

SECTION

# 6

## DRAMA APPRECIATION



# DRAMA

## APPRECIATION

### INTRODUCTION

Drama involves three principal components - a play or sketch, actors and an audience. The power of all drama depends on the successful interaction of the three components. As we proceed, we must remember that an appreciative audience is vital to the success of any play. In appreciating drama, we celebrate the work of the playwright.

After the main stage theories and principles are outlined, you will have the opportunity to engage in creating your own dramatic pieces.

In section 5, you learned about drama and elements of drama. This section aims at helping you to gain a deeper understanding of the elements of plot, setting and character as they apply to drama.

Again, the section will also strengthen your understanding of dramatic devices and how they help to bring out the message of a play. Additionally, the section will guide you with the appropriate dramatic devices to analyse and interpret your selected drama texts and other drama texts you may come across.

#### By the end of this section, you should be able to

- Identify the use of plot, setting and characters in dramatic texts.
- Analyse the importance of plot, setting and characters in the development of dramatic texts.
- Discuss the use of dramatic devices in different level-appropriate texts.
- Explain how themes are developed to bring out the main concerns of dramatic texts.
- Discuss the effects of the elements of style on dramatic texts.
- Apply the knowledge of theme and style to appreciate level-appropriate drama texts.

#### Key Ideas

- In drama, the plot ensures that the sequence of the play is in place.
- The plot generally contains the conflict which the main character must resolve.
- Setting provides the time, place and socio-cultural background of a story or a drama piece.
- Characters are the individuals, animals, objects, ideas, supernatural beings and other elements that take roles in the play.
- Theme is the main idea of the play. Theme is developed by the plot, setting and characters in the play.
- Playwrights use dramatic devices to drive the plot, setting, theme and characters of the play. Examples of dramatic devices are dramatic irony, foreshadowing, cliff hanger, MacGuffins (or red herrings).

## Plot, Setting and Characters

Imagine how a play will be if it is not set in any specific place and time. Imagine how a drama will be without a sequence of events. Imagine how a dramatic piece will be without characters. How about a play without any dramatic devices? Certainly, there will be no drama if these elements mentioned are ignored completely by the producer/playwright. These are the elements that guide the play and the vehicles that drive the play. These elements create the whole context and the audience's interest in any drama.

### Plot

In drama, the plot is the backbone of the story. It is the sequence of events that make up the story. The plot is what drives the story from one point to the next. The plot guides the playwright or narrator of the drama to know what to do at a particular stage; for instance, when to introduce characters, when to introduce conflict and what to create at the climax.

### Components of Plot

In most plays or dramatic pieces, there are five essential components that make up the plot. These are: exposition, rising action, climax, falling action and resolution.

*The exposition* is the introduction of the story

*Rising Action* is a build-up on the exposition where the tension grows.

*Climax* is the most intense or highest point of the play.

*Falling Action* is when the story is winding down

*Resolution* is the ending where the loose ends of the drama/story are tied up.

### Setting

In drama, the setting shows the time, place and socio-cultural background of the story. In terms of time, setting may involve the period of writing the drama, the time of action in the play such as morning, evening and so on. Place in setting involves the particular geographical location and the specific place within the geographical location. Socio-cultural background has to do with the beliefs and norms of the people the play is written about. For instance, Ama Ata Aidoo's *Anowa* is a play set in the precolonial era (before colonial rule) and early periods of colonial rule in Ghana. It is set in the Fanteland, specifically, Yebi. It shows the people's belief in tradition.

### Characters

Characters are the individuals, objects, animals and other elements that play roles in the play. Characters express the ideas of the drama. We get to know the thoughts, feelings and beliefs of the work through the sayings and actions of the characters.

