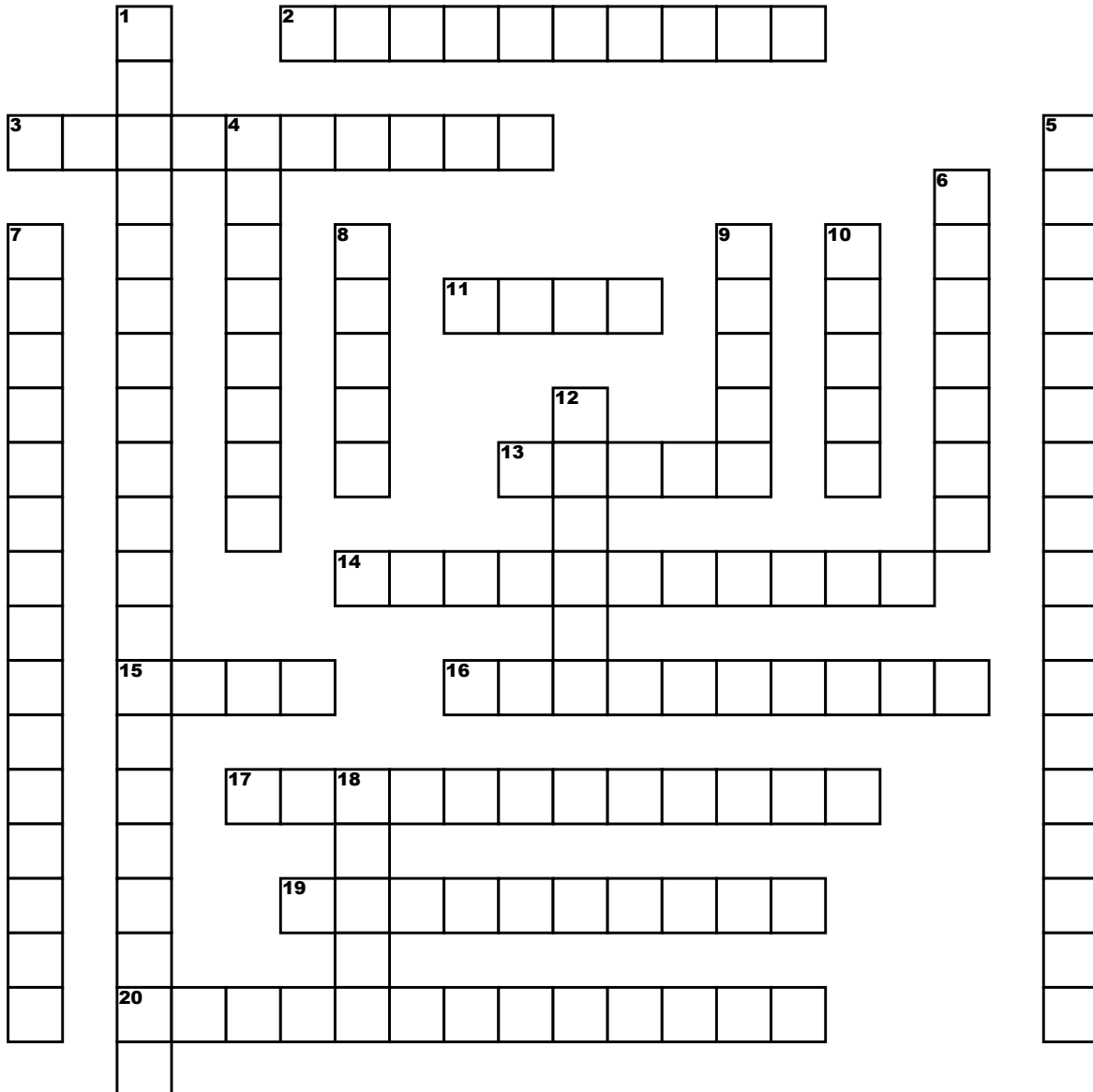


Sorry, Wrong Number (One-Act Play)



Across

2. These are the people presented in the play that are involved in the perusing plot. Each character should have their own distinct personality, age, appearance, beliefs, socio economic background, and language.

3. is the moment of the play in which the conflicts are resolved. It is the solution to the conflict in the play, the answer to the mystery, and the clearing up of the final details. This is the scene that answers the questions raised earlier in the play. In this scene the methods and motives are revealed to the audience.

11. is the AUTHOR'S attitude towards the audience, the subject, or the character

13. Drama is divided into the categories of tragedy, comedy, melodrama, and tragicomedy

14. the author of "the telephone:"

15. The author's arrangement of incidents in the play.

16. Takes place in a single location and unfolds as one continuous action. The characters in a one-act play are presented economically and the action is sharply focused.

17. is the section of the plot beginning with the point of attack and/or inciting incident and proceeding forward to the crisis onto the climax. The action of the play will rise as it set up a situation of increasing intensity and anticipation. These scenes make up the body of the play and usually create a sense of continuous mounting suspense in the audience.

19. A French term meaning "unraveling" or "unknotting," used to describe the resolution of the plot following the climax.

20. The disinterested and apathetic heads up the night shift at Precinct 43. He speaks by phone to Mrs. Stevenson. He is not overly concerned with her report. Ultimately, he plants the idea in Mrs. Stevenson's head that she might be the murder victim.

Down

1. Seeking medical assistance and company for the night, Mrs. Stevenson gets in touch with the hospital receptionist at Henchley Hospital. The receptionist cannot send any nurses over to Mrs. Stevenson as the only available nurse is out for her lunch break.

4. he word choices made by the playwright and the enunciation of the actors of the language. Language and dialog delivered by the characters moves the plot and action along, provides exposition, defines the distinct characters. Each playwright can create their own specific style in relationship to language choices they use in establishing character and dialogue

5. Mentioned but never seen, the husband of Mrs. Stevenson and the suspected mastermind behind the murder. He conveniently skips town...

6. A type of informational diction. Dialects are spoken by definable groups of people from a particular geographic region, economic group, or social class. Writers use dialect to express differences in educational, social, and regional backgrounds of their characters.

7. author of sorry wrong number.

8. Derived from the Greek word dram, meaning "to do" or "to perform"

9. The central idea or meaning of the play.

10. The difference between what appears to be true and what is known to be true.

12. A contract killer who harbors no remorse for his victims, George is called upon by an unknown superior, on behalf of presumably Mr. Stevenson, to kill Mrs. Stevenson. George successfully carries out his contract.

18. Changes when the location of the action shifts or when a new character enters.