

Unit -I

9 Ways Human Relations Skills Can Make You a Better Boss

Introduction

As a leader, you are constantly inundated by new processes, management styles, and concepts to help get more out of your employees. You could easily build a library of the leadership and management books that have been released in the past decade alone. At Dale Carnegie Training, we believe that basic human relations skills are the foundation to an **effective leadership** style. Human relations skills are not a process or technique; they are an approach to work and life. Dale Carnegie outlined 8 basic human relations skills for leaders to help change attitudes and behaviors in the best-selling book ***How to Win Friends and Influence People***.

1. Begin with praise and honest appreciation.

The most important word in this sentence is “honest”. Honesty is one of the most essential qualities of a leader. Your words to carry weight as a leader, therefore you must be honest in your appreciation. The easiest way to be honest in your appreciation is to have a very specific example to back up your praise and appreciation. It will also help reinforce the desired action and outcome in the future. As a leader, it is important to be credible. Sincere and **effective communication in the workplace** is key. You want to make sure that you are not doling out disingenuous praise. People will see right through flattery and your words won’t carry the weight they need for you to lead effectively.

2. Call attention to people’s mistakes indirectly.

In today’s “gottcha” culture where people are quick to bring up a mistake or a fault, it is easy to get defensive or for employees to shut down. By calling attention to a person’s mistake indirectly you take some of the sting out of the exchange. Everyone makes mistakes. An effective leader uses human relations skills to deal with the mistake in a fruitful way so that it can become a learning experience rather than just an uncomfortable exchange.

3. Talk about your own mistakes before criticizing the other person.

Another way to soften the blow of a mistake is to bring up your own mistakes. Not only does it illustrate the old adage that “no one is perfect”, but it can also be an opportunity to show how you personally learned from the mistake and were able to improve. That being said, there will always be those senseless mistakes where nothing can be done other than live through the consequences and move on.

4. As questions instead of giving direct orders.

By asking a question you let your employees fill in the blanks on their own. You will rarely have to answer a question and the employee never will give back the responsibility of the decision to you, which is very common in the manager employee relationship.

5. Let the other person save face.

This is one of many critical management and leadership skills. When mistakes or challenges happen, it is easy for an employee to take it very personally, especially if they are engaged and really care about the work. By letting someone save face you give your employee the ability to safely recover from a mistake.

6. Praise the slightest improvement and every improvement.

Be “hearty in your approbation and lavish in your praise”. As a leader, if you see an action that you want to reinforce, you should always give specific praise. It is human nature to want positive feedback. Additionally, when you are coaching an employee, praise can act as a light to guide employees toward the end goal.

7. Give the other person a fine reputation to live up to.

This skill is bit of preemptive praise to reinforce the action that you want to see as a manager. However, when you exercise this principle publically, make sure that you are not setting up an individual to fail with a task or job that might be too large.

8. Use encouragement. Make the fault easy to correct.

When correcting mistakes, another interpersonal communication strategy is to help unravel the fault. Even the best employees make mistakes. Mistakes can erode confidence and engagement. As a leader, it is important to help

employees shake off mistakes and move on in a productive way. By developing these leadership traits, you will learn to provide encouragement and a quick solution that can help someone who might be down quickly recover from a mistake.

9. Make the other person happy about doing the thing you suggest.

Out of all of the human relations skills that can make you a better boss this one is the least specific. As a leader, you need to know your employees. By knowing your employees, you can find angles to get them excited about certain projects. As Dale Carnegie said, “Why talk about what we want? That is childish. Absurd. Of course you are interested in what you want. You are eternally interested in it. But no one else is. The rest of us are just like you: we are interested in what we want.”

Conclusion

All of these items are directly tied to improved human relations skills and **interpersonal communication in the workplace**. They are basic in nature, but each, if done with genuinely and sincerely, can dramatically improve your leadership skills and effectiveness. Look around at the best leaders in your organization or in the business community, you will see each day how they exhibit these critical leadership qualities and human relations skills to get the most out of their team.

