

A note on drama.

by [C BARRINGTON](#) - 4 Sep 2017 @ 21:16

Although you have been asked to take into consideration elements of dramatic prose (the performance and the written dialogue of the text), you still need to keep in mind that plays are much like any other text dealt with thus far.

Always keep in mind that there are characters who speak. Their speech and any additional information provided within the performance (stage directions, comments provided by the playwright regarding setting, costume or character) are to be taken into consideration when attempting to consider **what kind** of character is being presented.

Who is the antagonist and who the protagonist? Can you glean enough from the work to have an opinion about the character(s) personality? What are their opinions (even if those opinions are only related to the immediate extract and nothing more)? Are you able to read into the work the characters morals, values, their likes and dislikes?

Who is the character? What is she/he doing? Why? Where? With whom?

Because plays rely on visual elements, when reading a play, and most importantly and extract, remember that you need to carefully consider **WHAT** is said, **HOW** it is said and what the **UNDERLYING IMPLICATIONS** are. You need to be very careful in reading the extract. Always remember, only use what is there to formulate an understanding and avoid any attempts at contextualising the extract to a larger body of work. Unless you have read the work before, it will not only be problematic in terms of content, but also will actually a) take you away from your true goal, which is a close reading, and b) overly complicate your analysis and lead to **VALUE JUDGEMENTS** on your part.

You want to avoid value judgements. You are not here to impose your own values (personal opinions on morals and ethics) on a text, but to judge the text and its aspects on its own merits. If the text is about a homosexual couple, and you are (hypothetically) against homosexuality, you must refrain from making such comments. Rather consider how the individuals have been constructed and what you are able to glean from the text itself.

Drama Introduction

by [C BARRINGTON](#) - 8 Sep 2017 @ 19:52

Drama is a completely different aspect of literature than prose and poetry. The dramatic text is written with the intention of it being *translated* into a performing medium such as theatre and film. I say translated because the director and producer will interpret

the **primary** text (the written dialogue) and the **secondary** text (the stage directions; dramatis persona; scene descriptions and any additional information the writer has included) and decide how best to present the work on stage or within a film.

When reading a play, you are the one who will be asked to transform the written text into a live work within your own imagination.

In order to begin to understand how to read a play, you must first develop an awareness of the nuances and accepted technical and traditional notions, which are associated with plays.

1. Always refer to a play as a **play**. Such texts are not novels, books or poems, and the distinction must be made.
2. The author of a play is a **dramatist** or a **playwright**.
3. Plays are broken down into:
 - a. Acts
 - i. Traditionally plays are three acts long.
 1. *Act One introduces the characters and sets up the events and context.*
 2. Act Two brings forth the dramatic tensions, challenges and crises.
 3. Act Three often leads to the resolution – whether it be comic or tragic.
 - b. Scenes
 1. Each Act will consist of a number of scenes. A change of scene will often mean a change of setting and/or characters.
 - c. Lines
 - i. These lines are lines of dialogue between the characters.
 - ii. The speaker will be named to the left of the page, the speech following.
 1. There are a number of different utterances amongst the characters that serve a multitude of functions of the more **pragmatic**, from conveying information, persuasion and influence; to the more **rhetorical** and **poetic** to draw attention and emotion to the artistic nature of the play.
 - a. Monologue, Soliloquies and Dialogue.

- i. Monologue – Only one character speaks for an extended time, while other characters are silent.
 - ii. Soliloquies – Only one character is present on alone stage and speaks, often to themselves. These scenes are often revealing in nature as the speaker, isolated from the rest of the group can speak freely.
 - iii. Dialogue – A group of speakers have a conversation amongst themselves.
- b. Asides
- i. A mixture of the monologue and soliloquy, an aside is when a character breaks from a discussion and moves away from the group for a moment to speak to themselves, another character in 'secret' or the audience.

