

Name: _____ Date: _____

Unmasking the Arch: 10th Grade Tragedy & Satire Analysis Quiz

Scrutinize subtext in the Absurd and analyze the intersection of stagecraft and sociopolitical commentary through a lens of structural critique.

1. In Friedrich Dürrenmatt's 'The Visit,' Claire Zachanassian offers the town of Gullen a billion marks in exchange for the death of Alfred III. How does this central conflict serve as a vehicle for the play's primary theme?

- A. It illustrates the triumph of justice over past grievances.
- B. It satirizes the fragility of human morality in the face of economic desperation.
- C. It emphasizes the Romantic ideal of sacrificial love.
- D. It proves that community solidarity is immune to outside influence.

2. In the work of Bertolt Brecht, the technique of _____ is used to prevent the audience from becoming emotionally absorbed in the play, encouraging them to maintain a critical, objective distance.

- A. Catharsis
- B. Hamartia
- C. Verfremdungseffekt
- D. Deus ex machina

3. In the structural analysis of Suzan-Lori Parks's 'Topdog/Underdog,' the repetitive and rhythmic dialogue—referred to as 'Rep and Rev'—is primarily used to demonstrate the characters' lack of education.

- A. True
- B. False

4. How does the non-linear structure of Harold Pinter's 'Betrayal'—which moves backward in time—influence the audience's evaluation of the characters' motivations?

- A. It creates a sense of suspense regarding the eventual resolution of the affair.
- B. It simplifies the plot by removing the need for complex backstory.
- C. It highlights the irony of the characters' lies by showing the consequences before the causes.
- D. It establishes a traditional three-act arc focusing on redemptive growth.

5. When analyzing the character Nora Helmer in Ibsen's 'A Doll's House,' her final act of slamming the door is best evaluated as a rejection of her _____ to reclaim her individual identity.

- A. Financial security
- B. Societal and domestic roles
- C. Religious upbringing
- D. Political ambitions

6. In Eugene Ionesco's 'The Rhinoceros,' the physical transformation of the townspeople is a literal biological event that functions as a metaphor for the spread of totalitarian ideologies.

Name: _____ Date: _____

- A. True
- B. False

7. Consider the role of the 'Chorus' in T.S. Eliot's 'Murder in the Cathedral.' Unlike the individualized characters of the priests, the Women of Canterbury represent:

- A. The antagonistic voice of the monarchy.
- B. A purely decorative element meant to mimic Greek tragedy.
- C. The collective conscious of the common people caught in the crossfire of power.
- D. The internal monologue of Thomas Becket's own doubts.

8. In Tom Stoppard's 'Rosencrantz and Guildenstern Are Dead,' the protagonists are minor characters from another play who find themselves in a world they cannot control. This perspective is a hallmark of _____ drama.

- A. Neoclassical
- B. Existentialist
- C. Realist
- D. Melodramatic

9. Which dramatic element is most critical when analyzing the 'Kitchen Sink Realism' movement, such as in John Osborne's 'Look Back in Anger'?

- A. The use of supernatural motifs and elevated verse.
- B. The emphasis on domestic squalor and the disillusionment of the working class.
- C. A reliance on slapstick humor and physical comedy.
- D. A complex plot involving royalty and national conquest.

10. Wole Soyinka's 'Death and the King's Horseman' is best analyzed as a simple clash between Western progress and African superstition.

- A. True
- B. False