

Elements of Literature and Creative Communication
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Lecture - 50
Dramatic Devices
Tricks and Tactics that make Theatre Tick

Hi there, welcome to our ongoing discussion on drama. This is the week on drama. We began this week with a detailed introduction to drama, how drama is a distinct literary form, what kind of sensibilities the audience would go through while watching the drama, and how different drama is from poetry and fiction.

Afterward, we discussed different elements of drama because, in order for us to understand this particular genre of literature better, we need to understand its nature we need to understand its scope; therefore, we began with a detailed discussion on elements of drama, and afterward, we went on to discuss different types of drama.

How drama can be very broadly classified into comedy and tragedy as something like occupying two ends of the spectrum and in between you have other varieties of tragedy and comedy, you have tragicomedy and all that. So, in this class, we are going to pick up a very interesting topic; of course, it has some parallels to techniques we discussed in poetry and fiction. So, in this class, we are going to discuss in detail Dramatic Devices.

In other words, these are some tools, tricks, and tactics that make the theater take. Of course, you can quickly identify the figure of speech involved here, alliteration. Let us go ahead and see what the different dramatic devices are. In fact, as the title suggests, these are the devices, these are the strategies, and these are the tricks or the techniques that a playwright employs or a dramatist employs in order to make the play more effective.

So, it is a part of the wholesome experience called drama. So, what are those strategies? What are those techniques that make the play take work better? So, that is a dramatic device. Let us go ahead and take a look at a couple of dramatic devices.

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In fact, we have already discussed other literary devices, especially devices used in fiction and devices used in poetry. So, before we begin probably, what can you do? You can quickly pause this video for a while, depending on the time you require to recall some of the techniques we discussed.

And see how many of them you can already recall, and then, of course, we can go ahead and discuss certain other dramatic techniques. And in this class, too, we have already discussed a couple of dramatic devices tangentially while discussing other components. We might have as well discussed some of them. So, it is also a kind of quiz, or you can also consider it as a recalling of those terms if you are really familiar with them; that is absolutely wonderful. Let us go ahead and see.

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You have 20 seconds, in case you can really identify the answer; that is really wonderful. What do you think is a soliloquy? Well, soliloquy is related to the dialogue delivery; we had discussed it. Can you think of what a soliloquy is? No problem, if you do not get it; if you have really got the answer, that is really wonderful.

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A video frame showing a presentation slide with a light green background. The title 'In a soliloquy, characters speak to themselves, as if thinking aloud their innermost thoughts and feelings!' is in blue. Below it are two bullet points. To the right is an illustration of a man in a green shirt and white pants holding a microphone. At the bottom right, the same man from the previous slide is visible, gesturing with his hand. The slide has a blue horizontal bar at the bottom left.

A soliloquy, as we have already identified, a soliloquy refers to what the character speaks or what the actor speaks. It is not just a general dialogue, in fact, usually, soliloquies are specialized dialogue delivery techniques that are generally reserved for a protagonist, but that

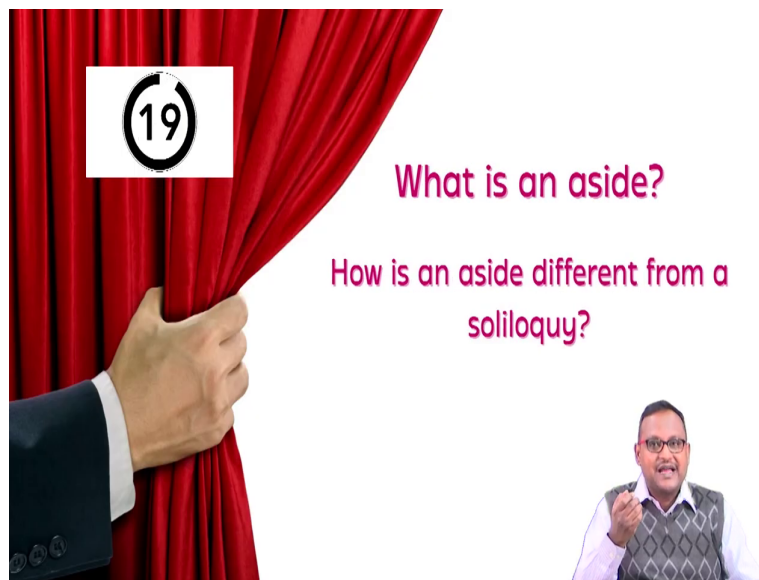
does not prevent a playwright or a dramatist from giving this technique to other minor characters too.

But, in other words, what happens here as soliloquy is where an actor starts speaking directly to the audience like it is like breaking the fourth wall, you remember, because in fiction, we use a technique called stream of consciousness, wherein the character discusses all that they discuss all that they keep thinking about in their minds with the readers.

