purpose of this section is to describe multiple-choice item formats that you will see on the TExES test in this field and to suggest possible ways to approach thinking about and answering the multiple-choice items. However, these approaches are not intended to replace familiar test-taking strategies with which you are already comfortable and that work for you.

The Theatre EC–12 test is designed to include 80 scorable multiple-choice items and approximately 10 nonscorable items. Your final scaled score will be based only on scorable items. The nonscorable multiple-choice items are pilot tested by including them in the test in order to collect information about how these items will perform under actual testing conditions. Nonscorable test items are not considered in calculating your score, and they are not identified on the test.

All multiple-choice items on this test are designed to assess your knowledge of the content described in the test framework. The multiple-choice items assess your ability to recall factual information **and** to think critically about the information, analyze it, consider it carefully, compare it with other knowledge you have, or make a judgment about it.

When you are ready to respond to a multiple-choice item, you must choose one of four *answer choices* labeled A, B, C, and D. Then you must mark your choice on a separate answer sheet.

#### Item Formats

You may see the following two types of multiple-choice items on the test.

- Single items
- Items with stimulus material

You may have one or more items related to a single stimulus. When you have at least two items related to a single stimulus, the group of items is called a cluster. After the last item of a cluster, you will see the graphic illustrated below.



This graphic is used to separate these clustered items related to specific stimulus material from other items that follow.

On the following pages, you will find descriptions of these commonly used item formats, along with suggested approaches for responding to each type of item. In the actual testing situation, you may mark the test items and/or write in the margins of your test booklet, **but your final responses must be indicated on the answer sheet provided.**

## SINGLE ITEMS

In the single-item format, a problem is presented as a direct question or an incomplete statement, and four answer choices appear below the item. The following item is an example of this type. It tests knowledge of Theatre EC–12 competency 002: *The teacher demonstrates knowledge of acting methods and techniques.*

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Which of the following is the most effective way for an actor to develop a character?

- A. determining the emotional changes that the character experiences from scene to scene
  - B. listing the blocking choices the character makes throughout the play
  - C. finding moments to increase the intensity of the performance as the play progresses
  - D. choosing specific words and phrases to emphasize in each scene
- 

### *Suggested Approach*

Read the item carefully and critically. Think about what it is asking and the situation it is describing. Eliminate any obviously wrong answer choices, select the correct answer, and mark it on your answer sheet.

This item addresses the most effective way for an actor to develop a character. Look at the answer choices and consider which of them describes the most effective way for an actor to develop a character.

Option A suggests that the most effective way for an actor to develop a character is to determine the emotional changes that the character experiences from scene to scene. This exercise will provide the actor with information that may not be stated explicitly in the script. By examining a character's emotional changes from scene to scene, an actor learns how his or her character responds to events and other people and is then able to better understand the character's background, motivations, and goals, which are essential to character development. Option A may be the best response to this item.

Option B suggests that the most effective way for an actor to develop a character is to list the blocking choices the character makes throughout the play. Simply listing the blocking choices the character makes, as instructed by the director, might provide some information about the character and his or her relationships to others, but without some supplemental information from the script, this exercise would not provide enough information on which to base one's development of a character. Option B may be eliminated as the best response to this item.

Option C suggests that the most effective way for an actor to develop a character is to find moments to increase the intensity of the performance as the play progresses. While this exercise is often used by actors in their portrayal of particular characters, it is a refinement that occurs in rehearsal and not as part of developing a character. In addition, continually increasing the intensity of a performance may not be appropriate for the portrayal of a given character. Option C may be eliminated as the best response to this item.

Option D suggests that the most effective way for an actor to develop a character is to choose specific words and phrases to emphasize in each scene. This approach, however, is more appropriately used in the development of a performance than the development of a character. Since decisions about which words and phrases to emphasize are based on a complete knowledge of the character, they can only be made after the character has been developed. Option D may be eliminated as the best response to this item.

Of the alternatives offered, determining the emotional changes that the character experiences from scene to scene is the most effective way for an actor to develop a character. Therefore, the correct response is option A.

The following item is also in single-item format. It tests knowledge of Theatre EC–12 competency 009: *The teacher demonstrates knowledge of backstage procedures and the roles of backstage personnel.*

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To ensure smooth, safe backstage operations, the backstage crew for a theatrical production should take which of the following steps?

- A. engaging backstage crew members in team-building exercises
  - B. providing crew members with training in all aspects of backstage work
  - C. specifying for each crew member the tasks and cues for which he or she is responsible
  - D. asking crew members for input into the design of set pieces and props
-

### ***Suggested Approach***

Read the item carefully and critically. Think about what it is asking and the situation it is describing. Eliminate any obviously wrong answer choices, select the correct answer, and mark it on your answer sheet.