Unit-II

Elements of Fiction

Characterization is a means by which writers present and reveal characters – by direct description, by showing the character in action, or by the

presentation of other characters who help to define each other. Characters in fiction can be conveniently classified as major and minor, static and dynamic. A major character is an important figure at the center of the story's action or theme. The major character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict. Supporting the major character are one or more secondary or minor characters whose function is partly to illuminate the major characters. Minor characters are often static or unchanging: they remain the same from the beginning of a work to the end. Dynamic characters, on the other hand, exhibit some kind of change – of attitude, purpose, behavior, as the story progresses. Irony is not so much an element of fiction as a pervasive quality in it. It may appear in fiction in three ways: in a work's language, in its incidents, or in its point of view. But in whatever form it emerges, irony always involves a contrast or discrepancy between one thing and another. The contrast may be between what is said and what is meant (verbal irony), what is expected to happen and what actually happens (situational irony) or between what a character believes or says and what the reader understands to be true (dramatic irony). Plot, the action element in fiction, is the arrangement of events that make up a story.

Many fictional plots turn on a conflict, or struggle between opposing forces, that is usually resolved by the end of the story. Typical fictional plots begin with an exposition, that provides background information needed to make sense of the action, describes the setting, and introduces the major characters; these plots develop a series of complications or intensifications of the conflict that lead to a crisis or moment of great tension. The conflict may reach a climax or turning point, a moment of greatest tension that fixes the outcome; then, the action falls off as the plot's complications are sorted out and resolved (the resolution or *dénouement*).

Be aware, however, that much of twentieth-century fiction does not exhibit such strict formality of design. Point of view refers to who tells the story and how it is told. The possible ways of telling a story are many, and more than one point of view can be worked into a single story. However, the various points

of view that storytellers draw upon can be grouped into two broad categories: Third-Person Narrator (uses pronouns he, she, or they):

1. Omniscient: The narrator is all-knowing and takes the reader inside the characters' thoughts, feelings, and motives, as well as shows what the characters say and do.

2. Limited omniscient: The narrator takes the reader inside one (or at most very few characters) but neither the reader nor the character(s) has access to the inner lives of any of the other characters in the story

3. Objective: The narrator does not see into the mind of any character; rather he or she reports the action and dialogue without telling the reader directly what the characters feel and think.

First-Person Narrator (uses pronoun I): The narrator presents the point of view of only one character's consciousness, which limits the narrative to what the first-person narrator knows, experiences, infers, or can find out by talking to other characters.

Setting is the physical and social context in which the action of a story occurs. The major elements of setting are the time, the place, and the social environment that frames the characters. These elements establish the world in which the characters act. Sometimes the setting is lightly sketched, presented only because the story has to take place somewhere and at some time. Often, however, the setting is more important, giving the reader the feel of the people who move through it. Setting can be used to evoke a mood or atmosphere that will prepare the reader for what is to come.

Style is the way a writer chooses words (diction), arranges them in sentences and longer units of discourse (syntax) and exploits their significance. Style is the verbal identity of a writer, as unmistakable as his or her face or voice. Reflecting their individuality, writers' styles convey their unique ways of seeing the world.

A symbol is a person, object, image, word, or event that evokes a range of additional meanings beyond and usually more abstract than its literal significance. Symbols are devices for evoking complex ideas without having to resort to painstaking explanations. Conventional symbols have meanings that are widely

recognized by a society or culture, i.e., the Christian cross, the Star of David, a swastika, a nation's flag. A literary or contextual symbol can be a setting, a character, action, object, name, or anything else in a specific work that maintains its literal significance while suggesting other meanings. For example, the white whale in Melville's *Moby Dick* takes on multiple symbolic meanings in the work, but these meanings do not automatically carry over into other stories about whales. Theme is the central idea or meaning of a story. Theme in fiction is rarely presented at all; it is abstracted from the details of character and action that compose the story. It provides a unifying point around which the plot, characters, setting, point of view, symbols, and other elements of a story are organized. Be careful to distinguish theme from plot – the story's sequence of actions – and from subject – what the story is generally about. Tone is the author's implicit attitude toward the reader, subject, and/or the people, places, and events in a work as revealed by the elements of the author's style. Tone may be characterized as serious or ironic, sad or happy, private or public, angry or affectionate, bitter or nostalgic, or any other attitudes and feelings that human beings experience.