Similarly, a soliloquy is a kind of a counterpart; it is a theater counterpart for stream of consciousness and fiction. So, here the character or the actor goes on speaking whatever is there on their mind, and the audience listens to it. So, well, this is how the character or the actor breaks the fourth wall. So, this is something that we can keep in mind.

Generally, soliloquies are slightly longish in order to make the audience realize what is happening within the mind of the character, within the mind of the actor or the actor playing the role. What is happening in that character's mind is revealed through the actor; this is what is called soliloquy. An actor representing the character speaks out the character's thoughts so that the audience can know them directly; that is a soliloquy.

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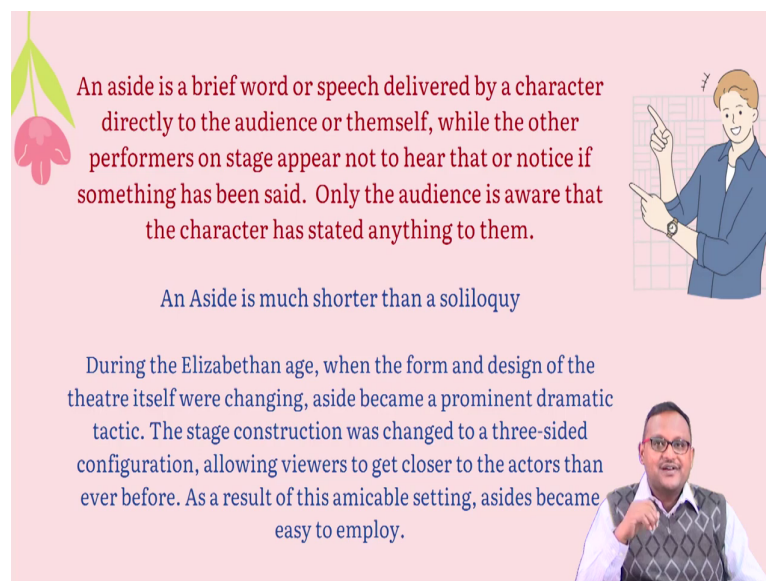


So, related to dialogue technique is one more thing; this is called an aside. We discussed how an aside is different from a soliloquy? Of course, if you are clever, you must have already

understood that it has got to do with soliloquy in a certain way, you are not wrong if you are under that impression, but there is a minor variation to that.

Do you think you can spot how an aside is different from a soliloquy? Now, an aside too, is a solo dialogue; it is not dialogue as such; it is a kind of a monologue, like a soliloquy, an aside too, is a kind of a monologue.

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An aside is a brief word or speech delivered by a character directly to the audience or themselves, while the other performers on stage appear not to hear that or notice if something has been said. Only the audience is aware that the character has stated anything to them.

An Aside is much shorter than a soliloquy

During the Elizabethan age, when the form and design of the theatre itself were changing, aside became a prominent dramatic tactic. The stage construction was changed to a three-sided configuration, allowing viewers to get closer to the actors than ever before. As a result of this amicable setting, asides became easy to employ.

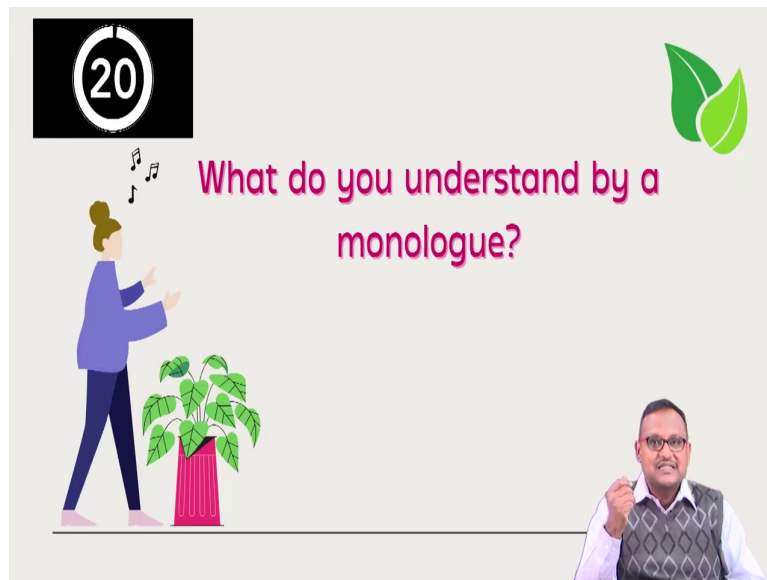
Here, what happens supposing there are two characters on stage and when a character speaks something, character B cannot respond to that may be out of respect or maybe out of convention, may be out of fear or whatever reasons, but he thinks something, they think something the character thinks.

So, how does the audience know what this particular character has thought? This is what is called an aside. In other words, there are two characters in an aside, whereas what the character speaks, the other character is not supposed to hear that, the other character pretends he has not heard it, whereas the audience has heard it. Now, you understand this.

