

Section I: Multiple Choice

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- \_\_\_C\_\_\_1. The designer should read a script a minimum of \_\_\_?\_\_\_ times before beginning work on the actual design process.  
A. One      B. Two      C. Three      D. Five
- \_\_\_D\_\_\_2. What type of plays try to convince the audience they are peeking into the lives and events of the characters on stage?  
A. Presentational      B. Stylized  
C. Period      D. Representational
- \_\_\_B\_\_\_3. A “needs list” is usually created in what reading of the play script?  
A. Second      B. Third      C. Fifth      D. Any time
- \_\_\_A\_\_\_4. Noting the “emotional responses” to the story and the characters in a play is part of what reading of the script in the process?  
A. Second      B. Third      C. Fifth      D. Any time
- \_\_\_A\_\_\_5. Period plays  
A. Are usually representational  
B. Are usually presentational  
C. Can be either representational or presentational  
D. Can be neither representational nor presentational
- \_\_\_B\_\_\_6. “Productions that take the audience to some make-believe place or time” is one definition of  
A. Period Plays      B. Stylized Plays  
C. Realistic Plays      D. Representational Plays
- \_\_\_C\_\_\_7. “As characters make transitions their costumes should do the same” is a definition of what function of design?  
A. Associations  
B. Age and Gender  
C. Developmental Changes  
D. Time and Space
- \_\_\_D\_\_\_8. The initial reading of a script should be for  
A. Mood and Tone      B. Specific costume requirements  
C. Character Analysis      D. Enjoyment
- \_\_\_D\_\_\_9. The “needs list” created during the reading of the play should include  
A. Time of Year      B. Time of Day  
C. Notated costume requirements given by the author  
D. All of the above
- \_\_\_B\_\_\_10. \_\_\_?\_\_\_ is considered the most powerful of the design elements as it can instantly evoke emotion.  
A. Line      B. Color      C. Shape      D. Movement
- \_\_\_A\_\_\_11. The audience and actors are aware of each other in \_\_\_?\_\_\_ plays  
A. Presentational      B. Stylized  
C. Period      D. Representational

- \_\_\_ **A** \_\_\_ 12. Understanding of the basic plot, the major conflict and the resolution of that conflict come from what reading of the play?  
 A. Second                      B. Third                      C. Fifth                      D. Any time
- \_\_\_ **C** \_\_\_ 13. \_\_\_?\_\_\_ gives an object its mass and weight.  
 A. Texture                      B. Color                      C. Shape                      D. Movement

Section II: Matching

Match the following terms and concepts to the most appropriate definition.

- |  |   |
|--|---|
| ___ <b>A</b> ___ 14. Space                 | A. The place or location of the action of a play.   |
| ___ <b>D</b> ___ 15. Personality           | B. The evolution of the story or of a character; for example, rags to riches, morning to night, hot to cold |
| ___ <b>H</b> ___ 16. First Impression      | C. The key to successful costume design   |
| ___ <b>B</b> ___ 17. Developmental Changes | D. The inherent qualities of a character (trustworthy, demure, withdrawn, etc.)                             |
| ___ <b>G</b> ___ 18. Time                  | E. The primary function of costume design   |
| ___ <b>J</b> ___ 19. Age & Gender          | F. Showing the relationship of one character to another   |
| ___ <b>E</b> ___ 20. Tell the Story        | G. When the play takes place  |
| ___ <b>F</b> ___ 21. Associations          | H. Basic statement made by a costume when initially seen by the audience                                    |
| ___ <b>C</b> ___ 22. Research              | I. Royalty or peasant, upper class or middle class, working class or aristocracy, rich or poor              |
| ___ <b>I</b> ___ 23. Rank & Social Status  | J. Clothing choices based on sex or years of life   |

Section III: Fill in the Blanks

Using the word bank provided on the right, complete the statements below.

23. \_\_\_ **Communication** \_\_\_ is a key factor in the overall collaboration process between the director and the designers of a production.
24. \_\_\_ **Thumbnail Sketches** \_\_\_ are often referred to as “visual brainstorming.”
25. \_\_\_ **Concept** \_\_\_ refers to how the designer interprets the challenges of the script.
26. \_\_\_ **Needs List** \_\_\_ references all of the required costume elements required for a production.
27. \_\_\_ **Texture** \_\_\_ indicates the way an object “appears” to feel.

**WORD BANK**

- Communication
- Concept
- Energy
- Message
- Needs List
- Texture
- Thumbnail Sketches
- Unity

28. \_\_\_ **E**nergy \_\_\_ in clothing is developed by the use of patterns.
29. \_\_\_ **U**nity \_\_\_ develops the production concept which serves as the core for all of the design elements.
30. \_\_\_ **M**essage \_\_\_ refers to what the author is trying to say about the topic, story and/or characters in a play.

#### Section IV: Matching \_\_\_\_\_

Match the following terms with the most appropriate definition or description.

- |  |  |
|--|--|
| ___ <b>F</b> ___ 31. Unity               | A. Refers to changing the monotonous elements of a design to add interest.                             |
| ___ <b>C</b> ___ 32. Diagonal Line       | B. Involves directing the audience's attention to a specific place                                     |
| ___ <b>Q</b> ___ 33. Perspective         | C. Most flattering line – combines horizontal and vertical   |
| ___ <b>M</b> ___ 34. Psychology of Color | D. The way something "appears" to feel.  |
| ___ <b>J</b> ___ 35. Balance             | E. One side of an object or costume mirrors the other  |
| ___ <b>K</b> ___ 36. Line                | F. The stylistic plan to which all parts of a design adhere  |
| ___ <b>D</b> ___ 37. Texture             | G. Use of dark and light areas to create shape   |
| ___ <b>G</b> ___ 38. Highlight & Shadow  | H. Deals with the flow or rhythm of an object  |
| ___ <b>N</b> ___ 39. Horizontal Line     | I. The sense of blending obtained when all aspects of a design fit together.                           |
| ___ <b>E</b> ___ 40. Symmetrical         | J. The harmonious relationship of the parts of a design to each other or the whole.                    |
| ___ <b>S</b> ___ 41. Shape               | K. Establishes the outline or silhouette of an object  |
| ___ <b>I</b> ___ 42. Harmony             | L. Adds height and length to an object   |
| ___ <b>O</b> ___ 43. Contrast            | M. The impact a color has on our emotions  |
| ___ <b>A</b> ___ 44. Variation           | N. Adds width and weight to an object  |
| ___ <b>H</b> ___ 45. Movement            | O. Created by the juxtaposition of dissimilar design elements  |
| ___ <b>P</b> ___ 46. Asymmetrical        | P. When two sides of an object or costume seem out of balance  |
| ___ <b>T</b> ___ 47. Proportion          | Q. Use of lines and vanishing points to develop shape  |
| ___ <b>L</b> ___ 48. Vertical Line       | R. Type of line that adds movement to an object  |
| ___ <b>R</b> ___ 49. Curved Line         | S. Adds the three dimensional quality to an object   |
| ___ <b>B</b> ___ 50. Emphasis            | T. Achieved by arranging the design elements to give a sense of restfulness, stability or equilibrium. |

Section V: Drawing the Human Form

On this page, draw a human figure in standard 7 ½ Heads style. Use the markings given as a guide.

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Head

Drawing should be proportional based on the 7 ½ Heads theory. Reference points are indicated.

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--- Chest

--- Waist

---- Crotch & Wrist Length

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- - - - - Knees

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---Ankles

\_\_\_\_\_ Feet \_\_\_\_\_