Unit-III

Elements of Poetry

Introduction

Poetry is an intricate literary form that incorporates rhyme, figurative language, sound devices, and meter in order to evoke a wide array of meanings. The language of poetry is not always straightforward. It guides readers to reach a conclusion but never gives out any details explicitly. Such is the beauty of a poetry text that demands readers' attentive and creative participation. With the

knowledge of the important poetry elements, we can understand a poem's message and appreciate the text more effectively.

Structure and Form

Poetry comes in a variety of forms and in each form follows a specific structure. For example, the sonnet form containing a set structure is different from odes. A free verse poem does not have the metrical regularity, which can be found in a blank verse poem.

The structural elements found in poetry are:

- Stanza: is a group of lines set off from others by a blank line or indentation.
- Verse: are stanzas with no set number of lines that make up units based on sense.
- Canto: is a stanza pattern found in medieval and modern long poetry.

Some of the important poetry forms include:

- Sonnet: is a fourteen-line poem with a set rhyme scheme, often divided into quatrains, octaves, and sestet.
- Ode: is a formal lyric poem written in celebration or dedication of something with specific intent.
- Lyric: is a personal piece of poetry that tends to be shorter, melodic, and contemplative.
- Elegy: is a mournful poem, especially a lament for the dead.
- Villanelle: is a nineteen-line poem comprising five triplets with a closing quatrain.
- Limerick: is a humorous piece of poetry that consists of five lines with the same rhythm.
- Haiku: is a form of unrhymed Japanese poetry containing three sections with a total of 17 syllables arranged in a 5-7-5 pattern.

Meter

Meter is the definitive pattern found in verse. Some of the important metrical feet in English poetry include:

- Iamb: consists of one unstressed syllable followed by a stressed syllable, as in des-**pair**, ex-**clude**, re-**peat**, etc.
- Trochee: is a metrical foot containing one stressed syllable followed by an unstressed syllable, as in **sis**-ter, **flow**-er, **splin**-ter, etc.
- Dactyl: comprised one stressed syllable followed by two unstressed syllables, as in **si**-mi-lar.
- Anapest: consists of three syllables, where the first two are unstressed and the last one is stressed, as in com-pre-**hend**.
- Spondee: contains two stressed syllables, like “**drum beat**”.
- Pyrrhic: is the opposite of spondee and contains two unstressed syllables.

Poets utilize these metrical feet to create a pattern, which is called a metrical pattern or metrical scheme. Some of the important metrical patterns include:

- Iambic pentameter: occurs when the lines of a poem contain five iambs each. Shakespeare’s sonnets are written in this meter.
- Iambic tetrameter: is another important metrical pattern. It occurs when the lines have four iambs each, as in Robert Frost’s poem ‘*Stopping by Woods on a Snowy Evening*’.
- Trochaic tetrameter: is the recurring pattern of four trochees per line. In ‘*The Song of Hiawatha*,’ Henry Wadsworth Longfellow uses this meter.
- Trochaic octameter: occurs when verse lines contain eight trochees each. Edgar Allan Poe’s best-known poem ‘*The Raven*’ is written in this meter.

Rhyme and Rhyme Scheme

Rhyme is the repetitive pattern of sounds found in poetry. They are used to reinforce a pattern or rhyme scheme. In specific poetry forms such

as ballads, sonnets, and couplets, the rhyme scheme is an important element. The common types of rhymes used in poetry are:

- End Rhyme: is a common type of rhyme in poetry that occurs when the last word of two or more lines rhyme.
- Imperfect Rhyme: is a type of rhyme that occurs in words that do not have an identical sound.
- Internal Rhyme: occurs in the middle of lines in poetry.
- Masculine Rhyme: is the rhyming between stressed syllables at the end of verse lines.
- Feminine Rhyme: is the rhyming between unstressed syllables at the end of verse lines.

Sound and Rhythm

Sound and rhythm are other important elements of poetry. The sound of a poetic text means how a line or what sounds some specific words evoke in readers' minds. Rhythm is a set pattern that is formed by these sounds. In poetry, rhythm refers to the metrical rhythm that involves the arrangement of syllables into repeating patterns called feet. For example, the following lines from William Shakespeare's '*Sonnet 116*' contain an iambic rhythm with a few variations:

Let me/ **not** to/ the **mar**/-riage of/ **true minds**

Ad-**mit**/ im-**pe**/-di-**ments**./ **Love** is/ not **love**

Which **al**/-ters **when**/ it **al**/-te-**ra**/-tion **finds**,

Or **bends**/ with **the**/ re-**mo**/-ver **to**/ re-**move**:

Subject

The subject or content of poetry differs across a variety of forms. A subject is what the poem is about. For instance, the subjects of sonnets include love and admiration for one's beloved, heartache and separation. Whereas divine sonnets include the subjects of devotions to God, enlightenment, and salvation. Elegies are written in memory of someone who is no more. Therefore, the subject of these poems is a dead person.