In fact, especially during the Elizabethan age, this technique was used almost extensively. In fact, this particular well-known dramatic technique came to prominence, especially during the Elizabethan time. So, you can think of any Shakespearean play, especially tragedy, you can come across these interesting asides.

So, even here, a character speaks it is a kind of a monologue, but there is another character who is not supposed to listen to what this character has said, though this character has said it aloud, this character pretends, or he does not hear anything the audience has heard. That is what is called an aside.

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Now, here comes the third question again; you have about 20 seconds to answer it; see if you can guess this. We have partially answered this question. What do you understand by a monologue? Of course, you can always pause this video and watch it later after you have got the answer. What do you think is a monologue?

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In a monologue, the speaker gives a long speech to other characters.

It is mostly used during moments of extreme significance

Here's a mnemonic for you: If other characters respond or could respond to a character's long speech on stage, or if a character is clearly addressing a specific person or people, then it cannot be a soliloquy and must be a monologue.

A monologue is generally a speech given by a particular character; it is generally a long speech. So, something like, imagine this particular drama as having a classroom scene. So, the teacher is teaching. So, generally, it is a monologue unless, of course, our classrooms become dialogic; most of the time, our classrooms are monologic. So, you can imagine a particular character goes on speaking; the audience is supposed to listen to that.

That is implicit there is an implicit element of dialogue there because when the characters and the other characters when listening to this, they go on responding to the character by making long speeches either by nodding or by giving short responses and things like that.

But, they do not have any long speeches to give; therefore, you can call a monologue where a character gives a long speech to other characters, and other characters also listen to it and respond to it non verbally. So, this can be called a monologue.

So, we have learnt three techniques related to dialogue delivery, you have an aside, you have a soliloquy, and then you have a monologue. Is not this an interesting development? Of course, we cannot ask you to clap here; we can go for confetti if you have really learnt it, this is really remarkable.

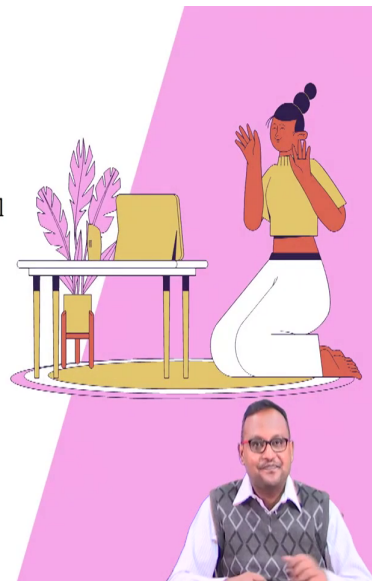
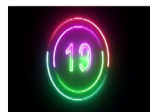
After having learned these techniques related to dialogue delivery, let us go ahead and see what the techniques we have in a drama are.

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Dramatic Irony

We have learnt about irony when we discussed figures of speech or rhetorical devices.

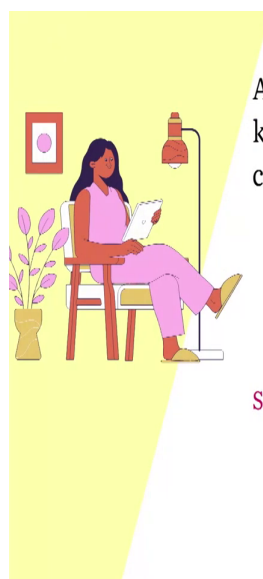
Can you take a guess, therefore, what a 'dramatic irony' could be?



Well, dramatic irony is a very important tool. Now, of course, we have already discussed irony. So, based on that, if you can quickly take a guess of what dramatic irony is, that would be wonderful. Any guesses? Of course, you will have guessed answers, and you may not be altogether wrong.

If you have heard the classes well, especially figures of speech and all that, you would have definitely answered this question. There are two types of dramatic irony we can call one is verbal irony the other is situational irony.

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A **dramatic irony** occurs when the reader knows a crucial piece of information, but the characters in a play or work of fiction do not!

It highlights the difference between a character's understanding of a given situation, and that of the audience.

So, why is it called an irony?



So, generally, a dramatic irony takes place when the reader or the audience— if it is a novel, it is irony; if it is a fiction, it is the reader; if it is a play or a drama, it is the audience. So, when the audience has that information whereas another character, another actor playing the role of a character, does not know what it is.

In other words, there is a discrepancy between what the audience knows because the audience always knows more, either with the help of the chorus or with the help of another character. Now think when a character has used aside, well by convention though there is another character on stage sharing the same space, they are not supposed to know what this character has said; therefore, the audience knows more.

So, using another technique called aside a dialogue delivery technique that we have just learnt, dramatic irony can be created; that is one thing. And as I said, there are, of course, two types of dramatic ironies one is verbal irony and the other is situational irony. If this irony is achieved using words, using dialogue, it is called verbal dramatic irony.