## Uses of Plot, Setting and Character

Plot, setting and character are the ingredients of the dramatist or playwright in creating the play. They help in analysing and appreciating the text. Their uses include the following:

### Plot

1. The actions in the plot drive the story. Plot is the heartbeat of the story.
2. Plot paints a vivid picture for the audience, showing what is happening and how it shapes the characters' lives.
3. The plot, just like a compass guides the actions, moves and choices of the characters.
4. Stories with catchy or gripping plots keep the readers engrossed in them. A good plot is used to bring out the emotions, empathy and sympathies of the audience while sustaining audience's attention.

### Setting

1. Setting shapes characters' personalities, the choice of words used in the text (diction), the tone of the text and the type of drama text that has been written.
2. Setting enhances the story, unfolding the plot and characters in an environment that highlights their strengths flaws.
3. The setting serves as a spotlight, revealing the characters and events by providing a backdrop that highlights what is important and keeps lesser details in the shadows.
4. The setting grounds the story in its rich context.

### Character

1. Characters are the playwright's vessels who carry the story's events and guide the reader through the plot.
2. Their desires (what they want), motivation (why they go after what they want), and conflict (with themselves, others, their goals, or something in the setting) are the key things that make the story compelling.
3. Characters' opposing goals, values and beliefs are used to generate conflicts in the play.
4. The experiences and interactions of characters are used to develop the play's theme.
5. The secrets and actions of characters are used to develop suspense in the story.
6. Characters are used to symbolise abstract ideas and beliefs.

## Activity 6.1

### Arthur Miller's play *The Crucible*

Individually scan the QR code below/click on the link below to watch a video of Arthur Miller's play, *The Crucible* on your tablet. [The Crucible Arthur Miller TV 1981 Part One](#)



*Note: This can be watched in class or given to learners as homework. Learners can answer the questions together in class.*

1. Discuss with your group, the meaning of the following; plot, setting and characterisation. Use appropriate language in your discussion and remember to be polite while interacting with your friends. Write down your findings.
2. Based on the video you watched on Arthur Miller's play, *The Crucible*, fill out the worksheet below:
  - a. **Plot:** Summarise the key events in the video and identify where they fit in the larger story (e.g. introduction, climax, etc.).
  - b. **Setting:** Describe the physical and emotional environment. How do they contribute to the mood or action?
  - c. **Characters:** List the characters in the scene, noting their roles, traits, or relationships. Highlight any significant dialogue or actions.
3. Do a presentation of your write-up in activity a) and b) above to the whole class for their feedback.
4. Still in your groups, discuss the effects of setting and atmosphere on a drama piece. Use the video of Arthur Miller's *The Crucible* as a reference point.
5. Write your responses on a flip chart or manila card and paste in the classroom for gallery walk.
6. Go round the class and read what others have also written. Write down your observation on a sheet of paper and critique/give feedback to each group. Use academically and ethically acceptable language.
7. Your teacher will guide a discussion on plot, setting and character based on selected texts. Participate in this discussion and share your thoughts with the class. When needed, seek clarification using appropriate language. If you need a one-on-one discussion for more clarity, feel free to let your teacher know.

## Activity 6.2

### Sketching a Short Drama Piece

1. Based on your understanding of the dramatic devices discussed previously, collaborate with three classmates to sketch a short dramatic piece of about 10 minutes on the theme It Pays to be Honest or any theme of your choice (with approval from your teacher). Remember to record your work (video).
2. Share your work with the whole class for feedback and implement the inputs received (if you must).
3. Publish your sketch on a social media platform such as Facebook and TikTok if your teacher approves it.

## Why plot, Setting and Characters are important in Drama

Plot, setting and character are essential elements in a dramatic piece. They are the elements that give direction to how the playwright or dramatist structures the play, where to set the play and who should perform the actions of the play. They play important roles to help in our understanding and analysis of a drama. Among their importance are the following:

### Plot

- 1 Plot provides a framework for the story.
- 2 Plot captures and sustains readers' interest.
- 3 Plot introduces and allows characters to grow.
- 4 Plot introduces the conflict.
- 5 Plot conveys the underlying themes of the drama.
- 6 It connects the different elements of the story. Think of the plot as the universe in which all other story elements live.