Speaker

Speaker is one who narrates the poem. In poetry, we tend to think that the poet is the speaker himself. However, it is not always the case. Sometimes, poets assume an imaginative character and write the poem from their perspective. Generally, the poem is told from the perspective of a first-person speaker or a third-person speaker. Poets also use the second-person point of view in order to communicate directly with readers. Understanding the speaker helps us to know the poem's tone and mood.

Figurative Language and Poetic Devices

Poetry uses figurative language and different poetic devices to suggest different interpretations of words or to evoke other ideas that are not literally connected with the words. The sound devices such as alliteration, assonance, consonance, and onomatopoeia are used to create musical effects. Elements of poetic diction such as irony, symbolism, and juxtaposition leave a poem open to several interpretations. In the same way, poetic devices such as metaphor and simile are used to build a relationship between different images previously not perceived.

Some important poetic devices in poetry include:

- Simile: is a comparison between two unlike things using the words “like” or “as”.
- Metaphor: is an implicit comparison between different images or ideas without the use of “like” or “as”.
- Repetition: is a poetic technique that refers to the reuse of words, phrases, and images several times in a poem.
- Enjambment: occurs when a line is cut off before its natural point.
- Irony: occurs when an outcome is different than what is expected.
- Personification: is a poetic device that refers to the projection of human characteristics into inanimate objects.
- Onomatopoeia: occurs when a word imitates a natural sound.
- Hyperbole: occurs when one statement is elevated for a certain poetic effect.

Theme

The theme is a recurring idea or a pervading thought in a work of literature. Poetry themes include some common ideas such as love, nature, beauty, and as complex as death, spirituality, and immortality. An understanding of the theme helps readers to identify the core message of the poem or the poet’s purpose for writing the poem. For example, the following lines of Robert Burns’ ‘*A Red, Red Rose*’ exemplify the theme as well as the underlying message of the entire poem:

O my Luve is like a red, red rose

That’s newly sprung in June;

O my Luve is like the melody

That’s sweetly played in tune.

This piece is written in admiration of the speaker’s beloved. Therefore, the main themes of the poem are beauty, love, and admiration.

Explore some of the important themes in poetry.

Tone and Mood

Diction is another significant aspect of poetry. It refers to the language, sound, and form used in a particular piece of poetry. The tone or attitude of a poem's speaker and the mood of the entire text is part of poetic diction. To understand the speaker's attitude or tone to the subject, readers have to look for the poet's choice of words, figurative language, and sound devices. The mood is related to the impression of the text upon readers. Explore these lines from Keats' *'Ode to a Nightingale'*:

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
But being too happy in thine happiness,
That thou, light-winged Dryad of the trees
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

In these lines, the speaker describes the nightingale's song in an elevated language. He is awe-struck after listening to its intoxicating song. Thus, the tone is emotive, pleasant, and elated. The mood of the poem is happy and positive.

Syntax

The syntax is the ordering of words into meaningful patterns. Poetry has a distinct syntax compared to prose, fiction, and other forms of literature. Poets manipulate the conventional syntax to emphasize specific words. The purpose of adopting a specific syntax and diction is to achieve certain artistic effects such as tone, mood, etc. For instance, in Dickinson's '*A Narrow Fellow in the Grass*,' the speaker describes her surprise and amusement upon the discovery of a snake. To convey her feelings, Dickinson uses a specific syntax:

A narrow fellow in the grass

Occasionally rides;

You may have met him-did you not

His notice sudden is,

UNIT-IV

ELEMENTS OF DRAMA

Introduction

Dramatic means to be theatrical, over-the-top and sensational. But what does it mean to be dramatic in literature? Let us look at the meaning, elements, history and examples of dramas in literature for a better understanding of this popular form.

Drama meaning

The meaning of drama is that it is a mode of representing fictional or non-fictional narratives through a performance before an audience. They are meant to be seen and heard, not read.