If the dialogue, I mean if this irony is achieved using situations because if there are situations that happen that another character does not know because this particular character has come on stage and performed something and the audience knows it whereas, the other character who comes afterward does not know what the previous character has done right by convention. So, this can as well create dramatic irony; you can call this situational irony, ok.

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- Generally speaking, irony is a discrepancy between appearance and reality that refers to a deeper understanding.
- Dramatic irony falls under this broader definition since it entails a character experiencing a gap between what they perceive (an incomplete version of the story) and reality (about which the audience, and perhaps other characters, have knowledge).
- So we may say, every instance of dramatic irony is also an instance of irony, but not every instance of irony is an instance of dramatic irony.



It wasn't an easy guess, was it?



You can quickly recall why it is called irony, how the similarities of irony a figure of speech or a rhetorical device that you have learnt in one of the earlier classes is related to this; you can definitely think of it and see whether that is relevant here or not ok.

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Nemesis

Nemesis in drama means 'delivering justice'. It is especially an element of classical Greek Drama.

Although that means bringing prosperity to the virtuous and ruin to the evil, nemesis is mostly used in connection to tragedies and therefore means 'fall' or 'punishment'.

Can you connect it with the idea of 'poetic justice'?

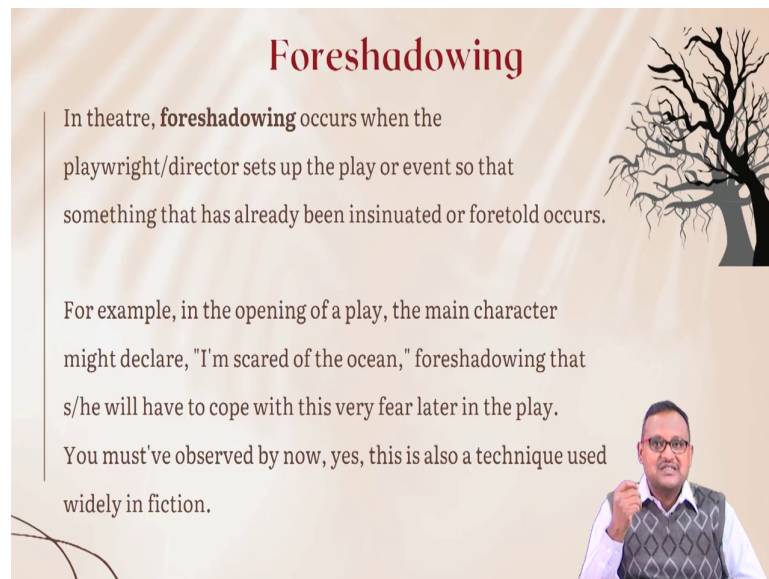
Now, having learnt dramatic irony, let us go on and see some other techniques, or you can also call this class where we are going to discuss certain keywords related to dramaturgy. Some of them are very important may act as cues, may act as techniques, may act as tools, devices call what you may, these are a couple of things.

Nemesis in drama means retribution, again named after the Greek Goddess Nemesis. So, it is like delivering justice, supposing there is an evil character who has brought about a lot of difficulties, a lot of suffering to our protagonist; towards the end of it, of course, in a tragedy, what happens is the protagonist who falls right the protagonists they are unable to overcome the difficulties or the snares that the antagonist has spread for the protagonist ,therefore, it is a tragedy.

Whereas in comedy, the protagonist overcomes all that, and towards the end, the evildoer gets some kind of befitting punishment. So, this is called nemesis getting justice. Now, of course, we discussed something similar while discussing poetry. So, you can recall this particular term called poetic justice.

Now, do you think there are any correlations between poetic justice and nemesis? That is for you to think over. See if you can bring out the commonalities between poetic justice and nemesis, of course, they may sound similar, but there are shades of differences there are shades of differences. As a sensible reader, you are sure to bring out those kinds of differences, nemesis.

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Foreshadowing

In theatre, **foreshadowing** occurs when the playwright/director sets up the play or event so that something that has already been insinuated or foretold occurs.

For example, in the opening of a play, the main character might declare, "I'm scared of the ocean," foreshadowing that s/he will have to cope with this very fear later in the play.

You must've observed by now, yes, this is also a technique used widely in fiction.

The slide features a title 'Foreshadowing' in red at the top. Below it, a definition of foreshadowing in theatre is provided. An example is given where a character's fear of the ocean is foreshadowed. A note mentions that this technique is widely used in fiction. On the right side, there is a black silhouette of a tree. In the bottom right corner, a man with glasses and a patterned vest is shown pointing towards the text.

