

Name: _____ Date: _____

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?

- A. By utilizing multiple actors to represent different historical and psychological avatars of a single protagonist.
- B. By adhering to the Three Unities of time, place, and action to focus on a singular internal conflict.
- C. Through the implementation of a Greek Chorus that objective narrates the protagonist's descent.
- D. By using Verfremdungseffekt to make the audience feel emotionally distant from the main character.

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.

- A. True
- B. False

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

- A. A linear revelation of the protagonist's backstory
- B. A deus ex machina that resolves the secondary conflict
- C. A non-linear environmental shift or ontological break
- D. A standard three-act restoration of the status quo

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?

- A. By framing the conflict as a simple choice between life and death.
- B. By centering the tragedy on the cosmic disruption of a community rather than just the individual's hamartia.
- C. By following a strictly chronological European structure that ignores Yoruba ritual time.
- D. By ensuring the protagonist survives and receives a redemption arc.

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.

- A. Repetition and Revision (Rep & Rev)
- B. Objective Correlatives
- C. Iambic Pentameter
- D. Stichomythia

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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.

- A. True
- B. False

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

- A. By using a realistic set to ground the character's medical history.
- B. By utilizing the white space on the page and the absence of character designations to represent a fractured psyche.
- C. By having the actors interact with physical puppets that represent the setting.
- D. By following a traditional domestic setting that changes per act.

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)?

- A. Magical Realism
- B. Total Theatre
- C. Metadrama or a Play-within-a-play
- D. Kitchen Sink Realism

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:

- A. An externalized internal monologue.
- B. A polysemic stage sign.
- C. A red herring in plot structure.
- D. A non-sequitur.

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.

- A. True
- B. False