This item addresses the steps involved in ensuring smooth, safe backstage operations among the crew for a theatrical production. Look at the answer choices and consider which of them describes an important step in ensuring smooth, safe backstage operations for a theatrical production.

Option A suggests that engaging backstage crew members in team-building exercises would be an important step toward ensuring smooth, safe backstage operations for a theatrical production. While team building is beneficial to a backstage crew, it alone is not enough to ensure smooth, safe backstage operations, as it does not ensure crew members' knowledge of the tasks assigned to them. Option A may be eliminated as the best response to this item.

Option B suggests that providing crew members with training in all aspects of backstage work would be an important step toward ensuring smooth, safe backstage operations for a theatrical production. This may seem to be a good idea, but it is more important that each crew member thoroughly understand his or her specific tasks for a given production. In addition, most production schedules could not bear the time it would take to train all crew members in all aspects of backstage work. Option B may be eliminated as the best response to this item.

Option C suggests that specifying for each crew member the tasks and cues for which he or she is responsible would be an important step toward ensuring smooth, safe backstage operations for a theatrical production. It is essential that each backstage crew member knows the precise tasks for which he or she is responsible at any given moment. When each crew member's responsibilities are clear and well-understood, confusion is kept to a minimum, movement patterns can be rehearsed, and the backstage crew can function smoothly and safely. Option C may be the best response to this item.

Option D suggests that asking crew members for input about the design of set pieces and props would be an important step toward ensuring smooth, safe backstage operations for a theatrical production. This may help to create sets and props that can be used safely and efficiently, but it would not ensure that crew members are well prepared to perform their backstage functions. Option D may be eliminated as the best response to this item.

Of the alternatives offered, only specifying for each crew member the tasks and cues for which he or she is responsible would be an important step toward ensuring smooth, safe backstage operations for a theatrical production. Therefore, the correct response is option C.

## Items With Stimulus Material

Some items are preceded by stimulus material that relates to the items. Some types of stimulus material included on the test are reading passages, graphics, tables, or a combination of these. In such cases, you will generally be given information followed by an event to analyze, a problem to solve, or a decision to make.

One or more items may be related to a single stimulus. You can use several different approaches to respond to these types of items. Some commonly used approaches are listed below.

**Strategy 1** Skim the stimulus material to understand its purpose, its arrangement, and/or its content, then read the item and refer again to the stimulus material to verify the correct answer.

**Strategy 2** Read the item *before* considering the stimulus material. The content of the item will help you identify the purpose of the stimulus material and locate the information you need to respond to the item.

**Strategy 3** Use a combination of both strategies: apply the "read the stimulus first" strategy with shorter, more familiar stimuli and the "read the item first" strategy with longer, more complex, or less familiar stimuli. You can experiment with the sample items in this manual and then use the strategy with which you are most comfortable when you take the actual test.

*Whether you read the stimulus before or after you read the item, you should read it carefully and critically. You may want to underline its important points to help you respond to the item.*

As you consider items set in educational contexts, try to use the teacher's point of view to respond to the items that accompany the stimulus. Be sure to consider the items in terms of only the information provided in the stimulus—not in terms of specific situations or individuals you may have encountered.

### ***Suggested Approach***

First read the stimulus (a short list of story starters provided by the teacher).

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**Use the information below to answer the question that follows.**

- You loan a friend something that is valuable to you and your friend loses it.
  - You go to school on a weekday, but no one else has come.
- 

Now you are ready to respond to the item or items associated with this stimulus. The item below tests knowledge of Theatre EC–12 competency 015: *The teacher understands developmentally appropriate skills, concepts, and instructional strategies to promote students' development of theatre concepts, knowledge, and skills; enhance critical and creative thinking in theatre contexts; and foster appreciation of the arts.*

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A fifth-grade teacher has groups of four students select one of the story starters shown above. Using the problem suggested by the story starter, the students work in their groups to decide on a middle, a climax, and an ending for their story. This activity is most effective as a way to promote students' understanding of which of the following elements of drama?

- A. theme
  - B. character development
  - C. conflict
  - D. plot structure
-

### ***Suggested Approach***

Consider carefully the information presented in the stimulus, then read and consider the item, which describes how students are asked by their teacher to select a story starter and, in groups of four, decide on a middle, a climax, and an ending for each of their stories. The item asks which element of drama this activity most effectively promotes an understanding of in the students.

Option A suggests that the activity described is most effective as a way to promote students' understanding of the dramatic element of theme. In drama, theme is the message of the work being performed. While some of the groups of students are likely to create stories with a particular message, the assignment does not ask students to develop a message based on the story starter. Option A may be eliminated as the best response to this item.