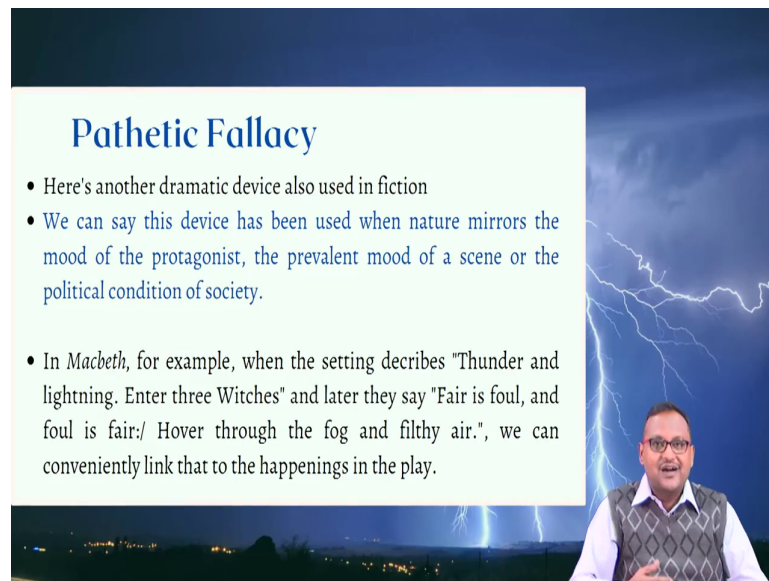
From nemesis, let us go on to discuss foreshadowing. Again I am sure you are familiar with this term because this is one of the techniques we learnt during short fiction, or was it in fiction, during fiction one of those classes. Foreshadowing is a technique that either the narrator can use as an omniscient narrator or the chorus can do if it is drama or a fellow character can do in a drama.

So, in theater, foreshadowing is said to occur when a playwright or a director sets up the play or event in such a way that they reveal what is going to happen maybe after another act, maybe after another scene, something like that. So, sharing the information that will happen in the subsequent acts, this is called foreshadowing in the subsequent scenes.

And why does a playwright do it, or why does a writer do it? Do you think it is going to spoil the suspense element? Of course, if it is going to spoil the element of suspense, why would a writer do that, why would the director do that? On the other hand, foreshadowing they do not spill the beans totally, they use it in order to pique your interest.

They in order to hook you on to the plot, a playwright or a director or a writer, or a novelist use this particular technique of foreshadowing. Casting the shadow before actually the person comes is the meaning. So, a little bit of spilling the beans, not totally, but almost hinting at what may happen so that you keep waiting for that moment; it is called foreshadowing you are already familiar with this particular technique.

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Pathetic Fallacy

- Here's another dramatic device also used in fiction
- We can say this device has been used when nature mirrors the mood of the protagonist, the prevalent mood of a scene or the political condition of society.
- In *Macbeth*, for example, when the setting describes "Thunder and lightning. Enter three Witches" and later they say "Fair is foul, and foul is fair:/ Hover through the fog and filthy air.", we can conveniently link that to the happenings in the play.

So, from here let us go to learn another thing. Again you must be really familiar with this technique – pathetic fallacy. We discussed that as a poetic technique, we also discussed it as a fiction technique. So, it is also used in drama. What is a pathetic fallacy?

A pathetic fallacy it is said, of course; it is not actually a fallacy as such, but a device, a literary device where we can say that the nature around or the setting in which this particular scene is getting enacted mirrors the sentiment, the mood or the emotion of the character especially the antagonist right.

Now, imagine here is a character, generally protagonist, who is sobbing there is some kind of sad element. So therefore, he or she is sobbing, or they are sobbing. So, then in order to indicate that, even in the nature, it is a kind of a gloomy atmosphere ,maybe clouds are there, a lot of lightning in order to indicate gloomy context there is darkness all around.


So, here it is said that even nature mirrors the predominant sentiment of the character. If the character feels gloomy, then the nature around is gloomy. If the character feels exuberant and

cheerful, the nature around feels exuberant and cheerful. So, this is some kind of finding, an exterior correlation to the interior emotion. Finding an exterior correlation with the interior emotion; this is what can be called a pathetic fallacy.

Of course, why does a playwright or why does a writer use it? Because, in order to magnify the effect of the mood, and also to say that probably there is some kind of cosmic oneness that this character has achieved.

Therefore even nature also becomes a part of the inner weather; it is called inner weather matching the outer weather. That is called pathetic fallacy, a very important and a beautiful literary device when used in a very judicious way, this can be a remarkable dramatic technique, it can heighten the impact in a very significant way, pathetic fallacy.

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Chorus

- In Greek drama, the Chorus was a huge group of performers (usually between 12 and 30 individuals) who sung or chanted songs and poems and danced during performances.
- The chorus is a homogeneous and non-individualized collective. So, despite their massive size, they represent the collective consciousness.
- They frequently wore masks to provide the impression of cohesion and anonymity. Chorus is also used in contemporary plays.

Now, from pathetic fallacy, let us go and discuss chorus. Again, this is this can be a technique, this can be an element, and this can as well be a part of the character, chorus. Of course, when we come to discussing the origins of drama, we are going to shed a little more light on chorus, but for time being, we can say chorus is a group of performers.

