

Drama NOTES SHEET - Explore how the events in a play are organised.

<p>Dramatic structure: consider how meaning is enhanced by</p>	<p>Notes: WHY? WHAT EFFECT?</p>
<ul style="list-style-type: none"> <input type="checkbox"/> the organisation of events in a play; <input type="checkbox"/> how playwrights add to the significance of certain events by the position of those events in the play's narrative; <input type="checkbox"/> what characters know and don't know at specific times. 	
<ul style="list-style-type: none"> <input type="checkbox"/> conventions of structure in both traditional and modern drama e.g. a classic five-act Shakespearian play includes: introduction, exposition, complication, crisis, resolution and denouement; a classic three-act 'wellmade play' can be in real time (Cat on a Hot Tin Roof) <input type="checkbox"/> the division of the play into acts and scenes <input type="checkbox"/> the use of features such as sub-plot, frame, the 'Green World' etc. <input type="checkbox"/> linearity, chronological events, flashbacks, climax, anti-climax, cyclical effect, repetition <input type="checkbox"/> how the drama is set up and resolved in the opening and ending of the play <input type="checkbox"/> conflict and change <input type="checkbox"/> naturalistic, non-naturalistic dramatic effect <input type="checkbox"/> choice of setting <input type="checkbox"/> use of an allegory <input type="checkbox"/> inclusion of protagonist, antagonist and catalyst. 	
<p>Stagecraft consider the text as incomplete in written form, a blueprint for performance that needs the directors' and actors' input and interpretation, and should note how little or how much direction and specific detail playwrights give about aspects of stagecraft such as:</p>	<p>Notes</p>
<ul style="list-style-type: none"> <input type="checkbox"/> stage directions · lighting <input type="checkbox"/> music/sound/sound effects <input type="checkbox"/> set <input type="checkbox"/> costume <input type="checkbox"/> disguise <input type="checkbox"/> status <input type="checkbox"/> contrast <input type="checkbox"/> act opening/ending <input type="checkbox"/> scene opening/ending <input type="checkbox"/> entrance/exit with opening and closing lines <input type="checkbox"/> dramatic irony <input type="checkbox"/> pace <input type="checkbox"/> tension/suspense/surprise <input type="checkbox"/> twist <input type="checkbox"/> comic relief. 	
<p>Dramatic characterisation: consider the range of strategies used by playwrights to create and develop characters such as:</p>	<p>Notes:</p>

<ul style="list-style-type: none"> <input type="checkbox"/> how characters are established <input type="checkbox"/> how characters are presented: physical appearance or suggestions about this; actions and motives for them; what they say and think; how they interact with others; what others say and think about them <input type="checkbox"/> how far the characters conform to or subvert stereotypes <input type="checkbox"/> the function of minor characters <input type="checkbox"/> relationships between characters. 	
<p>Dramatic speech and language: consider the ways in which playwrights organise speech and language such as:</p>	Notes
<ul style="list-style-type: none"> <input type="checkbox"/> dialogue · use of monologues soliloquy <input type="checkbox"/> Asides <input type="checkbox"/> functional and literal <input type="checkbox"/> metaphorical, poetic, symbolic (e.g. 'there is something about her uncertain manner, as well as her white clothes, that suggests a moth' A Streetcar Named Desire) <input type="checkbox"/> Shakespearian conventions of verse and prose · the use of character to act as a mouthpiece for the playwright – authorial intrusion <input type="checkbox"/> a character's personal vocabulary and syntactic patterns that project a certain way of seeing the world, which fits with/subverts stereotypes. 	
<p>AO2 Ways in which language and structure shape meanings,</p>	Notes:
<ul style="list-style-type: none"> <input type="checkbox"/> Vocabulary choice (verb/modifier...) <input type="checkbox"/> Lexis and connotations of lexis <input type="checkbox"/> Semantic fields <input type="checkbox"/> Repetition <input type="checkbox"/> Symbolism <input type="checkbox"/> Emotive language <input type="checkbox"/> Hyperbole <input type="checkbox"/> Imagery/figurative language (simile/metaphor/personification) <input type="checkbox"/> Extended metaphor <input type="checkbox"/> Informal language <input type="checkbox"/> Dialogue <input type="checkbox"/> Imperatives/declaratives <input type="checkbox"/> Sentence structure <input type="checkbox"/> Clauses <input type="checkbox"/> Phrases 	
<p>AO3 significance and influence of the contexts in which literary texts are written and received.</p>	Notes:

AO5 exploration of different readings or ways of reading the texts.	Notes: