

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## 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.

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**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?**

- A. To deepen the audience's emotional catharsis through musical relief
- B. To prevent the audience from losing themselves in the illusion of the play
- C. To showcase the technical vocal prowess of the lead performers
- D. To adhere to the traditional Aristotelian requirements of spectacle

**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.**

- A. Zulu people
- B. Yoruba people
- C. Igbo people
- D. Ashanti people

**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.**

- A. True
- B. False

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

- A. The superiority of non-verbal physical comedy in French farce
- B. The evolution of modern dialect in post-war European society
- C. The futility of human communication and the emptiness of social conventions
- D. The specific pedagogical methods used to teach English as a second language

**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.**

- A. Monologue-heavy
- B. Stichomythic
- C. Overlapping
- D. Pantomime

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**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.**

- A. True
- B. False

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

- A. The Father and the Step-daughter's competing memories of the past
- B. The Director's artistic vision and the Stage Manager's technical constraints
- C. The 'fixed' reality of the characters and the 'fluid' reality of the actors
- D. The audience's expectations and the actual performance they paid to see

**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.**

- A. Hubristic pride
- B. Secret identity
- C. Tragic flaw or error
- D. Divine intervention

**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.**

- A. True
- B. False

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

- A. Provide comic relief in an otherwise somber play
- B. Demonstrate the decline of intellectualism in American universities
- C. Strip away the social facades of the characters to reveal underlying psychological truths
- D. Fill time in the lengthy three-act structure with improvised dialogue