Well, this group can range anywhere between 12 and 30, earlier it was even it went on to 50 and things like that, but the modern play generally makes use of 12 and 30, sometime it can as well be a group of 5 or 6 if there is a constraint on the availability of the actors you can

even make it 4 to 5, who sing in order to bring in the element of music that is one. In fact, the chorus serves very many purposes. In fact, the chorus is an integral component of a theater.


Chorus is an invariable part of drama because they perform very many roles. One, they add in the element of music, and second, they also act as omniscient narrators. In fact, the chorus is a dramatic counterpart of omniscient narration in fiction. In fiction, what does an omniscient narrator do? They explain the situation so that the readers can know, so that the readers can know better what is happening there.

Similarly, the chorus also does the job of interpreting the scene for us, or they also do the job of common citizen, common people who hold a certain opinion against the protagonist or the antagonist, anything like that. And they also are used in foreshadowing. In fact, through chorus, a playwright can employ club chorus with foreshadowing and reveal to the audience what may happen in subsequent slides. So, therefore, chorus performs various role. In fact, chorus performs various roles.

Generally, the chorus wears masks in order to show that it is a kind of an undistinguished mob, a kind of common mob. So, generally that is the convention. So, the presence of chorus is there right from one of them. I mean, it is the first element to have been there when the drama was born, and that element has survived chorus has survived even to this day.


So, if there is one element that has sustained throughout drama, probably it is chorus, because earlier music was there; there are a lot many plays where music has been done away with, and there were lot many characters... something like that. So, chorus has been a very predominant feature of drama ever since drama was born.

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Performance Devices

So far, we mainly discussed the literary devices used while composing a play, but since drama is a performative art, the performative approaches are no less important! Let's look at some interesting performance techniques now...

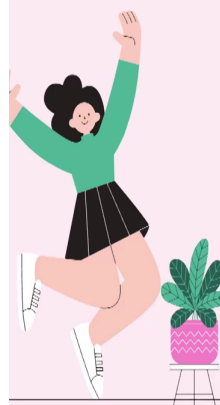


From chorus, let us go and discuss other performance devices . So, far what we have done in fact, we have brought in a subtle distinction between techniques used related to the text called the play and the performative component of the play because, remember, it is a collaborative venture.

Drama is a collaborative venture because, in order for a text to come alive, you need actors who perform various characters, who perform various roles. And they are the ones who add life to the text, here we have already discussed that.

So, here the next part would be certain devices that a director makes use of or an actor, a dramatist makes use of when it comes to enhancing performance, the acting capabilities, the performative component of drama.

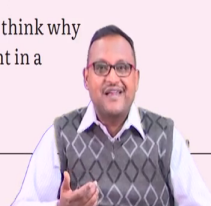
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Performative techniques can be grouped under 4 broad categories. They are:

Voice, Body, Movement & Space

As we progress through them, try to think why such devices might be important in a performance.



In fact, these again, are sub divisions here. Techniques, there are four broad categories in which performative techniques can be clubbed. Devices concerning voice, devices concerning body, devices concerning movement, and then the use of space. So, we can discuss dramatic techniques concerning all of them.

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Voice Devices


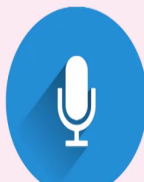
Pitch: How shrill or sombre should the tone be while delivering a particular dialogue

Pace: the rate at which words are spoken

Pause: where sound stops, how often and for how long. Many modern playwrights like Harold Pinter make extensive use of pauses in the dialogues of their play.

Projection: Projection enables audience to hear the voice

Cueing: Remembering and helping the other actors to remember exactly when to speak



Now, when it comes to voice, what are the dramatic techniques? Now, remember, not all of us are perfectly suited to perform in a play because, in order for us to be good performers, good

actors, we need to have certain characteristic features, especially we need to have certain vocal properties.

Well, these vocal properties sometimes are God given as they say or you have acquired them genetically. Well, you have been blessed with a good sound, as a result of it you have extraordinary voice. Think of the voice of Amitabh Bachchan, for instance, something like this. And this vocal properties can also be developed under proper training; you can also enhance certain vocalics, the vocalic part of what you speak.

The first thing is pitch. So, these elements are also useful, if you want to enhance your communication skills, especially if you want to improve your pronunciation skills your phonetic skills, you also need to have a sound understanding of these voice properties, therefore, let us discuss them.

Pitch; pitch is how shrill a voice is or how deep a voice is, how somber, how thick, how shrill a voice is. It is because if there is a character that is very timid and if you want to give it a very thick and a deep voice it may not suit there, therefore, not all vocal properties are suitable for all types of characters.

So, you need to identify a character; you need to identify an actor whose vocal properties are such that they can perform the role of a timid character– something shrill, weak tone, and things like that. On the other hand, imagine there is a very deep character, a very intense character, you need a very intense voice, there a deep voice or a bass voice. So, that is when you have to identify that.

