

c2

Student: _____

1. What is a play?
 - A. a story in dialogue form written in a book
 - B. a single oral performance of a story
 - C. an action focused around a particular conflict, which gives the action significance
 - D. performance on a stage using live actors and musical accompaniment

2. The word "drama" comes from the Greek *dran*, which means
 - A. to make.
 - B. to play.
 - C. to do.
 - D. to dance.

3. In Greek tragedy, the central character
 - A. undergoes a change that leads to his or her demise.
 - B. fails to understand his or her fortune.
 - C. always descends from the gods.
 - D. always has the option of avoiding conflicts.

4. The purging or cleansing of the audience's pity and terror at the climax of a tragedy is called
- A. hamartia.
 - B. cothurnoi.
 - C. anagnorisis.
 - D. catharsis.
5. Which of the following is true about the differences between tragedy and comedy?
- A. Tragedy typically deals with great people, whereas comedy deals with ordinary people.
 - B. Tragedy leads to the audience feeling depressed, whereas comedy leads to the audience feeling better about their lives.
 - C. Tragedy is always about the Gods, whereas comedies are only about mortals.
 - D. Tragedy is philosophical and academic, whereas comedy cannot be about complicated ideas.
6. Tragic suffering differs from pathetic or maudlin feelings in that
- A. the cause of tragic suffering is narrated rather than dramatized.
 - B. Tragic suffering is incapable of connecting to divinity.
 - C. the tragic hero takes on a bold and heroic dimension because he or she faces huge odds.
 - D. the tragic hero's greatest virtue is humility rather than courage.

7. Why do comedies typically go out-of-date more quickly than tragedies?
- A. Comedies were historically written on parchment, whereas tragedies were inscribed on stone.
 - B. Comedies used the common slang of the time, whereas tragedies are written in more refined language
 - C. Comedies are more topical and deal with ordinary life at the time they are written.
 - D. Comedies utilize more stagecraft and precise timing than tragedies.
8. Comedies that use a more bleak humor in dealing with serious themes are known as
- A. dark comedies.
 - B. serious comedies.
 - C. light tragedies.
 - D. farces.
9. Arthur Miller's *Death of a Salesman* is different than its classically tragic ancestors because it
- A. contains scenes of absurd humor.
 - B. does not contain Gods, but rather contemporary forces.
 - C. does not end in a death or grisly demise.
 - D. is much longer than classical tragedy.
10. The Greek term for the "carrier of the action" in a tragedy is
- A. antagonist.
 - B. protagonist.
 - C. catharsis.
 - D. hamartia.

11. A play that dramatizes the key events in the life of a king or head of state, such as Shakespeare's *Henry IV*, is called
- A. a history play.
 - B. a tragicomedy.
 - C. a dark comedy.
 - D. a burlesque.
12. Ultimately, the practice of dividing plays into genre is
- A. mandated by professional organizations.
 - B. completely objective in deciding which play belongs to which genre.
 - C. always subjective because each play is unique.
 - D. only observed by academics and critics.
13. Which dramatic genre purports to be serious but, in fact, deals with human issues on only the most superficial level, embellished with spectacular staging, flamboyant dialogue, and highly suspenseful and contrived plotting?
- A. dark comedy
 - B. tragicomedy
 - C. melodrama
 - D. farce

14. Which dramatic genre offers a wild, hilarious treatment of a trivial theme, usually based on a stock component like identical twins, switched identities, lovers in closets, and might include full-stage chases, misheard instructions, various disrobings, discoveries, and disappearances?

- A. dark comedy
- B. melodrama
- C. farce
- D. tragicomedy

15. Which one of the following is part of the horizontal axis of dramaturgy?

- A. pre-play
- B. conventions
- C. plot
- D. theme

16. The six components of a play which Aristotle lists, in order of importance, are

- A. script, stage, actor, playwright, choral leader, and government support.
- B. plot, character, theme, diction, music, and spectacle.
- C. irony, pastoral, idyll, satire, drama, and humor.
- D. reversal, tragic flaw, recognition, catharsis, inciting incident and subplots.

17. What is the difference between *plot* and *story*?

- A. The terms are synonymous.
- B. Plot refers to the structure of events; story refers to a narrative of what happens in a play.
- C. A plot has a moral; a story has suspense.
- D. A plot can be turned into a play, but only a story can be turned into prose fiction.

18. Which element of drama refers not only to the pronunciation of spoken dialogue but also to the literary nature of the play's text, including its tone, imagery, articulation, and use of such literary forms as verse, rhyme, metaphor, jest, apostrophe, and epigram?

- A. episodic discourse
- B. theme
- C. diction
- D. alliteration

19. Which element describes the play's use of rhythm and sounds, either by way of instrumental composition or the orchestration of such noises as muffled drumbeats, gunshots, special effects, and vocal tones?

- A. diction
- B. syllabic counterpoint
- C. music
- D. orchestra

20. The visual aspect of the play, including the scenery, costumes, lighting, make-up, and the over-all look of the stage are included in the element known as

- A. allusion.
- B. intermezzo.
- C. cortina magica.
- D. spectacle.

21. The agreement between the audience and the actor, which includes a whole set of tacit understandings that form the context of playwatching, is called

- A. spectacle.
- B. convention.
- C. theme.
- D. ars poetica.

22. Background information, presented within the play, that the audience must possess in order to understand the action of the play is called

- A. recognition.
- B. exposition.
- C. denouement.
- D. paraphrase.

