THEATRE AND PLAY PRODUCTION PRACTICE TEST (SAMPLE)

STUDY GUIDE



SAMPLE STUDY GUIDE WITH LIMITED QUESTIONS

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Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

Remember: successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

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How to Use This Guide

This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:

1. Start with a Diagnostic Review

Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.

2. Study in Short, Focused Sessions

Break your study time into manageable blocks (e.g. 30 – 45 minutes). Review a handful of questions, reflect on the explanations.

3. Learn from the Explanations

After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.

4. Track Your Progress

Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.

5. Simulate the Real Exam

Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.

6. Repeat and Review

Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.

There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!

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Questions

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1. What is the stage manager's primary function during performances?

A. To design lighting plots.

B. To handle the box office and audience management.

C. To coordinate rehearsals' scheduling.

D. To call cues, coordinate all departments, maintain safety, and communicate with cast and crew.

2. What does the term run-of-show refer to?

A. The complete sequence of events and cues for a performance, from opening to curtain call.

B. The budget for the show.

C. The list of actors in the show.

D. The schedule of ticket sales.

3. Which statement best describes a faithful approach to directing?

A. It preserves the playwright's text and intent

B. It allows complete freedom to alter the script

C. It deprioritizes stage directions

D. It adheres closely to the playwright's words and intent

4. What type of stage has the audience on all sides?

A. Arena

B. Thrust

C. Proscenium

D. Blackbox

5. Which term indicates a set with three walls representing interior space?

A. Ground Plan

B. Box Set

C. Masking Curtains

D. Thrust

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6. Who typically uses a prompt book during rehearsal and performance?

A. The lead actor

B. The stage manager

C. The producer

D. The director

7. Wole Soyinka's work contributed to which literary tradition?

A. European-style tragedy

B. Japanese Noh theatre

C. English-language African theatre

D. Sanskrit theatre

8. What is a sightline and why is it crucial in stage design?

A. Sightlines refer to the lighting intensity.

B. Sightlines determine the timing of cues.

C. Sightlines are the seating layout.

D. Sightlines are the visual path from the audience to the action; design must maintain unobstructed sightlines for clear viewing.

9. Define 'blocking notation' and why is it essential for stage management and scenic cues?

A. Blocking notation is a choreographer's dance plan.

B. Blocking notation is a budget line item.

C. Blocking notation is a script annotation used by actors for dialogue cues.

D. Blocking notation records actor positions and movements, and entrances/exits; essential for cueing, safety, and continuity across performances.

10. Which of the following is a play written by Wole Soyinka?

A. The Lion and the Jewel

B. Waiting for Godot

C. A Streetcar Named Desire

D. The Crucible

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Answers

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1. D
2. A
3. D
4. A
5. B
6. B
7. C
8. D
9. D
10. A

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Explanations

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1. What is the stage manager's primary function during performances?

A. To design lighting plots.

B. To handle the box office and audience management.

C. To coordinate rehearsals' scheduling.

D. To call cues, coordinate all departments, maintain safety, and communicate with cast and crew.

During performances, the stage manager acts as the show's central coordinating force. The main duty is calling cues and turning the director's vision into action on stage—getting lighting, sound, props, set changes, and actor entrances to happen at exactly the right moments. They work from the running order or prompt book, monitor timing, and communicate with cast and crew to keep everything in sync. They also oversee backstage safety and handle any issues that arise, serving as the primary link between the director, designers, and performers while the show is live. This combination of real-time cueing, inter-department coordination, and safety oversight is what keeps the performance running smoothly. Lighting plots are designed by the lighting designer, box office and audience management by the house/box office staff, and rehearsals are scheduled as part of pre-show planning—so none of those duties take precedence during the actual performance.

2. What does the term run-of-show refer to?

A. The complete sequence of events and cues for a performance, from opening to curtain call.

B. The budget for the show.

C. The list of actors in the show.

D. The schedule of ticket sales.

Run-of-show is the planning document that maps the entire performance in sequence, including timing and cues from opening to curtain call. It lays out what happens on stage, when it happens, and who is responsible for each cue, so everyone can coordinate lighting, sound, props, and actors and keep the show running smoothly. It's basically the live script for cues and transitions—a master schedule of events and technical actions. The other options don't fit because they describe different aspects of production: the budget handles finances, not the onstage sequence; the cast list identifies who is in the show, not the order of events; and the schedule of ticket sales relates to marketing and box office, not the performance flow.

3. Which statement best describes a faithful approach to directing?

A. It preserves the playwright's text and intent

B. It allows complete freedom to alter the script

C. It deprioritizes stage directions

D. It adheres closely to the playwright's words and intent

A faithful directing approach centers on aligning the production with the playwright's words and intent. This means the director treats the script as the primary authority, using the exact lines, rhythm, subtext, and any stage directions as the guide for performances, blocking, and design choices. Decisions about casting, pacing, and visuals are made to illuminate what the author intended, not to push a personal reinterpretation that contradicts the text. When changes are considered, they're purposeful and clearly serve a deeper understanding of the play rather than simply altering it. This approach is best because it preserves coherence between what's written and what's performed, ensuring that the audience experiences the work as the playwright envisioned. It keeps subtext and character relationships intact, and it uses stage directions to inform movement and timing, which helps the production feel unified and authentic. Choices that advocate complete freedom to alter the script, or that deprioritize stage directions, weaken this alignment by drifting away from the author's framework. Likewise, focusing on anything other than closely following the words and intent risks distorting tone, pace, and meaning.

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4. What type of stage has the audience on all sides?

