



1- Which statement **does not** truly reflect the traits and characteristics of a modern drama?

1. The modern drama manifests the cheerful optimism of Rousseau, with his emphasis on institutional reform.
2. The modern drama reflects the dark fury of Nietzsche, with his radical demands for a total transformation of man's spiritual life.
3. The modern dramatist is essentially a metaphysical rebel, not a practical revolutionary and his art is the expression of spiritual life.
4. The modern dramatist takes up Nietzsche's challenge and rejects the creator, church, community, and family.

2- .....revolt occurs when the dramatist rebels against the creator and tries to take His place and change the life of man.

1. Messianic
2. Social
3. Existential
4. Orthodox

3- The messianic dramatist makes his characters superhuman; the ..... dramatist makes them subhuman.

1. social
2. existential
3. metaphysical
4. orthodox

4- The drama of..... is a mode of the utmost restriction, a cry of anguish over the insufferable state of human being.

1. existential revolt
2. social rebel
3. metaphysical rebellion
4. spiritual revelation

5- In his dramatic revolt ..... hero rebels against the supreme being and his issue is not superficial changes in the social structure but a complete alteration in the moral nature of man.

1. August Strindberg's
2. Anton Chekhov's
3. Henrik Ibsen's
4. Bertolt Brecht's

6- Which statement **does not** show the quality of Strindberg's revolt in the modern theater?

1. Strindberg work was obsessed with the conflict between the sexes.
2. He exalts the hard masculine virtues such as strength of will, strength of intellect and strength of body.
3. He does not believe in the objective world that beyond his imagination has no fixed form or truth.
4. Unlike Ibsen, he continues believing in the importance of will and he measures his rebellious ideals against the social reality.



7- ..... is adverse to christian religious affirmations and he is, perhaps, considered the most secular playwright in the entire theatre of revolt.

1. Ibsen                                      2. Strindberg                                      3. Chekhov                                      4. O'Neil

8- In what way(s) does Chekov diverge from the modern tradition of dramatic revolt?

1. Modesty of form                                      2. The sophistication of character  
3. The subordination of idea                                      4. All of the above ways

9- Brecht's revolt is double-layered, but which one of the following statements does not feature the dimension of his revolt?

1. In his revolt he does not support a political orthodoxy which promises social order and benevolence through revolutionary change.  
2. On the surface his revolt is directed against the hypocrisy, avarice, and injustice of bourgeois society.  
3. On the depths his revolt is directed against the disorder of the universe and the chaos in the human soul.  
4. His social revolt is objective, active, remedial and realistic; his existential revolt is subjective, passive, irremediable, and Romantic.

10- The following questions are based on Anton Chekhov's *The Cherry Orchard*

Why did Ranevsky initially reject the auction proposal to pay off her debt? Because.....

1. The profit of leasing out of the summer cottages would be insufficient to clear the debt.  
2. It would necessitate cutting down the family's beloved cherry orchard.  
3. They had to await the financial aid of her wealthy aunt in Yaroslavl.  
4. Gayev promised her to rescue the garden by borrowing the loan from his banker friends.

11- In Act II, Ranevsky seems to express regret about the sins she has committed. That sin is.....

1. Her travel and flee to Paris instead of taking care of her domestic duties.  
2. Her failure in managing the cherry orchard and causing financial mess.  
3. Her affair with a French man before her husband's death.  
4. Her extravagant lifestyle.

12- In *the Cherry Orchard*, what motif connects Ranevsky to her past memories?

1. The joyful reminiscence of nature.  
2. The tragic drowning of her son.  
3. The sad news of her mother's death.  
4. Her inability of adapting to the changing social order of Russia.



13-The following questions are based on Tennessee Williams's *The Glass Menagerie*.

What is one of the main themes of William's play, *The Glass Menagerie*?

1. Familial tension over the father's abandonment of home.
2. Amanda's struggles to increase her son's future prospect.
3. The family's inability to withdraw from their illusionary life.
4. Jim's desire to escape from his physical and emotional confinement of the life.

14-In *The Glass Menagerie*..... is the only character whose ambition is rarely based on imagination or fantasy.

1. Amanda Wingfield
2. Tom Wingfield
3. Jim O'Connor
4. Mr. Wingfield

15-The following questions are based on August Strindberg's *Miss Julie*  
*Strindberg's Miss Julie* is considered a tragedy that .....

1. focuses on the downfall of an aristocratic woman who is misfit in her society.
2. shows the protagonist's rebel against the restrictions placed on her as a woman of upper class.
3. Miss Julie displays a blatant disregard for class and gender conventions.
4. all of the above statements played a role in the protagonist's tragic demise.

