

Student name: _____

1) Which of the following are true of tragic heroes?

(Select all that apply.)

A) Tragic heroes assume superhuman force.

B) Tragic heroes face huge odds.

C) Tragic heroes are always flawed in some way.

D) Tragic heroes are victims of their circumstances.

2) Apply Aristotle's elements of drama to a modern play that you have read or watched. Do Aristotle's elements make any difference to the play you watched or read? If so, how? Which ones and why?

3) 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.

4) Discuss pre-play activities that are relevant today. List and discuss the kinds of activities that you have engaged in and how social media might play into this convention.

5) Consider you are wanting to impress a friend with your knowledge of theatre. Your friend thinks going to see a tragedy is a waste of time. Explain to them what a tragedy is and the benefits for an audience member to attend a tragedy.

Give examples from famous tragedies such as *Oedipus*.

6) The curtain call functions as an important convention in the drama. Explain its importance, especially for performers. What are your expectations of a curtain call? Do

you have any memorable ones you can recount?

7) Which of the following statements is true of a play-event?

- A) It can be endlessly proliferated like a movie.
- B) It does not require a rehearsal.
- C) It is a doing that happens in time and at a specific

place.

D) It cannot be categorized according to conventions.

8) The word "drama" comes from the Greek *dran*, which means

- A) to make.
- B) to play.

- C) to do.
- D) to dance.

9) In Greek tragedy, central characters

- A) undergo a change that leads to their demise due to a tragic flaw in their character.
- B) never interact with the lesser characters.
- C) always descend from the gods.

D) always have the option of avoiding conflicts.

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

- A) hamartia.
- B) exposition.

- C) containment.
- D) catharsis.

11) 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 disgusted about going to the theatre at all.
- C) Tragedy is always about the Gods, whereas comedies are only about mortals.

D) Tragedy is about soap-opera types of conflict, whereas comedy is usually about a new major social and political awareness.

12) 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 tend to deal with ordinary life at the time they are written.

D) Comedies utilize more stagecraft and precise timing than tragedies.

13) Dael Orlandersmith's *Until the Flood* can be classified as a

A) documentary drama.

B) melodrama.

C) history play.

D) musical.

14) Arthur Miller's *Death of a Salesman* is different than its classically tragic ancestors because

A) it contains scenes of absurd humor.

B) it does not contain Gods, but rather contemporary forces.

C) Willy Loman was a rich bureaucrat.

D) it has more than one major tragic character.

15) In Greek tragedy, the "carrier of the action" is called

A) the antagonist.

B) the protagonist.

C) catharsis.

D) hamartia.

16) Which of the following first came to popularity in the sixteenth century when Shakespeare wrote plays that depicted events that occurred decades before he was born?

A) a history play

B) a documentary drama

C) a farce

D) a burlesque

17) Ultimately, the practice of dividing plays into genre is

A) not helpful to an audience member in deciding which play to go see.

B) of no interest to the production team of actors, designers, and producers.

C) always subjective because each play is unique.

D) observed only for high scholarly writings to be analyzed.

18) 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

A) documentary drama

B) tragicomedy

dialogue, and highly suspenseful and contrived plotting?

C) melodrama

D) farce

19) Which of the following genres is intended to create continuous hilarity through common devices such as full-stage chases, mistaken identities, lovers hiding in closets or under tables, sexual puns, switched potions, clever disguises (often involving cross-dressing), misheard instructions, and sheer physical buffoonery?

A) docudrama

B) melodrama

C) farce

D) tragicomedy

20) A play's components and its timeline are both elements of the play's

A) dramaturgy.

B) plot.

C) conventions.

D) action.

21) The six components of a play that Aristotle lists, in order of importance, are

A) script, stage, actor, playwright, choral leader, and government support.

B) plot, character, thought, diction, music, and spectacle.

C) irony, pastoral, idyll, satire, drama, and humor.

D) reversal, tragic flaw, recognition, catharsis, inciting incident, and subplots.

22) What is the difference between the terms *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 a story is usually too private to be performed publicly.

23) In the context of Aristotle's *Poetics*, which of the following components of a play text describes the quality of a play's language and focuses on how something is expressed

rather than what is expressed?

A) spectacle

B) theme

C) diction

D) plot

24) 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) sound notes

B) syllabic counterpoint

C) music

D) orchestra

25) The visual aspect of the play, including the scenery, costumes, lighting, makeup, and the overall look of the stage,

are included in the element known as

A) allusion.

B) intermezzo.

C) cortina magica.

D) spectacle.

26) The unspoken agreements between the audience and the actor, which includes a whole set of traditional understandings surrounding the theatrical event, is called

A) music.

B) convention.

C) theme.

D) denouement.

27) 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.

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

A) director's notes

B) a spoken prologue that directly provides information right before the main action

C) a talk show during which the actor relays

information to the viewing audience

D) post show gossip

29) In play construction, the single action that initiates the major conflict of the play

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

30) 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) theme.

- C) anagnorisis.
- D) denouement.

31) *Genre* means category or kind.

- ☐ true
- ☐ false

32) The central character in any type of drama is always called the tragic hero.

- ☐ true
- ☐ false

33) A 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

34) Aristotle's list of six components of a drama is not really respected or used today.

- ☐ true
- ☐ false

35) In a Greek play, the lead character, the protagonist, moves the action forward and is opposed by a figure called the antagonist.

- ☐ true
- ☐ false

36) In Aristotle's construction, the central character of a tragedy is a commoner rather than person of high rank or stature.

- ☐ true
- ☐ false

37) When an actor turns to speak directly to the audience, unheard by the other characters, it is known as an "aside."

- ☐ true
- ☐ false

38) When actors "freeze" and the lighting dims, Western theatrical convention dictates that the audience understands

time has stood still and the narrative has paused.

- ☐ true
- ☐ false

39) The theme of *The Bourgeois Gentleman* is the foolishness of social pretense.

- ☐ true
- ☐ false

- 40) The audience is not a part of the definition of conventions of the theatre.
- Ⓐ true
 - Ⓑ false

Answer Key

ch2

Test name: Theatre, Brief Author: Cohen 13th

1) [A, B, C]

7) C

8) C

9) A

10) D

11) A

12) C

13) A

14) B

15) B

16) A

17) C

18) C

19) C

20) A

21) B

22) B

23) C

24) C

- 25) D
- 26) B
- 27) B
- 28) B
- 29) B
- 30) D
- 31) TRUE
- 32) FALSE
- 33) TRUE
- 34) FALSE
- 35) TRUE
- 36) FALSE
- 37) TRUE
- 38) TRUE
- 39) TRUE
- 40) FALSE