

Name: _____ Date: _____

Scripting the Stage: College Playwriting Mastery

Ditch the clichés and dissect non-linear narratives, subtextual nuance, and the rhythmic architecture of contemporary dramatic literature.

1. In Paula Vogel's **How I Learned to Drive, the use of a non-linear structure and the 'Greek Chorus' serves primarily to perform which dramatic function?**

- A. To provide comic relief during high-tension legal proceedings.
- B. To create aesthetic distance and facilitate the protagonist's subjective memory retrieval.
- C. To adhere to the Aristotelian unities of time, place, and action.
- D. To replace the need for stage directions and lighting cues.

2. True or False: Caryl Churchill's **Top Girls utilizes 'overlapping dialogue' as a purely chaotic device rather than a scripted, rhythmic technique requiring precise timing.**

- A. True
- B. False

3. In Suzan-Lori Parks' **The America Play, the use of _____ — a technique of repeating a scene or phrase with slight variations — challenges the audience's perception of history and identity.**

- A. Stichomythia
- B. Deus ex machina
- C. Rep & Rev (Repetition and Revision)
- D. The objective correlative

4. When analyzing Harold Pinter's **The Homecoming, the 'Pinter Pause' is best evaluated as a tool for:**

- A. Allowing actors time to memorize their next sequence of lines.
- B. Signaling a technical transition for the stage crew.
- C. Articulating the unspoken power struggles and subtextual menace between characters.
- D. Indicating the end of a formal act or scene break.

5. True or False: In a 'post-dramatic' script, the traditional primacy of the fable (plot) is often deconstructed in favor of atmosphere, fragment, and shared space.

- A. True
- B. False

6. In Luis Valdez's **Zoot Suit, the character of 'El Pachuco' functions as a _____ who bridges the gap between the historical reality of the Sleepy Lagoon murder and the audience's consciousness.**

- A. Tragic hero
- B. Metatheatrical commentator
- C. Antagonist
- D. Foil to the protagonist

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7. Which of the following describes the 'inciting incident' in a high-stakes dramatic structure?

- A. The moment of highest emotional intensity in the final act.
- B. The event that upsets the status quo and forces the protagonist into the central conflict.
- C. A brief summary provided by the narrator at the start of the play.
- D. The resolution where all subplots are neatly tied together.

8. When a playwright creates a secondary character whose traits directly contrast with the protagonist to highlight specific qualities, that character is known as a _____.

- A. Confidant
- B. Foil
- C. Stock character
- D. Raisonneur

9. True or False: 'Verbatim Theatre' is a genre of playwriting where the script is constructed entirely from the recorded words of real people, such as in Anna Deavere Smith's *Twilight: Los Angeles, 1992*.

- A. True
- B. False

10. In the context of the 'Well-Made Play' (la pièce bien faite), a 'scène à faire' refers to:

- A. A scene that can be omitted without affecting the narrative logic.
- B. An introductory scene involving servants explaining the backstory.
- C. The 'obligatory scene' where the secret is revealed and the protagonist faces their adversary.
- D. A scene of pure spectacle involving dance or choral music.