Option B suggests that the activity described is most effective as a way to promote students' understanding of the dramatic element of character development. Students will certainly include characters in the stories they create, but the assignment does not emphasize the study of characters and their motives and desires, which are the basic steps in character development. Option B may be eliminated as the best response to this item.

Option C suggests that the activity described is most effective as a way to promote student's understanding of the dramatic element of conflict. In drama, conflict occurs during the middle part, or rising action, of a play. The student groups will, therefore, likely introduce conflict into their stories, as conflict is the result of the complications and discoveries that lead to the climax of the story. The assignment, however, does not focus on developing students' understanding of conflict in the stories they create but on creating a particular dramatic structure. As students become more familiar with the dramatic structure, they can begin to study concepts, such as conflict, that contribute to the creation of interesting and engaging stories. Option C may be eliminated as the best response to this item.

Option D suggests that the activity described is most effective as a way to promote students' understanding of the dramatic element of plot structure. The focus of this activity is on the development of a story. In particular, the assignment requires students to use one of the given beginnings to create a story with a middle, a climax, and an ending. These are the essential elements of plot structure in drama. Option D is the best response to this item.

Of the alternatives offered, the dramatic element of plot structure is most effectively addressed by the activity described. Therefore, the correct response is option D.



## SECTION IV

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### SAMPLE ITEMS

This section presents some sample test items for you to review as part of your preparation for the test. To demonstrate how each competency may be assessed, each sample item is accompanied by the competency number that it measures. While studying, you may wish to read the competency before and after you consider each sample item. Please note that the competency numbers will not appear on the actual test form.

An answer key follows the sample items. The answer key lists the item number and correct answer for each sample test item. Please note that the answer key also lists the competency assessed by each item and that the sample items are not necessarily presented in competency order.

**The sample items are included to illustrate the formats and types of items you will see on the test; however, your performance on the sample items should not be viewed as a predictor of your performance on the actual test.**

## Theatre EC–12

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### Competency 001

1. A third-grade teacher is designing a lesson to develop students' creativity through storytelling. Which of the following activities would most effectively emphasize a process-centered approach?
  - A. asking each student to stand in front of the class and to describe the plot of a favorite book or movie
  - B. selecting several students to pantomime the actions of a story as it is read aloud
  - C. assigning each student a story to memorize and to recite to a small group of classmates
  - D. building a story together as a class by having one student at a time add a sentence

### Competency 003

2. As a first step in determining a play's message, it is most effective for a director to analyze:
  - A. the dominant style used by the playwright.
  - B. the concrete plot elements that allow the play to function.
  - C. the central themes of other works by the playwright.
  - D. the motivation of the play's main characters.

### Competency 004

3. Which of the following is a primary advantage of casting a play several weeks before rehearsals are scheduled to begin?
  - A. The production crew can incorporate the actors' unique qualities into the costume and makeup designs.
  - B. The actors have time to study their scripts and memorize lines before rehearsals begin.
  - C. The director has time to find a replacement if an actor drops out of the production before rehearsals begin.
  - D. The rehearsal schedule can be modified to accommodate actors' scheduling conflicts before rehearsals begin.

**Competency 004**

4. A middle school theatre director has decided to double cast the school play. Which of the following resources will be necessary to make this choice successful?
- A. an expanded rehearsal period
  - B. two assistant directors
  - C. a larger production budget
  - D. duplicates of each costume

**Competency 005**

5. Which of the following is the most effective method for determining the technical requirements of a dramatic text?
- A. transferring the props list and other technical notes from the back of the script to a separate notebook
  - B. reading the script and recording any images or thoughts that the play provokes
  - C. skimming through the script and taking notes based on the stage directions
  - D. reading the script two or three times, focusing entirely on recording technical details

**Competency 006**

6. For safety reasons, when building a set it is essential that tools used for working with electrical equipment have which of the following features?
- A. extended-reach handles
  - B. plastic or rubber insulation
  - C. retractable locks
  - D. integrated braces or hooks

**Competency 007**

7. Which of the following is the primary advantage of props that are built over props that are purchased?
- A. Props that are built can be specially crafted to the needs of the director and designer.
  - B. The property master can save both time and money by building props.
  - C. Props that are built are generally sturdier than props that are purchased.
  - D. The property master can build props that will be reused in future productions.

**Competency 008**

8. Which of the following costume construction tasks must be done in an area with adequate ventilation?
- A. distressing a new shirt to appear much older
  - B. repairing a bonnet with a hot glue gun
  - C. using a steamer to remove wrinkles from a dress
  - D. dyeing fabric in a commercial dye vat

**Competency 009**

9. When striking flown scenery, which of the following steps should be taken prior to removing the scenery from the batten?
- A. replacing the operating line
  - B. tightening the cable clamps
  - C. unloading the counterweights
  - D. raising the stage drapes

**Competency 010**

10. The magical realism frequently found in the theatre of Latin America is best characterized as a style that:
- A. mixes music, song, and dance to honor religious figures and holy days.
  - B. uses fantastic elements to present intensified versions of ordinary events.
  - C. explores moral dilemmas through the allegorical portrayal of vices and virtues.
  - D. borrows techniques from Renaissance painting to suggest an idealized version of everyday life.

