

Name: _____ Date: _____

Sizzling Scripts: Senior Playwriting & Dramatic Theory

Can you master the subtext and structural rhythm of professional drama? Analyze non-linear plots, stichomythia, and Ibsen-style character motivations.

1. In contemporary British drama, such as Caryl Churchill's 'Top Girls', the technique of 'overlapping dialogue' is primarily used to achieve which dramatic effect?

- A. To signal a lack of connection and active listening between characters
- B. To create a naturalistic, polyphonic texture that mimics real-world chaos
- C. To hide exposition from the audience through auditory confusion
- D. To allow the Stage Manager to intervene in the scene

2. True or False: Henrik Ibsen's 'A Doll's House' utilizes a 'closed' dramatic structure where the protagonist's internal arc dictates the final scene rather than traditional genre conventions.

- A. True
- B. False

3. When a playwright uses a character's dialogue to reveal the opposite of their internal reality, they are masterfully employing _____.

- A. Didacticism
- B. Subtext
- C. Soliloquy
- D. Breaking the fourth wall

4. In Paula Vogel's 'How I Learned to Drive', the use of a non-linear plot structure serves to:

- A. Disorient the audience so they cannot judge the characters
- B. Provide a comedic relief through chronological jumps
- C. Mirror the way trauma and memory operate in the human mind
- D. Adhere to the classical Aristotelian Unities of Time and Place

5. Which term describes the rapid, one-line exchanges between characters used to intensify conflict, frequently seen in the works of Sophocles or Harold Pinter?

- A. Monologue
- B. Aside
- C. Stichomythia
- D. Chorus

6. True or False: In Bertolt Brecht's concept of 'Epic Theatre,' stage directions are designed to immerse the audience emotionally in the story until they forget they are in a theater.

- A. True
- B. False

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7. The 'inciting incident' of a play is the specific moment that _____.

- A. Resolves the primary conflict
- B. Introduces the setting and tone
- C. Upsets the status quo and launches the protagonist's journey
- D. Provides the final moral lesson of the play

8. When writing a character arc for an 'Anti-Hero' like the protagonist in 'The Pillowman' by Martin McDonagh, the playwright must ensure the character has:

- A. A lovable personality despite their crimes
- B. Clear, relatable motivations that drive their questionable actions
- C. A permanent lack of change throughout the plot
- D. A sidekick to explain their thoughts to the audience

9. True or False: In playwrighting, 'Exposition' should ideally be delivered through long, descriptive monologues early in Act I to ensure the audience has all necessary data.

- A. True
- B. False

10. An 'objective' in playwrighting refers to what a character _____.

- A. Says they want to do
- B. Wants to achieve in a specific scene to overcome an obstacle
- C. Thinks about the other characters
- D. Regrets about their past