Links

by [C BARRINGTON](#) - 8 Sep 2017 @ 19:52

Rhetorical devices:

<https://prezi.com/bfsjrpb7msus/literary-analysisrhetorical-devices/>

<https://prezi.com/uwuojehbnc1q/rhetorical-devices/>

<https://prezi.com/cr2-8k6sq0gy/rhetorical-devices/>

https://prezi.com/exlsx_6_hj8s/12-rhetorical-devices/

soliloquy or monologue:

<https://prezi.com/acmw9ykdntxa/monologue-soliloquy-and-aside-in/>

<https://prezi.com/aprtb3tjktay/dramatic-speeches-e10/>

<https://prezi.com/bvguohmuwqhr/monologue-vs-soliloquy/>

Tragey vs Comedy

<https://prezi.com/mok7wpedvugd/comedy-vs-tragedy/>

<https://prezi.com/fffvwykjywy0/comedy-vs-tragedy/>

Drama

https://prezi.com/equj7uvqq6_o/analysing-drama-setting-environment-dialogue/

Types of Drama and Dramatic Dialogue

by [C BARRINGTON](#) - 8 Sep 2017 @ 19:52

There are two main types of drama: Tragedy and Comedy.

All drama will have a similar theme of conflict and the resolution to said conflict.

A Tragedy.

- i. Often defined by a tragic hero, a protagonist whose characterisation appeals to the audience – they are able to relate and like the hero.
- ii. A flaw in the characters personality will cause him/her to falter and fall.
- iii. The tragedy is that it is inevitable. Fate is set, it is determined and the audience is aware of that, yet is still asked to connect to this pre-fallen figure.
- iv. This inevitable tragedy will invoke pity and fear from the audience, and it will due to our foreknowledge of the hero's fate, throughout the play allow an expression of these emotions until, by the end of the play, the audience will be purged of such emotions.

b. Comedy.

- i. Essentially, a comedy is different from a tragedy in that the ending is a happy resolution.
- ii. Often these dramas are closer to the general human failings, which are often playfully considered. These plays can also be satirical – meaning that the mock or poke fun at a political setting or a certain ideology.

Drama Dialogue.

There are four main conversational types:

A Dialogue:

The written/spoken conversation between two or more people.

The Monologue:

Where only one character speak, dominating the conversation amongst others for an extended period of time, often expressing her/his private and inner thoughts. Often the speaker has forgotten that anyone else is on stage, allowing the audience, and those who hear her/him, to gain an inside perspective of the inner conflict being expressed.

The Soliloquy:

Similar to the monologue, a soliloquy is the continuous speech of one character. The difference here is that the speaker is actually talking to him or herself, without anyone else on stage. This type of dialogue allows for the speaker to reveal motives and internal thoughts and conflicts that adds meaning to the play and depth to the characters.

An Aside:

Here, when a character speaks, she/he is not audible to the other characters on stage at the time. The only people who can hear the speaker are the audience.

As within all aspects of literature, language features, figures of speech and diction are always important to consider. Not only will a close analysis of the language provided, but it will provide information about the text as a whole, also assisting in the defining features of the characters.

· Formal, Informal, Slang, Standard English, Colloquial, Casual, Conversational, Confrontational, Natural, Stilted

Other elements to consider:

- Idiolect: the distinctive features and patterns of a particular individual's language usage.
 - Each character will have a particular way of speaking, they will have a 'twang', a tone which is different from the other characters. This variety will add texture to the work and enable you to distinguish the different speakers.

Dramatic Dialogue

- Antithesis: contrasting and opposite in every way, often such opposites are conflictual in nature, however at times they may work as two parts of a hole.
- Staccato: a staccato rhythm- originally a musical term, such a notion implies the distinct yet measured rhythm. Within dramatic dialogue – the conversational rhythm is made up of the back and forth dialogue between the characters.

Types of Dialogue

- Enjambment: an unquestionable statement made within a speech often spoken by a figure of authority.
 - Things to look out for:
 - Figures of Speech
- <http://www.english-for-students.com/Figure-of-Speech.html>
- Language Features

http://www.education.nt.gov.au/__data/assets/pdf_file/0018/13158/LanguageFeatures.pdf

- Linguistic devices

<http://www2.uncp.edu/home/canada/work/allam/general/glossary.htm>

- Rhetorical devices

<https://mcl.as.uky.edu/glossary-rhetorical-terms>

- Diction and Tone (including the register)

- Repeated words

- Antithesis

- Staccato

- Idiolect