A. Arena

B. Thrust

C. Proscenium

D. Blackbox

Audience on all sides points to arena staging, also called theatre in the round. In this setup, spectators surround the performance space completely, with no single front-facing proscenium. Blocking must be planned so actors stay visible from every angle, and entrances/exits come from around the perimeter. Sets tend to be minimal or portable to avoid obstructing sightlines, and lighting and sound need to reach every part of the audience. This differs from a thrust stage (audience on three sides), a proscenium stage (audience along one side facing an opening), and a blackbox (a flexible, configurable space). So the stage type described is arena.

5. Which term indicates a set with three walls representing interior space?

A. Ground Plan

B. Box Set

C. Masking Curtains

D. Thrust

A box set is designed to look like the inside of a room, built with three walls to create an interior space on stage. This setup makes the environment feel realistic and allows actors to move as if they're truly indoors, with the audience typically viewing the scene through the implied fourth wall. The idea is to recreate a domestic or interior atmosphere rather than an open or abstract space. Ground plan is simply the overhead drawing that shows where everything sits; masking curtains are drapes used to hide backstage areas or other parts of the stage; a thrust is a stage type where the performance surface projects into the audience, with seating on three sides, not an enclosed interior room. Because only a box set provides that three-wall interior environment, it's the best fit for the description.

6. Who typically uses a prompt book during rehearsal and performance?

A. The lead actor

B. The stage manager

C. The producer

D. The director

A prompt book is the stage manager's primary tool for running rehearsals and performances. It's a script annotated with blocking notes, cue sheets for lighting and sound, prop and stage cues, and timing details. The stage manager uses it to track every change, call cues, and coordinate with the lighting, sound, and stage crews. In rehearsal, they update the book as blocking or timing evolves. In performance, they rely on it to cue lights and sound and to prompt or assist performers as needed, keeping the show running smoothly. The lead actor uses the script for lines, the director guides the artistic vision, and the producer handles budget and logistics, but the actual running of the show from cue to cue sits with the stage manager.

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7. Wole Soyinka's work contributed to which literary tradition?

A. European-style tragedy

B. Japanese Noh theatre

C. English-language African theatre

D. Sanskrit theatre

Soyinka's work is best understood as part of English-language African theatre. He writes plays in English while drawing deeply on Yoruba myth, ritual, and social life, creating a hybrid form that blends African material with Western dramatic techniques. This combination—African content expressed through English for broad audiences—defines English-language African theatre and helped shape a postcolonial theatrical voice. For example, Death and the King's Horseman uses Yoruba ritual and tragedy, but is written in modern English and employs Western stagecraft, illustrating how African drama in English grew by adapting local tradition to global theatrical forms. The other traditions—European-style tragedy, Japanese Noh theatre, and Sanskrit theatre—belong to different cultural and linguistic lineages and don't capture Soyinka's distinctive contribution to theatre.

8. What is a sightline and why is it crucial in stage design?

A. Sightlines refer to the lighting intensity.

B. Sightlines determine the timing of cues.

C. Sightlines are the seating layout.

D. Sightlines are the visual path from the audience to the action; design must maintain unobstructed sightlines for clear viewing.

Sightlines are the visual path from the audience to the action on stage. Keeping these lines unobstructed is essential because it lets every seat have a clear view of what's happening, so cues, expressions, and movement read as intended. In practice, designers position or minimize set pieces, choose backgrounds, and plan actor blocking to avoid blocking the view, taking into account the theatre layout (proscenium, thrust, or arena) so visibility remains good for all audience members. If something sits in that line of sight—tall pieces, lighting rigs, or actors moving through key viewpoints—parts of the performance can be missed, weakening the overall impact. The other options refer to lighting intensity, cue timing, or seating layout, which are different concerns; sightlines specifically focus on what the audience can actually see and how easily they can see it.

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9. Define 'blocking notation' and why is it essential for stage management and scenic cues?

A. Blocking notation is a choreographer's dance plan.

B. Blocking notation is a budget line item.

C. Blocking notation is a script annotation used by actors for dialogue cues.

D. Blocking notation records actor positions and movements, and entrances/exits; essential for cueing, safety, and continuity across performances.

Blocking notation is the written map of where actors stand and how they move on stage, including entrances, exits, and key movements relative to set pieces. It serves as the go-to reference for stage management, designers, and crew to time cues accurately—lighting, sound, prop changes, and set transitions all hinge on knowing exactly where everyone will be and when. This notation is essential for safety, helping prevent collisions or conflicts with props and scenery by clearly showing paths and positions. It also guarantees continuity across performances: with repeating shows, understudies, or different actors, everyone relies on the same documented movements to deliver a consistent performance. In rehearsal, blocking notes guide the pacing and timing of cues and ensure all departments stay coordinated as the scene changes. The other descriptions don't fit as well. A choreographer's dance plan focuses on dance-specific movements rather than the broader stage movements and cue timing needed across a production. A budget line item has nothing to do with stage movement or cues. A script annotation that only marks dialogue cues misses the full scope of blocking, which includes where actors stand, how they move, and how entrances and exits interact with technical cues and safety.

10. Which of the following is a play written by Wole Soyinka?

A. The Lion and the Jewel

B. Waiting for Godot

C. A Streetcar Named Desire

D. The Crucible

Understanding which plays come from which authors helps you spot the correct choice. The Lion and the Jewel is a play written by Wole Soyinka. It's a comedy-drama set in a Yoruba village and delves into tradition versus modernity, with characters like the village head Baroka and the modernizing schoolteacher Lakunle. The other titles are by different writers: Waiting for Godot is by Samuel Beckett, A Streetcar Named Desire is by Tennessee Williams, and The Crucible is by Arthur Miller. So, The Lion and the Jewel is the one written by Soyinka.

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Next Steps

Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.

As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.

If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at hello@examzify.com.

Or visit your dedicated course page for more study tools and resources:

https://theatreplayproduction.examzify.com

We wish you the very best on your exam journey. You've got this!

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