23. Which of the following offers a way that the playwright can present a play's exposition?

- A. the common knowledge about the subject promulgated through public opinion
- B. a spoken prologue that directly provides information
- C. a talk show during which the actor relays information to the viewing audience
- D. posters or playbills which tell the audience what will happen in the play

24. In play construction, the single action that initiates the major conflict of the play is called the

- A. exposition.
- B. inciting incident.
- C. characterization.
- D. denouement.

25. A play's final scene, action, or lines that indicate the end of conflicts, and possibly even bring about resolution, is called the

- A. pathos.
- B. peripeteia.
- C. anagnorisis.
- D. denouement.

26. *Genre* means category or kind.

True False

27. The central character in any type of drama is called the tragic hero.

True False

28. The modern play that challenges Aristotle's definition of tragedy because the lead character is a "low man" is Arthur Miller's *Death of a Salesman*.

True False

29. Aristotle's term for the play's abstracted intellectual content is "thesis".

True False

30. In a Greek play, the lead character that moves the action forward is opposed by a figure called the antagonist.

True False

31. According to Aristotle, it is impossible to break down the elements that make tragedy effective.

True False

32. When an actor turns to speak directly to the audience, unheard by the other characters, it is known as "side-speak".

True False

33. Some playwrights criticize the primacy Aristotle gives to plot as a recipe that leads to mechanical plays.

True False

34. Processions and the Ancient Greek proagon are two examples of ways in which theatre artists publicized their plays in ages past.

True False

35. The audience is not a part of the definition of conventions of the theatre.

True False

36. Apply Aristotle's elements of drama to a modern play with which you are familiar. Which elements are most important in this play? Consider and justify whether the hierarchy Aristotle gives to the elements is maintained or modified in the play you consider.

37. Define *convention* and explain how conventions function in a play or theatrical performance with which you are familiar. Consider what misunderstandings or confusions might arise in someone unfamiliar with such conventions.

38. Discuss pre-play activities in terms of the conventions of the drama.

39. Consider two structurally contrasting plays and discuss how the parts of the play appear in each differently and what effect such differences have on each play's effect.

40. The curtain call functions as an important convention in the drama. Explain its importance, especially in terms of the actor's paradox.

c2 Key

1. What is a play?
- A. a story in dialogue form written in a book
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Cohen - Chapter 02 #1

2. The word "drama" comes from the Greek *dran*, which means

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Cohen - Chapter 02 #2

3. In Greek tragedy, the central character

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Cohen - Chapter 02 #3

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Cohen - Chapter 02 #4

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Cohen - Chapter 02 #5

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Cohen - Chapter 02 #6

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Cohen - Chapter 02 #7

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Cohen - Chapter 02 #8

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Cohen - Chapter 02 #9

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Cohen - Chapter 02 #11

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Cohen - Chapter 02 #12

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Cohen - Chapter 02 #14

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Cohen - Chapter 02 #19

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Cohen - Chapter 02 #20

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Cohen - Chapter 02 #21

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Cohen - Chapter 02 #22

23. Which of the following offers a way that the playwright can present a play's exposition?

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Cohen - Chapter 02 #23

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Cohen - Chapter 02 #24

25. A play's final scene, action, or lines that indicate the end of conflicts, and possibly even bring about resolution, is called the

- A. pathos.
- B. peripeteia.
- C. anagnorisis.
- D. denouement.

Cohen - Chapter 02 #25

26. *Genre* means category or kind.

TRUE

Cohen - Chapter 02 #26

27. The central character in any type of drama is called the tragic hero.

FALSE

Cohen - Chapter 02 #27

28. The modern play that challenges Aristotle's definition of tragedy because the lead character is a "low man" is Arthur Miller's *Death of a Salesman*.

TRUE

Cohen - Chapter 02 #28

29. Aristotle's term for the play's abstracted intellectual content is "thesis".

FALSE

Cohen - Chapter 02 #29

30. In a Greek play, the lead character that moves the action forward is opposed by a figure called the antagonist.

TRUE

Cohen - Chapter 02 #30

31. According to Aristotle, it is impossible to break down the elements that make tragedy effective.

FALSE

Cohen - Chapter 02 #31

32. When an actor turns to speak directly to the audience, unheard by the other characters, it is known as "side-speak".

FALSE

Cohen - Chapter 02 #32

33. Some playwrights criticize the primacy Aristotle gives to plot as a recipe that leads to mechanical plays.

TRUE

Cohen - Chapter 02 #33

34. Processions and the Ancient Greek proagon are two examples of ways in which theatre artists publicized their plays in ages past.

TRUE

Cohen - Chapter 02 #34

35. The audience is not a part of the definition of conventions of the theatre.

FALSE

Cohen - Chapter 02 #35

36. Apply Aristotle's elements of drama to a modern play with which you are familiar. Which elements are most important in this play? Consider and justify whether the hierarchy Aristotle gives to the elements is maintained or modified in the play you consider.

Answers will vary

Cohen - Chapter 02 #36

37. Define *convention* and explain how conventions function in a play or theatrical performance with which you are familiar. Consider what misunderstandings or confusions might arise in someone unfamiliar with such conventions.

Answers will vary

Cohen - Chapter 02 #37

38. Discuss pre-play activities in terms of the conventions of the drama.

Answers will vary

Cohen - Chapter 02 #38

39. Consider two structurally contrasting plays and discuss how the parts of the play appear in each differently and what effect such differences have on each play's effect.

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Cohen - Chapter 02 #39

40. The curtain call functions as an important convention in the drama. Explain its importance, especially in terms of the actor's paradox.

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Cohen - Chapter 02 #40

c2 Summary

| | <u>Category</u> | <u># of Questions</u> |
|--|--------------------|-----------------------|
| | Cohen - Chapter 02 | 40 |