

c2

Student: _____

1. What is a play?
 - A.
 - B.
 - C.
 - D.
2. The word "drama" comes from the Greek *dran*, which means
 - A.
 - B.
 - C.
 - D.
3. In Greek tragedy, the central character
 - A.
 - B.
 - C.
 - D.
4. The purging or cleansing of the audience's pity and terror at the climax of a tragedy is called
 - A.
 - B.
 - C.
 - D.
5. Which of the following is true about the differences between tragedy and comedy?
 - A.
 - B.
 - C.
 - D.

6. Tragic suffering differs from pathetic or maudlin feelings in that
- A.
 - B.
 - C.
 - D.
7. Why do comedies typically go out-of-date more quickly than tragedies?
- A.
 - B.
 - C.
 - D.
8. Comedies that use a more bleak humor in dealing with serious themes are known as
- A.
 - B.
 - C.
 - D.
9. Arthur Miller's *Death of a Salesman* is different than its classically tragic ancestors because it
- A.
 - B.
 - C.
 - D.
10. The Greek term for the "carrier of the action" in a tragedy is
- A.
 - B.
 - C.
 - D.

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.
B.
C.
D.
12. Ultimately, the practice of dividing plays into genre is
- A.
B.
C.
D.
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.
B.
C.
D.
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.
B.
C.
D.

15. Which one of the following is part of the horizontal axis of dramaturgy?
- A.
 - B.
 - C.
 - D.
16. The six components of a play which Aristotle lists, in order of importance, are
- A.
 - B.
 - C.
 - D.
17. What is the difference between *plot* and *story*?
- A.
 - B.
 - C.
 - D.
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.
 - B.
 - C.
 - D.
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.
 - B.
 - C.
 - D.

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.
B.
C.
D.
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.
B.
C.
D.
22. Background information, presented within the play, that the audience must possess in order to understand the action of the play is called
- A.
B.
C.
D.
23. Which of the following offers a way that the playwright can present a play's exposition?
- A.
B.
C.
D.
24. In play construction, the single action that initiates the major conflict of the play is called the
- A.
B.
C.
D.

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.
B.
C.
D.
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.
- B.
- C.**
- D.

Cohen - Chapter 02 #1

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

- A.
- B.
- C.**
- D.

Cohen - Chapter 02 #2

3. In Greek tragedy, the central character

- A.**
- B.
- C.
- D.

Cohen - Chapter 02 #3

4. The purging or cleansing of the audience's pity and terror at the climax of a tragedy is called

- A.
- B.
- C.
- D.**

Cohen - Chapter 02 #4

5. Which of the following is true about the differences between tragedy and comedy?

A.

B.

C.

D.

Cohen - Chapter 02 #5

6. Tragic suffering differs from pathetic or maudlin feelings in that

A.

B.

C.

D.

Cohen - Chapter 02 #6

7. Why do comedies typically go out-of-date more quickly than tragedies?

A.

B.

C.

D.

Cohen - Chapter 02 #7

8. Comedies that use a more bleak humor in dealing with serious themes are known as

A.

B.

C.

D.

Cohen - Chapter 02 #8

9. Arthur Miller's *Death of a Salesman* is different than its classically tragic ancestors because it

A.

B.

C.

D.

Cohen - Chapter 02 #9

10. The Greek term for the "carrier of the action" in a tragedy is

- A.
- B.**
- C.
- D.

Cohen - Chapter 02 #10

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.**
- B.
- C.
- D.

Cohen - Chapter 02 #11

12. Ultimately, the practice of dividing plays into genre is

- A.
- B.
- C.**
- D.

Cohen - Chapter 02 #12

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.
- B.
- C.**
- D.

Cohen - Chapter 02 #13

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.
- B.
- C.**
- D.

Cohen - Chapter 02 #14

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

- A.**
- B.
- C.
- D.

Cohen - Chapter 02 #15

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

- A.
- B.**
- C.
- D.

Cohen - Chapter 02 #16

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

- A.
- B.**
- C.
- D.

Cohen - Chapter 02 #17

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.
- B.
- C.**
- D.

Cohen - Chapter 02 #18

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.
- B.
- C.**
- D.

Cohen - Chapter 02 #19

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.
- B.
- C.
- D.**

Cohen - Chapter 02 #20

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.
- B.**
- C.
- D.

Cohen - Chapter 02 #21

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

A.

B.

C.

D.

Cohen - Chapter 02 #22

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

A.

B.

C.

D.

Cohen - Chapter 02 #23

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

A.

B.

C.

D.

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.

B.

C.

D.

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.

Answers will vary

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.

Answers will vary

Cohen - Chapter 02 #40

c2 Summary