So, if you can modulate it accordingly, that is remarkable; of course, there are very many gifted actors who can do beautifully or a kind of bring in wonderful variations when it comes to pitch, but if it is not possible then at least identify a role that better suits you something like that.

The second is pace, it is related to the speed with which dialogue is delivered. So, you cannot speak very fast because you lose out on the audience; you cannot also speak very slow because, again, audience may get bored with what you are doing. You need to have an optimum pace for the type of the role you are doing therefore, that is something that you have to keep in mind.

Pauses; pauses are very important. Like in poetry, so in drama pauses play a very important role because specially there are playwrights like Harold Pinter, Nobel Laureate who made extensive uses of pauses in their play, because pauses make not just the characters think, they also make the audience think. And they are also used to build tension; they are also used to build very many things, pauses, silences, etc.

Then projection; projection is at what level you elevate your voice so that the audience can listen to that. Now, supposing it is a whisper, you cannot shout as if you are saying a secret; secret has to be said in a very vehement way and whole peaking they have to elevate their tone in such a way that even if there are 100 characters, 100 members in the audience they should be able to listen to you something like that.

So, this is related to the elevation and projection of your sound and also reducing it when the rule demands it. So, this is what is called projection. Cueing is very important. In fact, usually, the director does it this is giving clues for the next character to speak; sometimes if the character forgets if the actor forgets what to speak or when to speak, their dialogue or delivery cueing is done so that the other character can pick up, another actor can pick up and start speaking.

So, these are voice devices.

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Voice Devices


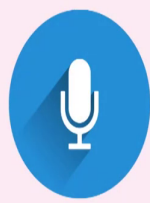
Volume and articulation: These should be such that the audience do not have constrain themselves to understand what is being spoken but at the same time, it should match with what is being said

Inflection: Proper modulation of the voice is very important for successful acting

Accent: To bring out the effects of allusion to a particular country/society/culture

Breathing: Allows a controlled use of voice, to convey a feeling through a sigh or a gasp

Emphasis: The choice of stressing particular words to convey meaning



So, let us quickly take a look at some more voice devices :accent, breathing, emphasis. Accent is very important. Now imagine you are playing the role of a villager and you are speaking in a very sophisticated English that does not go well. So, you have to pick up an accent that best describes the character or that best describes a society or a culture that needs to be done.

Then inflection; a proper modulation of the voice because the ups and the lows all these things have to be kept in mind. Breathing techniques are very important because if the dialogue is especially in a soliloquy where you need to a longish dialogue, you need to know when to take breath, otherwise it can give awkward pauses. Therefore, breathing is very important, so is volume and articulation. So, these are some voice devices that can be kept in mind.

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Body Devices


Posture: Stance, way of standing befitting to a scene

Gesture: Movement of any part of the body to express an idea, feeling or mood

Body awareness: Ability to appropriately use one's body on stage, choosing to use the whole body, or parts of the body expressively

Facial expression: Using the face to show mood, emotion, feeling and responses

Eye contact: Establishing eye contact with another actor or the audience



So, the second type of performative techniques is body device. Body devices relate to your posture, your gesture, your expressions, and eye contact. So, when you are speaking with another character, unless the role demands, you need to look at the eyes of the character. Generally in the play, you need to look at either the character or at the audience, depending on what the situation demands, eye contact is very important.

Body awareness is very important for an actor. In fact, drama makes use of two languages. In fact, in any dramatic performance there are two languages invariably involved: one is the language in which the script appeared, the play has been written, if it is an English play, it is

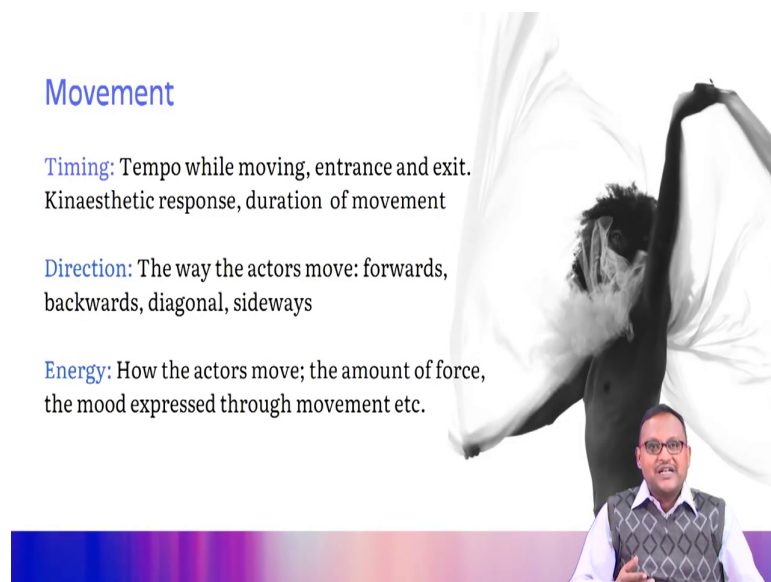
written in English, if it is a Kannada play, it is written in Kannada, a Bangla play, or a Japanese play things like that, that is one language.

