



❖ Question Completion Status:

## Take Test: Chapter 5 Living Theater 9/e

### Test Information

Description

Instructions

Multiple Attempts Not allowed. This test can only be taken once.

Force Completion This test can be saved and resumed later.

Save All Answers

Save and Submit

### QUESTION 1

1 points

Save Answer

Stanislavski's "magic if" is a technique to help actors:

- ☐ a. pretend they are objects such as trees or water or furniture
- ☐ b. speak clearly
- ☐ c. transform their thoughts
- ☐ d. get inside the mind of the playwright

### QUESTION 2

1 points

Save Answer

The three challenges of acting include all of the following EXCEPT:

- ☐ a. to compel the spectators to focus on the actor at all times
- ☐ b. to make characters believable
- ☐ c. to master the craft of acting
- ☐ d. to combine skills with credibility

### QUESTION 3

1 points

Save Answer

Acting without words or props is called:

- ☐ a. centering
- ☐ b. viewpoints
- ☐ c. method acting
- ☐ d. pantomime

### QUESTION 4

1 points

Save Answer

Stanislavski's early research into realistic acting techniques was conducted while he was directing

many plays by:

- ☐ a. Henrik Ibsen
- ☐ b. William Shakespeare
- ☐ c. Anton Chekhov
- ☐ d. August Strindberg

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### QUESTION 5

1 points

Save Answer

While there have been changes and modifications over the years to Stanislavski's approach to realistic acting, his theories continue to form the basis for most acting training.

- ☐ a. true
- ☐ b. false

### QUESTION 6

1 points

Save Answer

The ability of actors to find the "point of convergence of the muscular, emotional, and intellectual impulses within their bodies" is called:

- ☐ a. projecting
- ☐ b. circle of attention
- ☐ c. centering
- ☐ d. through line

### QUESTION 7

1 points

Save Answer

The creators of the viewpoints theory of actor training are:

- ☐ a. Chekhov and Ibsen
- ☐ b. Strindberg and Andeua
- ☐ c. Cunningham and Grotowski
- ☐ d. Henlowe and Mercedes

### QUESTION 8

1 points

Save Answer

Who is the person who devised a system that could be taught to others for achieving the kind of believability demanded by the new realistic drama being written in the late nineteenth century?

- ☐ a. David Garrick
- ☐ b. Constantin Stanislavski
- ☐ c. Henrik Ibsen
- ☐ d. Lyubov Andreyevna

### QUESTION 9

1 points

Save Answer

The term given to the actor's throwing his voice into the audience is:

- ☐ a. centering
- ☐ b. circle of attention
- ☐ c. projecting
- ☐ d. superobjective

### QUESTION 10

1 points

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## QUESTION 10

1 points

Save Answer

From the fifth century B.C. Greece to the middle of the nineteenth century, vocal demands on actors were greater than they are today.

- ☐ a. true
- ☐ b. false

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Save All Answers

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