**Competency 011**

11. According to Aristotle, tragic drama is most likely to affect spectators by:
- A. provoking fear and anger.
  - B. cleansing their emotions.
  - C. encouraging a sense of community.
  - D. challenging their perceptions.

**Competency 012**

12. In the evaluation of a theatrical work, which of the following questions is most important to determining the success of an actor's performance?
- A. Did the actor incorporate his or her own personality into the role?
  - B. Was the actor able to draw the audience's attention to himself or herself?
  - C. Was the actor's performance consistently convincing?
  - D. Did the audience have a positive reaction to the actor's presence on the stage?

**Competency 013**

14. Which of the following theatre activities is most enhanced through a basic knowledge of human psychology?
- A. designing a set to reflect a play's emotional tone
  - B. using blocking that illuminates a work's major themes
  - C. studying a script to determine character motivation
  - D. conducting dramaturgical research that explores a play's history

**Competency 013**

13. Music is most frequently used during the scene changes of theatrical productions for which of the following purposes?
- A. encouraging the stage crew to perform the scene transitions in a set amount of time
  - B. diverting the audience's attention from the onstage movement
  - C. providing insight into the psychological state of one or more characters
  - D. reinforcing the tone of the previous or following scene

**Competency 014**

15. According to the Texas Essential Knowledge and Skills (TEKS), which of the following would be most appropriate for a theatre teacher to include in lesson plans for a Level I class?
- A. judging and applying appropriate audience behavior at various types of performances
  - B. tracing historical and cultural developments in theatrical styles and genres
  - C. analyzing a character from a script, describing physical, intellectual, emotional, and social dimensions
  - D. employing stage movement and pantomime consistently

**Competency 015**

16. As students advance from preschool to twelfth grade, the focus of theatre education should gradually shift from:
- A. process-centered work to product-centered work.
  - B. physical techniques to vocal techniques.
  - C. group activities to individual activities.
  - D. acting techniques to directing techniques.

**Competency 016**

17. A high school theater class has spent several months rehearsing monologues and scenes. As a final project, the teacher has asked the students to participate in planning and staging a public showcase of the class's work. Which of the following skills is this activity most likely to develop?
- A. working cooperatively with others in problem solving
  - B. delivering criticism in a way that creates positive results
  - C. applying the principles of theatre to other aspects of life
  - D. effectively communicating a broad range of emotions

## ANSWER KEY

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| Item Number | Correct Answer | Competency |
|-------------|----------------|------------|
| 1           | D              | 001        |
| 2           | B              | 003        |
| 3           | B              | 004        |
| 4           | A              | 004        |
| 5           | D              | 005        |
| 6           | B              | 006        |
| 7           | A              | 007        |
| 8           | D              | 008        |
| 9           | C              | 009        |
| 10          | B              | 010        |
| 11          | B              | 011        |
| 12          | C              | 012        |
| 13          | D              | 013        |
| 14          | C              | 013        |
| 15          | C              | 014        |
| 16          | A              | 015        |
| 17          | A              | 016        |



## SECTION V

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### PREPARATION RESOURCES

The resources listed below may help you prepare for the TExES test in this field. These preparation resources have been identified by content experts in the field to provide up-to-date information that relates to the field in general. You may wish to use current issues or editions to obtain information on specific topics for study and review.

#### Journals

*The Drama Review*

*Dramatics*, Educational Theatre Association

*Teaching Theatre*, Educational Theatre Association

*Texas TheatreNotes*, Texas Educational Theatre Association, Inc.

#### Other Sources

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- Wright, M. (1997). *Playwriting in Process: Thinking and Working Theatrically*. Portsmouth, NH: Heinemann Drama.

## Online Resources

*Theatre Library Association*, <http://tla.library.unt.edu>

*Artslynx International Arts Resources*, [www.artslynx.org/theatre/](http://www.artslynx.org/theatre/)

*The American Theatre Web*, [www.americantheatreweb.com](http://www.americantheatreweb.com)

*The WWW Virtual Library of Theatre and Drama, <http://vl-theatre.com>*

*The Center for Educator Development in Fine Arts (CEDFA), <http://finearts.esc20.net>*

*Texas Educational Theatre Association, Inc. (TETA), [www.tetatx.com](http://www.tetatx.com)*

*Educational Theatre Association, [www.edta.org](http://www.edta.org)*









