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| **Dramatic Technique** | **What is it?** | **Why is it used?** | **Example (s) of this technique from ‘Sailmaker’ by Alan Spence**Explanations + *Evidence* |
| 1. **Flashback**
 | The actors show/tell something that has previously happened | Gives the audience more background information about… |  |
| 1. **Monologue**
 | One actor speaks for an extended amount of time | Lots of information can be revealed/ get to know the character better |  |
| 1. **Soliloquy**
 | a speech performed by an individual, usually showing them thinking out loud | Allows the character to take a step away from the action and speak directly to the audience.Brings the audience into the action and keeps them connected |  |
| 1. **Register**
 | How you speak depending on the situation – formal or informal/ with a colloquial accent | Can convey information about characters’ class/level of education or can be humorous |  |
| 1. **Fluency**
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| 1. **Symbolism**
 |  |  | The symbol of the model yacht is introduced near the beginning of the play, and Davie’s pun *‘Ah had a yacht. Y’ought to see it.’* is introduced. There is irony in Davie associating the homophones yacht (the model ship) and y’ought (moral responsibility) given that he does not keep his word to mend the model (an object which may later be interpreted as a symbol for Alec’s grief / loss). Ian’s words *‘Put it in the canal. Ye can all see it.’* are repeated by Davie at the end of the play and their significance is emphasised.

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| Other symbols in the play areThe ‘holy medal’ – The Star of the SeaThe shellThe sail-making toolsDavie’s furnitureSongs: ‘Last Train to San Fernando’, ‘Red Sails in the Sunset’ and ‘My Generation’ |  |

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| 1. **Sound and music**
 |  |  | Important in the play. The atmosphere of grief is accentuated at the beginning *by the solitary boy who repeatedly plays two notes on the mouth organ.* This is reinforced by the author’s use of repetition and by the sense of ordinary decay and damage in the setting.  |
| 1. **Repeating**

If of a word/phrase close together then this is called **repetition**If it’s of an idea then the repetition becomes a **motif** |  |  | Alec’s thrice recounted reaction to the news of his mother’s death, as if searching for some kind of unified understanding or memory of the traumatic event shows he has struggled to come to terms with it and has some inner conflict about how he has dealt with it.This sense of conflict and fragmentation (feeling broken inside like something is missing) is prevalent in the play and is recalled when Alec says of his dad’s mirror at the beginning of Act 2 *‘Look at it! There’s a big crack doon the middle… Canny get a good look at yerself’.*  |
| 1. **Dramatic structure**
 | The plot/order in which the story is told. |  |  |
| 1. **Characterisation**
 | The way in which writers portray their characters through the way the act, the way they treat others, their dialogue etc |  |  |
| 1. **Lighting**
 | How bright or dark the stage is. |  |  |
| 1. Conflict
 | Disagreement between characters (outer conflict), or within a character (internal conflict) |  |  |
| 1. Sentence structure (of dialogue or stage directions)
 | The length, use of punctuation or order of words in sentences. | Often used to create effect: short sentences to create tension, increase pace; lists to emphasise how long something will take |  |
| 1. Stage directions
 | Instructions telling the actors how to move and act; also includes props, stage layout, lighting and sound effects |  |  |
| 1. Theme
 | The bigger idea that is explored in a text; the overall message created |  |  |
| 1. Tone
 | Relates to the way in which a line would sound if it was read aloud | , often revealing the attitude of the writer towards the subject matter; it is a way we can gauge a writer's thoughts and opinions |  |
| 1. Mood and Atmosphere
 | You may be asked to describe the mood and atmosphere of a scene and/ or how this was created. | All scenes have mood and atmosphere. It can be easiest to link it to the emotion the writer wants the audience to feel. |  |