In most cases, dramas contain dialogues that are meant to be repeated before an audience and stage directions that are acted out.

In most cases, dramas take the form of plays, where a written script by a playwright is performed at a theatre in front of a live audience. A drama could also refer to any other performance that may be either live or recorded, such as mime theatre, ballets, musicals, operas, films, television shows, or even radio programmes.

[Elements of drama in literature](#)

Although dramas can take various shapes and forms, here are a few common elements that bind all dramas together as a genre.

1. Action

Action, or dramatic action, refers to the propelling of the plot from one moment to the next in the drama. This will naturally relate to the structure of the play, as the action moves forward from the early stages (exposition) to the inciting incident, rising action, one or more crises, the climax, falling action, and then the conclusion. See the “Structure” entry further down this list for more information on how plays are formed.

2. Audience

Audience of all the essential elements of drama, the audience must exist for it to be considered a performance – a play without an audience should be considered a rehearsal.

An audience can specifically refer to the engagement actors have with their audience through performance, known as the actor-audience relationship. The exact nature of this relationship can vary depending on the style of the performance.

For example, a performer in a purely naturalistic drama may ignore the audience altogether (they may even have their back facing the audience), while

a performer in a realistic drama may be aware of the presence of an audience but not perform directly to them, whereas a performer in an epic theatre play by Bertolt Brecht may regularly break the fourth wall and interact directly with sections of the audience. Manipulating exactly how a performer relates and engages with the audience in a performance can be both an academic exercise and fun at the same time.

3. Climax

Most dramas will have one or more crises in the development of the plot. A crisis is a key moment of dramatic tension and conflict in the play, usually occurring between two or more characters and having serious implications for the outcome of the plot. The ultimate crisis, or highest peak, is usually called the climax and often (but not always) occurs toward the end of a play. There can also be more than one climax in a drama, although this is uncommon. An anti-climax is also possible.

4. Conflict

Conflict is one of the key elements of drama. Playwright George Bernard Shaw once said 'No conflict, no drama'. How right he was! A drama that lacks conflict is normally dull and uninspiring. As a rule, conflict should always be considered an essential ingredient for all dramatic performances.

Conflict can be between two or more characters, or simply one (inner conflict). Many Elizabethan soliloquies contain inner conflict ('To be or not to be...' is an excellent example). Conflict on stage can be verbal, physical, or non-verbal.

Conflict differs from tension in that it is often a fixed and permanent part of the structure of a play embedded in the fabric of the drama, often from the outset, with characters destined to clash with one another.

5. Contrast

Without the careful use of contrast, performances are boring and lack tension. In simple terms, contrast is a point of difference. An obvious example of contrast is a sad scene followed by a happy scene. But contrast can be

created in more subtle and sophisticated ways, such as manipulating the drama to create a change in setting, pace, or time.

The contrast between characters should also be considered. Contrast can be created by changes in language, timing, mood, lighting, energy, relationships, situation, and more. Careful use of contrast as one of the elements of drama in performance can keep an audience actively engaged, throughout.

6. Convention

A convention is an acting or staging technique. Examples of conventions include the use of a narrator, an aside, a soliloquy, a direct address, the use of placards, songs, etc. Conventions are often associated with performance styles, which in turn are commonly associated with one or more theatre practitioners. Sometimes conventions are linked more generally with the way theatre was performed in a certain era, for example, the conventions of absurdism or Elizabethan theatre.

7. Dramatic Moment

A moment, or dramatic moment, is self-explanatory. It is a specific moment in the play, usually lasting only a short time, where the action is dramatic in some way. But being dramatic does not always mean loud noises and lots of moving characters. A dramatic moment can be a poignant moment of stillness or silence. Dramatic moments can also occur with only a single actor and even without sets and props, such is the power of drama. The tempo and rhythm of a play often change when a dramatic moment occurs. Tension is often manipulated when creating dramatic moments and the element of contrast is commonly employed.

8. Energy

Energy is the intensity of a character's actions in the drama. Many plays contrast one or more high-energy characters with low-energy characters. Energy, therefore, refers to both vivacious and vibrant characters as well as

slow, dispirited, or tired characters. Before a character can be portrayed with a certain type of energy, the performer must possess this energy. In general terms, energy can also refer to the intensity of specific performances or the type of show being performed (e.g. a musical).

