

Name: _____ Date: _____

Answer Key: Advanced Dramaturgy and Playscript Architecture for College

Synthesize structural theories and semiotics through complex script analysis. Beyond standard tropes, this assessment targets high-level narrative construction.

1. In the context of Adrienne Kennedy's 'Funnyhouse of a Negro', how does the playwright use the 'fragmented-self' technique to disrupt traditional Aristotelian character unity?

Answer: A) By utilizing multiple actors to represent different historical and psychological avatars of a single protagonist.

Kennedy employs 'polyphonic' characterization, where a single character is fractured into several figures (e.g., Queen Victoria, Duchess of Hapsburg) to dramatize internal identity struggle.

2. True or False: In Caryl Churchill's 'Top Girls', the technique of 'overlapping dialogue' is used purely for naturalism and does not serve as a tool for power dynamics or thematic subversion.

Answer: B) False

Churchill's overlapping dialogue is a precisely scored dramatic tool that illustrates interruptions and competitions for social and conversational space among characters.

3. When applying 'Speculative Dramaturgy' to a new script, which element replaces a standard 'inciting incident' to create a post-humanist narrative structure?

Answer: C) A non-linear environmental shift or ontological break

Speculative and post-humanist drama often focuses on environmental or systemic shifts rather than individual human decisions, requiring a break in the reality of the play's world.

4. In Wole Soyinka's 'Death and the King's Horseman', how does the playwright manipulate the 'western' expectation of tragedy concerning the protagonist Elesin?

Answer: B) By centering the tragedy on the cosmic disruption of a community rather than just the individual's hamartia.

Soyinka challenges the Western individualistic view of tragedy by emphasizing the metaphysical consequences for the entire community when a ritual duty is neglected.

Name: _____ Date: _____

5. The use of ____ in Suzan-Lori Parks's 'The Death of the Last Black Man in the Whole Entire World' serves as a rhythmic and structural device to create a 'jazz-like' dramatic experience.

Answer: A) Repetition and Revision (Rep & Rev)

Parks utilizes 'Rep & Rev,' a technique borrowed from jazz music, to revisit lines and images with slight variations, creating a cyclical and cumulative emotional effect.

6. True or False: In a 'Liminal Structure,' the playwright focuses on the transitional phase of a character, often resulting in a lack of definitive resolution in many contemporary experimental plays.

Answer: A) True

Liminality in drama focuses on 'the space between' or thresholds, where the traditional closure of a crisis is substituted for a sustained state of ambiguity.

7. How does the 'Environment-as-Character' strategy function in Sarah Kane's '4.48 Psychosis'?

Answer: B) By utilizing the white space on the page and the absence of character designations to represent a fractured psyche.

In Kane's work, the script's layout and the lack of specified 'speakers' turn the linguistic and visual field into the primary site of dramatic conflict.

8. Which dramatic concept describes Peter Weiss's use of multiple layers of reality in 'Marat/Sade' (a play performed by inmates about the French Revolution)?

Answer: C) Metadrama or a Play-within-a-play

Metadrama is used to examine the nature of performance and historical truth by layering different time periods and levels of 'fictional' representation.

9. In terms of semiotics, if a playwright includes a recurring physical object that never changes its literal state but drastically changes its emotional value (e.g., the cherry orchard in Chekhov), it is an example of:

Answer: B) A polysemic stage sign.

A polysemic sign is a dramatic element that carries multiple meanings simultaneously, shifting based on context and character perspective over the course of the play.

10. True or False: In postmodern playwriting, the 'Authorial Voice' is often deliberately undermined to allow the audience to construct their own varied meanings from the text.

Name: _____ **Date:** _____

Answer: A) True

Postmodernism often rejects the idea of a single, definitive 'truth' or 'intent' from the playwright, favoring 'the death of the author' and plural interpretations.