16-Which statement does not show a true picture of Miss Julie's behavior?

1. She is a victim of her heredity and upbringing by an empowered mother who abhorred men.
2. Her attempts to overcome the gender, cultural, and environmental forces are ultimately successful.
3. Her hatred of men leads her to try to enslave them sadistically.
4. She possesses a dual character who crosses forbidden social and sexual boundaries and ends up losing her life to her own hysteria and paranoia.

17-.....is considered as the most sustained verse drama that portrays the assassination of the chancellor of England under king Henry's II reign.

1. Murder in the Cathedral
2. Desire under the Elms
3. Mother Courage and Her Children
4. Sandbox



18-..... does not present his character in a social or psychological context, but rather in a Christian ritual and moralistic issues.

1. George Bernard Shaw's *Man and Superman*
2. T.S Eliot's *Murder in the Cathedral*
3. Luigi Pirandello's *Six Characters in Search of an Author*
4. Henrik Ibsen's *An Enemy of People*

19- Why does not the archbishop Thomas Becket accept the Tempters' offers? Because.....

1. accepting the former position of chancellorship is not appealing to him.
2. their offers don't permit him to preach in the church.
3. he prefers spiritual life to any form of temporal power.
4. fleeing the Cathedral and returning to France is no longer possible.

20-The following questions are based on Eugene O'Neill's *Desire under the Elms*.

Why does Eben succumb to his temptation of continuing an affair with Abbie? Because.....

1. he is the biological father of the illicit infant son who can secure the farm ownership.
2. he is really in love with her and does not fear about the consequence of their incestuous affair.
3. he comes to believe that God is pleased by the affair.
4. he tries to both fulfill his sexual desire and to retaliate his father mistreatment to his deceased mother.

21-What is the setting of Eugene O'Neill's *Desire under the Elms*?

1. A grape farm in New York, in the year 1924
2. A farmhouse in California, in the year 1855
3. A corn farm in Midwest, in the year 1850
4. A farmhouse in New England, in the year 1850

22-What is the initial conflict that exists between Eben and his father?

1. The illicit love affair of Eben and Abbie.
2. Unfair distribution of possession and land among his step brothers.
3. His father third marriage posed a threat to his own inheritance.
4. Eben's struggle to avenge his mother's death from his father.



23-The central obsession of major characters in O'Neill's *Desire under the Elms* is.....

1. the greed of ownership and possession.
2. to escape from the confinement of the farmhouse.
3. accumulating wealth and gold in California.
4. the dilemma of rejecting or holding religious principles and social norms.

24-The following questions are based on Thornton Wilder's *The Skin of our Teeth*.  
In Wilder's *The Skin of our Teeth* Henry has the biblical allusion to .....

1. Adam
2. Moses
3. Able
4. Cain

25-*The Skin of our Teeth* is the ..... story of human experiences through the cycle of world history in which the characters are identified with archetypal roles.

1. classical
2. allegorical
3. naturalistic
4. traditional

26-Which one of the statements does not depict a true image of the Antrobus family?

1. The play both parodies and idealizes the image of the nuclear family.
2. The play presents the American family in which the parents exemplify the masculine provider and feminine caregiver.
3. All family members are religious and do not pursue lust and violence.
4. Mr. Antrobus's virtues of inventiveness, resilience and diligence are those of the ideal American entrepreneur and American dream.

27-The following questions are based on Bertolt Brecht's *Mother Courage and Her Children*.  
*Mother Courage and Her Children* is a play that examines .....

1. a religious war as a capitalistic and ordered system
2. Mother Courage's priority of preserving her commerce than protecting her own family
3. characters' wishes to prolong the war to make their own fortune
4. all the above choices that associate war with financial gain

28-Why is Anna Fierling given the nickname of "Mother Courage" in the play? Because she .....

1. was courageous enough to drive her canteen wagon through a ferocious bomb attack to deliver loaves of bread before being moldy.
2. has valiantly protected her own children from the violence of war while running her business successfully.
3. has deliberately risked her life to provide food and goods for the Protestant soldiers.
4. has bravely kept her sons from being recruited to a Swedish army regiment.



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29- In drama the use of incidents, dialogue, symbols, characters, etc to suggest what lies ahead in action is called.....

1. exposition                      2. dramatic irony                      3. foreshadowing                      4. progression

30- ..... is the highest or turning point in action from the standpoint of dramatic tension and decisiveness for the outcome.

1. Atmosphere                      2. Climax                      3. Backdrop                      4. Attitude