9. Focus / Emphasis

Focus has multiple meanings in drama and performance. While it can often be used interchangeably with the term concentration, as an element of drama, focus is more often associated with emphasis. Unlike in movies or television, where the filmmaker can zoom into the actor or area in question, in the theatre, we need to employ other techniques to attract the focus of the audience.

How do we channel the attention of the audience to a certain area of the stage in order to give this particular space appropriate emphasis? How do we focus the lens of the spectator on the small bird in the hand of the actor downstage left? What directorial techniques can we employ to place focus on the two pirates sneaking onto the ship upstage? How can we use theatrical lighting to ensure emphasis is placed on the character who is singing? These are all challenges associated with focus and emphasis in performances.

10. Language / Text

The use of language in performance can be verbal, vocal, or non-verbal. Language is normally spoken text. It is the written script realised in performance. While normally spoken by the actor, language can also be chanted or sung. Language can also deliberately be nonsensical for dramatic effect.

The choice of language as one of the elements of drama is crucial, as it forms a major means of communicating the story of the drama to the audience. Exactly how the actor in a performance chooses to use language is usually determined by the expressive skill of voice. However, language can also be non-verbal, commonly referred to as body language. The elements of voice and

language should not be confused. Using the voice is the process of speaking the verbal language.

11. Dramatic Metaphor

Metaphor in drama involves a second reference in order to enhance the meaning of the first. For example “The man is a goose”. The description of the qualities of the first reference (the man) is enhanced by knowledge of the second reference (the fact that a goose is considered a silly waterfowl by its looks, big feet, and awkward behaviour).

A literary example of metaphor can be found in Arthur Miller’s play *The Crucible*, set in the Salem witch trials of 1692-93, but actually about the spread of Communism in 1950s America (the time and place of the play’s *writing*).

Bertolt Brecht employed a similar dramatic metaphor in his work *The Resistible Rise of Arturo Ui*, a play set in 1930s gangster-ridden Chicago that was really about Hitler’s Germany. George Orwell’s *Animal Farm* was not about animals at all, but Russia and the Soviet Union under Communist Party rule.

Dramatic metaphors, however, should not be confused with the use of symbols. When an object is used as a symbol, it is *replaced* by the symbolic meaning – for example, the red rose is now *replaced* by the feeling of love. However, with dramatic metaphor, the second reference *enhances* this meaning without replacing it.

12. Mood / Atmosphere

The mood is the feeling or tone of a performance and is naturally associated with the atmosphere. It refers to ambiance or aura and is often created through a combination of several elements of drama and production areas working in harmony. The atmosphere of performances are closely linked with everyday feelings such as fear or desire.

The mood in drama can be created via sound, lighting, movement, props, setting, rhythm, contrast, conflict, and more. It is also possible to create a particular mood or atmosphere in just one moment or scene in a play.

Therefore you can have more than one mood presented in a single performance.

13. Movement

Movement is the self-explanatory act of a performer moving in the drama according to the character's objective, motivation, surrounding circumstances, and interaction with other characters. The physical action of movement often defines character relationships and situations. While certain types of movement can involve walking (and the hundreds of different ways of doing just this), running, sliding, falling, etc, stage space needs to be used, including upstage, downstage, stage left, stage right, etc.

14. Plot / Story

The plot is the action of the drama. Many plays have more than one plot, often consisting of the main plot and one or more (less important) plots known as subplots. Shakespeare's dramas are classic examples of plays with multiple plots keeping the audience engaged at every turn.

The "story" of a drama is usually considered any action referred or implied to on stage, but not seen. This is often the backstory of various characters revealed in the early part of the drama (exposition). The story differs from the plot of the drama in that the plot must be seen by the audience.

15. Posture

Posture is the position in which a character holds their body when standing or sitting (not moving). Posture can define a character's attitude, social status, inner feelings, rank, and more. Posture is similar to a character's pose or stance.

16. Relationships

Relationships are also sometimes considered one of the elements of drama. This refers to the interrelationships between characters in a play. Character connections affect the way the plot evolves. These relationships may

be friendly, conflicting, romantic, of equal status, or otherwise. Some relationships in a drama may be fixed, while others may be variable and subject to change as the plot evolves.

