

Name: _____ Date: _____

Answer Key: Scriptwriter's Spotlight: Master the Stage on This 10th Grade Journey

It's not just about dialogue; you'll synthesize structural subtext and evaluate the friction between stage directions and character agency in complex scripts.

1. In Sophocles' 'Antigone', the protagonist's decision to bury her brother despite the king's decree creates 'agon'. In modern playwriting terminology, how does this specific type of conflict influence the play's structure?

Answer: A) It serves as the 'inciting incident' that destabilizes the status quo.

Antigone's choice is the catalyst that sets the plot in motion and creates the central dramatic tension, which is the definition of an inciting incident.

2. In Caryl Churchill's 'Top Girls', the technique of _____ dialogue—where characters speak concurrently—is used to simulate realistic group dynamics and challenge traditional narrative flow.

Answer: B) Overlapping

Overlapping dialogue is a specific naturalistic technique where playwrights write lines that are meant to be delivered at the same time, often used by Churchill and Pinter.

3. True or False: In Bertolt Brecht's 'Epic Theatre', the use of 'Verfremdungseffekt' (alienation effect) seeks to make the audience feel deeply empathetic toward the characters rather than critical of their social situation.

Answer: B) False

False. Brecht's alienation effect is designed to distance the audience emotionally so they can intellectually evaluate the political and social message of the play.

4. When analyzing the subtext in a script like Harold Pinter's 'The Birthday Party', which element provides the greatest insight into what is NOT being spoken by the characters?

Answer: B) The use of 'pauses' and 'silences' in stage directions.

Pinter is famous for his 'pauses' which communicate tension, fear, or power shifts that the characters cannot or will not express through words.

Name: _____ Date: _____

5. Aristotle's 'Poetics' argues that a tragic hero must possess a _____, or a fatal flaw, which leads to their inevitable downfall, such as pride (hubris).

Answer: B) Hamartia

Hamartia refers to the inherent character flaw or error in judgment that causes the protagonist's reversal of fortune.

6. True or False: In August Strindberg's 'Miss Julie', the detailed descriptions of the kitchen setting are meant to reflect the psychological and social entrapment of the characters.

Answer: A) True

True. In Naturalism, the environment (the set) is as critical as the script, acting as a force that shapes and limits the characters' choices.

7. Which of the following describes a 'non-linear' plot structure often seen in postmodern playwriting, such as Tom Stoppard's 'Arcadia'?

Answer: C) The play jumps between different time periods to explore thematic connections.

Non-linear plots disrupt chronological time to show how different eras impact one another or to highlight specific thematic motifs.

8. The 'French Scene' is a method of structuring a play where a new scene begins every time a _____.

Answer: A) Character exits or enters the stage

A French Scene is a structural unit marked by the change in the number of characters on stage, rather than a change in location or time.

9. True or False: A 'Soliloquy' is a type of dialogue where a character addresses another character on stage to reveal a secret plan.

Answer: B) False

False. A soliloquy is a speech delivered by a character alone on stage to express their inner thoughts to the audience; it is not dialogue between two people.

10. In Suzan-Lori Parks' 'Topdog/Underdog', the use of 'Rep and Rev' (repetition and revision) is a playwriting technique borrowed from which other art form?

Answer: B) Jazz Music

Name: _____ **Date:** _____

Parks utilizes 'Rep and Rev', a concept from Jazz, to create a rhythmic circularity in dialogue that builds significance through repeating lines with slight variations.