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| **Performance;** Eg The volume of the speech. The speed of the speech. The use of paralinguistic elements (gestures, facial expressions) The use of pauses to build suspense, for example. |  |
| **Stage Directions.** E.g. Instructions for the actor (delivery, volume, pace) Instructions for the director (lighting, weather, set, sound) The level of detail within the directions Lexical patterns within the directions |  |
| **Genre:** e.g. Does the play neatly fit into the genre of comedy? Does the play neatly fit into the genre of tragedy? If it does fit into a genre, what conventions of that genre do you see? Does the play challenge or subvert that genre? |  |
| **Stage Effects**: Lighting. Sound. Music. Use of props. Set design |  |
| **Production and critical reception** eg. Set of the original and subsequent productions. Costume of productions – costume changes etc. Directorial decisions: placing of the actors on the stage (proxemics). Directorial decisions: about the delivery of the lines, about timings. Theatrical reviews of the time. Interviews with author/director/actors |  |
| **Dramatic conventions.** Eg. The use of the soliloquy. The use of stichomythia. The use of the chorus. The use of mime. The use of split stage etc. Exits and entrances |  |
| **Stylistics.** Eg. Patterns of words (lexis)patterns of sentences (“parallelism”) patterns of sound (“phonetic parallelism”) unusual use of words (“lexical deviation”) unusual use grammar (“syntactical deviation”) unusual ways of presenting the words (“graphological deviation”). |  |
| **Discourse.** Eg. instrumental power v influential power.Interruptions. Use of rhetorical devices. agenda setting. use of discourse markers to hold the floor. allocating the next speaker. Adjacency pairs. Terms of address. Turn taking etc. Types of utterances: private conversation v public speech, quoted lines |  |