17. Rhythm

Rhythm is more commonly a musical term. In drama, rhythm refers to timing and pace. It also means the beat or tempo of the whole performance. As a rule, rhythm should never be the same throughout the drama, regardless of its length. Rhythm can follow the emotional state of one or more characters or the atmosphere of the play at particular moments.

Rhythm is closely linked to movement. An everyday ritual presented on stage, such as getting ready for work in the morning, can involve repetitive and rhythmic actions and gestures. What is the rhythm of the long line of people in the unemployment queue? What is the rhythm of the classroom scene where students are misbehaving with the substitute teacher? How does the rhythm contrast in these two examples?

Rhythm can also have a place in the delivery of dialogue. The most obvious example is the text of Shakespearean dramas delivered using iambic pentameter. But all character dialogue, no matter how informal, should have a particular rhythm attached to it.

18. Role / Character

Role and character lie at the heart of all drama because, without these elements, the drama would not exist. Role and character are often used interchangeably to mean the same, while sometimes these terms are separated. The role is normally associated with role-playing in drama, which can occur at any level. Taking on a role often occurs as part of the process of drama and not always the product (performance). However, it is also entirely acceptable to ask an actor what his or her role is in the play.

Role-playing is popular in drama improvisation games and often involves quick transitions into roles with little or no preparation, sometimes involving a

stimulus. While adopting a role is critical in understanding the essence of drama, it is often considered less complex than portraying a character. Characters often have sophisticated backstories and undergo changes during the development of the plot. Portraying a character involves the application of expressive and performance skills. In professional theatre, there are numerous acting methods for developing and sustaining character (e.g. The Method).

19. Setting / Place

Setting refers to the location of a scene, play, or musical. It is one of the fundamental elements of drama. Many dramas have more than one setting. Productions with physical sets normally have clearly defined settings, but smaller dramas and one-person plays (monodramas) may have little or no sets or props to help identify locations. In these examples, the performer will use dialogue and other expressive skills in order to denote a setting, including any changes. This is known as an implied place or setting.

20. Situation

The situation in drama refers to the given circumstances of the dramatic action happening in the play. This is a straightforward concept. What is the setting of the play (time, location, etc)? What are the circumstances of the given scene (an argument, marriage proposal, a betrayal of friendship, medical emergency, school assembly, election campaign, etc)? Clearly conveying the situation in the play at any particular time makes the drama coherent for the audience.

21. Sound / Music

Contemporary theatre relies on sound and music in a number of ways. While theatre has traditionally used lighting to create an atmosphere in performance, sound and music is being increasingly manipulated to create mood. The use of sound can involve the implementation of technology, such as sound effects and soundscapes. Actors and their bodies can also construct effective sound in performance. Small props can create sound effects that can

be used live during a show. Sound in drama can even involve the absence of sound!

22. Space

Space is one of the critical elements of drama, referring to the effective use of available space in performance. Space can be both horizontal and vertical. Performers can be upstage or downstage, stage left or stage right. Different levels of space can also be utilised such as sitting, bending over, lying down, crawling, or physically using another level of a stage set. In order to use space effectively, movement becomes an important factor.

Effective use of space also involves clearly communicating to the audience where the action is taking place. This may include any changes in location that occur in the performance, particularly if little or no sets or props are being used and there is a heavy reliance on the audience's imagination – otherwise known as implied space in the drama. Sometimes theatre buildings or specific productions can be created using a particular space such as traverse staging, proscenium arch, thrust staging, or arena/in the round.

23. Spectacle

Historically, the spectacle was one of the obligatory elements of drama outlined by the Greek philosopher Aristotle in *The Poetics*. Aristotle referred to spectacle elements as costumes, scenery, actor gestures, and the sensory effects of the resonance of the performer's voice (sound).

In a contemporary context, spectacle refers to all the visual elements of a play – those incorporating theatre stagecraft and production areas. These can include stage sets, lighting, costumes, props, make-up, special effects, and multimedia. Spectacle in contemporary theatre is probably more important today than it was centuries ago due to the advent of technology and its integration into all levels of the theatre.