The other necessary language common language for drama is the language of the body. So, an actor who performs in a play needs to be acutely aware of body language. In fact, body language comes naturally to all of us remember before a child picks up any language.

A child is gifted with body language; that is the reason why when even before the child has learnt to communicate properly, if it feels uncomfortable, it starts crying, if it feels very comfortable it starts smiling, these are the elements of body language. So, once an actor is aware of the complete potentialities, limitations, nature, and scope of their body, then it helps them perform better. Therefore an active understanding of body language is very important for an actor.

Gesture is related to movement of the part of the body and posture is the way the character stands. Now, imagine as again, if there is a timid character they cannot stand with their palms on the hips and in a very brave way. So, postures, too, play an important role because postures have to accompany the situation, the role, character, and all those things. So, these things can be kept in mind.

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Movement

Timing: Tempo while moving, entrance and exit.
Kinaesthetic response, duration of movement

Direction: The way the actors move: forwards, backwards, diagonal, sideways

Energy: How the actors move; the amount of force, the mood expressed through movement etc.

And when it comes to movement; movement is related to, of course, it is called kinaesthetics and non-verbal. You find a lot of correlations between non-verbal communication and the

language, especially performance language; the language of the performance. So, the moment we use the word body movement, and all that we use is the word called kinaesthetics, in non-verbal communication.

So, again you need to know the timing because if it is a slowdowns, you need to know the tempo, you need to understand the music, you need to understand the tempo and move accordingly. If you make very abrupt moves, then what happens it prevents the audience from enjoying the play in a beautiful way.

That is why it is called a kinaesthetic experience. The aesthetics that is related to the movement is called kinaesthetic. So, the kinaesthetic component if it is diluted, then it prevents the audience from enjoying the play completely.

Then direction is related to the movement, the way the actors move if it is a forward movement or a backward movement, diagonal, sideways, what kind of again all these things are generally a sensible playwright would have left a detailed stage instructions for actors to perform.

But, of course, there are a lot many playwrights who leave that discretion to a director, that is left to the convention. Energy is again the vigor with which actors make the movement, the vigor, energy with which actors make movement.

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Movement

Ensemble awareness: Knowing how to move as part of a group, and how to respond to proximity to other actors and their movements

Pathways: The pattern of movement actors create in the space, e.g curved, straight or zig-zag pathways

Repetition: Repeating a movement for emphasis

Finally, again, in movement ,we have other things– ensemble awareness. It is a French word. Ensemble stands for a chorus, it is always in a group or if a particular situation demands it, the mob in a particular scene need to move in a cohesive way. So, this is called ensemble movement.

So, that is that has to be kept in mind there should be it should be in a very harmonious way it should be in a uniform way, and then we need to know pathways, how do you enter – is it a straight entry or a curved entry or a zigzag path, when you are making movements, when you are exiting when you are entering into the stage and active understanding of pathways. So, these are some things that have to be kept in mind.

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Proxemics - Use of Space

Personal space: The bubble immediately around an actor's body and how judiciously the actor makes use of this space.

General space: All other space in the room and how it is used

Architecture: The physical structures of the space the actors are within, type of stage and how they interact with these structures

Proximity: The amount of distance or space between actors, the amount of space between actors and audience

The slide features a decorative illustration of a blue bird flying above a large green plant. In the bottom right corner, there is a small video inset showing a man with glasses and a patterned vest speaking.

Finally, we have proxemics which is related to the use of space . So, here again, in non verbal communication too, proxemics play a very important role. If you want to establish good rapport, you need to be aware of different social distancing that you need to maintain because there are three different zones.

One is a very intimate zone where people who are closest, you can enter something like less than 1 foot distance or less than 1 foot distance. So, let us say between 2 and 5 foot . 5 feet then it is an intimate zone, it is called a private zone, people close to you may be close friends can come. Then there is a social zone, a public zone, something like that.

So, an active understanding of this is very essential for an actor because depending on the relationship between the characters, depending on the situation, depending on the context in the play, a character has to maintain that space while moving. So, even out of slip of their mind they cannot enter into an intimate zone if the character does not demand it, if the situation does not demand it.

Therefore an active understanding of personal space, general space, intimate space is essential. Ideas related to these things can definitely help an actor perform all these things. So, I am sure an active understanding of these tools, these techniques, these keywords related to drama and theater will have to enhance your own understanding of it.

So, I mean, that is how we are going to complete the 1st week beginning with the introduction of drama. We discussed various elements of drama, we discussed different types of drama, and of course, in the final class of the 1st week of drama we are ending it with an active discussion of different stagecraft, dramatological devices so that we know how to understand a play better, how to appreciate a play better.

So, in the next class, we come up with something more interesting. Until then, bye.