

Name: _____ Date: _____

Answer Key: Dramaturgical Deep-Dive: A Collegiate Quest Through Script Analysis

Deconstruct structural complexities and avant-garde staging from Brecht to Soyinka, mirroring the rigorous script assessment required for professional artistic direction.

1. In the context of Bertolt Brecht's 'Verfremdungseffekt' (alienation effect), what is the primary structural purpose of interrupting the narrative flow with songs or direct address?

Answer: B) To prevent the audience from losing themselves in the illusion of the play

Brecht utilized these interruptions to encourage a critical, objective perspective, forcing the audience to focus on social and political messages rather than emotional identification.

2. Wole Soyinka's 'Death and the King's Horseman' utilizes a complex metaphysical conflict that contrasts British colonial logic with the worldview of the _____, illustrating a cultural clash through ritual performance.

Answer: B) Yoruba people

The play is rooted in Yoruba tradition and philosophy, specifically the transitional path between the living, the dead, and the unborn.

3. In August Strindberg's 'Miss Julie,' the use of a naturalistic, single-set room without an intermission is designed to maximize the psychological intensity and maintain the 'unity of time' throughout the power struggle.

Answer: A) True

Naturalism often demands a continuous flow of action and real-time progression to heighten the realism and psychological pressure on the characters.

4. When analyzing the 'Absurdist' structure of Eugene Ionesco's 'The Bald Soprano,' the breakdown of language most effectively serves to symbolize:

Answer: C) The futility of human communication and the emptiness of social conventions

Ionesco uses repetitive, nonsensical dialogue to satirize the hollow nature of middle-class interaction and the inherent difficulty of expressing individual truth.

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5. In Caryl Churchill's 'Top Girls,' the structurally significant first act features a _____ dialogue style, where characters speak simultaneously to challenge traditional linear narrative and patriarchal stage conventions.

Answer: C) Overlapping

Churchill's use of overlapping dialogue in the dinner party scene creates a realistic, chaotic texture that subverts the 'polite' clarity of traditional drama.

6. Anton Chekhov's 'The Cherry Orchard' should be categorized strictly as a tragedy because it concludes with the destruction of the family estate and the loss of the orchard.

Answer: B) False

Chekhov himself insisted the play was a comedy (or farcical in parts), highlighting the irony that the characters lack the agency or insight to prevent their own downfall.

7. Drawing a dramatic works analysis of Luigi Pirandello's 'Six Characters in Search of an Author,' the central conflict exists primarily between:

Answer: C) The 'fixed' reality of the characters and the 'fluid' reality of the actors

Pirandello explores metatheater by contrasting the unchanging, eternal nature of literary characters against the temporary, inconsistent nature of human actors.

8. The concept of 'Hamartia,' often applied to the analysis of Sophocles' 'Ajax,' is best defined as a character's _____ that leads to a catastrophic reversal of fortune.

Answer: C) Tragic flaw or error

While often translated as 'flaw,' Hamartia refers to the specific error in judgment or inherent trait that precipitates the protagonist's fall ('Peripeteia').

9. In Paula Vogel's 'How I Learned to Drive,' the non-linear structure and Use of a Greek Chorus facilitate a pedagogical 'distance' that allows for the analysis of sensitive subject matter.

Answer: A) True

Vogel uses these formal devices to structure the play like a driving lesson, enabling the audience to process the protagonist's trauma through a controlled, analytical framework.

10. In Edward Albee's 'Who's Afraid of Virginia Woolf?', the structural utilization of 'games' (e.g., 'Humiliate the Host') serves primarily to:

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Answer: C) Strip away the social facades of the characters to reveal underlying psychological truths

The 'games' are a psychological mechanism used by George and Martha to navigate their codependency and eventually force a confrontation with their central shared illusion.