24. Structure

Structure, or dramatic structure, refers to the backbone of a drama. A typical structure of a play involves the exposition and initial action at the beginning, an inciting incident where the conflict and point of attack within the play are revealed, rising action involving conflict and one or more crises, and the ultimate crisis known as the climax, then the falling action towards the latter part of the drama leading to the conclusion, which is not always a happy resolution. The French word *denouement* is often used to define a play's ending. Translated into English, *denouement* means the untying or unravelling of the knot, in other words, the untying of all the complexities of the plot into a suitable conclusion.

Non-typical structures involve cyclical plots that end where they began, evident in some absurdist plays. The simple fact that Shakespeare and his contemporaries always wrote plays in a five-act format is also an example of structure. In later years, a three-act format was common, further reduced to two acts. Today, short one-act plays consisting of numerous brief scenes are a common dramatic structure in contemporary theatre.

25. Symbol

The symbol is one of the principal elements of drama. The use of symbols in dramatic performance can be one of the simplest and also most complicated of all techniques. Symbolism implies a greater meaning than the literal suggestion. Props are the easiest to work with because objects in everyday life are symbols in society (a rose symbolises love; a cross symbolises Christianity). Symbols can also be found in the use of colour. We often symbolise purple with royalty, red with anger or desire, black with evil and darkness, or white with purity and innocence.

Colour association can be worthwhile symbols with costumes, sets, and props. But the most sophisticated use of symbols occurs with the application of gesture and movement. A particular gesture performed by a character early in performance can be repeated in another context and have a very different

meaning. Used only once, a gesture can also be a powerful symbol. All of these examples can be combined for an even better effect.

26. Tension

Tension is sometimes referred to as dramatic tension and usually lies with the development of suspense. As the audience anticipates certain outcomes in the plot, the tension builds. Tension differs from conflict in that it is usually a transient occurrence that may take place multiple times in a single play. An obvious example of rising tension occurs in a mystery play or whodunit. In these instances, the audience is left in a constant state of suspense trying to determine the real culprit. The development of tension therefore usually parallels the advancement of the plot, leading to a crisis or climax. Tension is closely linked with the element of timing.

27. Theme

Theme refers to what a play is about (often the central idea), while what specifically happens on stage is the plot. Through the dramatic action of the plot, the deeper meaning of the play is revealed. A single play can consist of multiple themes. Extracting a theme from a play involves viewing it with a wider lens and seeing the bigger picture. Is the play about a group of friends from different cultures really about racism? Examples of themes in plays are power, revenge, mateship, love, greed, nature, good versus evil, coming of age, family, isolation, redemption, injustice, etc.

28. Time

The notion of time is one of the indispensable elements of drama in most performances. In period drama, time can be as broad as a particular era, such as the 1880s. Other dramas loosely convey a modern or contemporary portrayal of time. Some plays contain a specific time that must be conveyed to the audience. These may involve the season of the year, month, day, or even

hour. More generic use of time involves the use of the future, although this can also be specific by stating the actual year.

Time can also refer to how long the drama takes to perform. This can be of particular importance in naturalistic dramas where the length of stage time in a play may equal real-time in the theatre. Flash forwards, flashbacks, and other disjointed time sequences in a drama can also refer to changes in time. Alternatively, plays can deliberately appear timeless within the world of the play. Some absurdist dramas deliberately follow this structure.

29. Timing

Timing in performance refers to the dramatic timing of movements and gestures. We often take our movements for granted in everyday life, but when performing, the use of our bodies must be carefully considered and controlled. Timing can be manipulated to demonstrate authentic, stylised, or non-realistic movements and gestures. The timing of movements of a tired old man will differ from those of an energetic young schoolboy. Similarly, the gestures of a tyrannical dictator will differ from the suppressed people living under his regime. Rhythm, pace, and movement are particularly affected by timing in drama.

30. Voice

As one of the elements of drama, voice is critical to most performances. A drama without the use of voice is considered a movement piece or a mime. While some would place the voice in the category of a performer's expressive skills, it is nevertheless an element essential to nearly every drama. Vocal variety can be achieved via the use of projection, pitch, tone, rate (pace), emphasis, diction (articulation/enunciation), rhythm (beat), pause, intonation, tempo, subtext, and even silence.

Conclusion

Conclusion In drama, there are three major elements which are literary, technical, and performance elements. Literary elements consist of plot, theme, characters, dialogue, music, spectacle, convention, genre, and audience.

Technical elements consist of scenery (set), costumes, properties, lights, sound, and makeup.