### Breaking Down the Plot

Just as we saw earlier, the plot can be broken down into components. A plot is the roadmap of the story. It starts with exposition; where we get to meet some/all characters and get to know about them. Then comes the rising action which leads to the conflict. The conflict stirs up the drama. It is packed with tension. Important lessons unfold in the conflict. Falling action usually follows the conflict and this is where the pieces start to come together and the tension eases. Finally, the resolution wraps everything up, helping the audience make sense of the twists and turns they have witnessed.

### Components of plot in “Cinderella”

**Exposition:** We meet Cinderella, the main character, a kind girl who lives with her wicked stepmother and stepsisters. She is the one who does all the chores in the house. They treat her poorly.

**Rising Action:** The kingdom announces a grand ball during which a wife will be chosen for the crowned prince. Cinderella wants to go but her stepmother does not allow her.

**Climax:** A Fairy Godmother helps her by casting a spell on her. She is transformed into a beautiful princess, and she is able to attend the ball. She captures the prince's heart but leaves too soon because she needs to return home before midnight (rules of the spell). She loses her glass slippers in her bid to hurry home before she is transformed into her rugged clothing again. The prince searches the kingdom for the girl whose foot fits the glass slipper which is the only thing he is able to recover from the lady he danced with at the ball. Cinderella's stepsisters try to claim the slipper, but it does not fit them. Instead, the slipper fits her.

**Falling Action:** Her stepmother and stepsisters are exposed for her wrongdoing.

**Resolution:** Cinderella marries the prince, and they live happily ever after.

### Activity 6.3

#### Effects of Setting and Atmosphere

1. In groups of three, recount in detail, the events in the video of Arthur Miller's *The Crucible*.
2. Share with your friends the effects that setting and atmosphere have on the drama.
3. Post your responses on the classroom walls for a gallery walk. Remember to write legibly (let your writings be readable).
4. Go and read all the responses pasted on the walls and make notes for critiquing.
5. During a whole class discussion, critique others' work by starting with what they did well, followed by your critique (what they need to improve) and end by congratulating or appreciating their work. As you critique, you develop critical thinking and analytical skills, so get involved.

### Activity 6.4

#### Recounting the plot of a text

Let us build on what others say as we recount the plot of *The Marriage of Anansewa* by Efua T. Sutherland. In building on what others say, someone begins responding to a question/shares his/her opinion. The rest of the group then take turns to acknowledge what the person/people have already said and add their insights to it, just like it is done in conversations. Now let's get to it.

1. Read the first three pages of the text and let the following questions guide your discussion on the plot of the text:
  - a. What happens before Ananse starts talking in the play?

- b. Who is the first character to appear on stage?
- c. What do you realise about Ananse from the opening scenes?
- d. What happens after Ananse's appearance?
- e. What happens next?
- f. Are the readers or audience able to follow the plot smoothly?
- g. Which part did we leave out of the plot?

Continue the discussion until you have addressed the plot of the extract you have read.

2. Discuss the setting of the text and write down your responses.
3. Can you point out some good and bad characters from the extract you read? List them.
4. In your opinion, what makes them good or bad?
5. Write down all your responses for submission.

As you take turns to contribute to the discussion, remember to listen to others' responses and await your turn to speak. Respect the opinions of others and avoid stereotyping.

## Dramatic Devices

Imagine being seated in a big but dimly lit theatre. The curtain is drawn, and the atmosphere is thick with anticipation. Suddenly, a spotlight beams unto a single spot and the silence is broken by the echo of footsteps. A girl walks in and fidgets with what looks like a man's worn pair of trousers, takes out what looks like money and runs off. The man appears from the opposite direction, oblivious of the girl's presence and searches his pocket. Suddenly his calmness leaves him, and he starts asking "where is my money"?

This is where our story begins, not just on stage but in the heart of every dramatic device you will soon master.

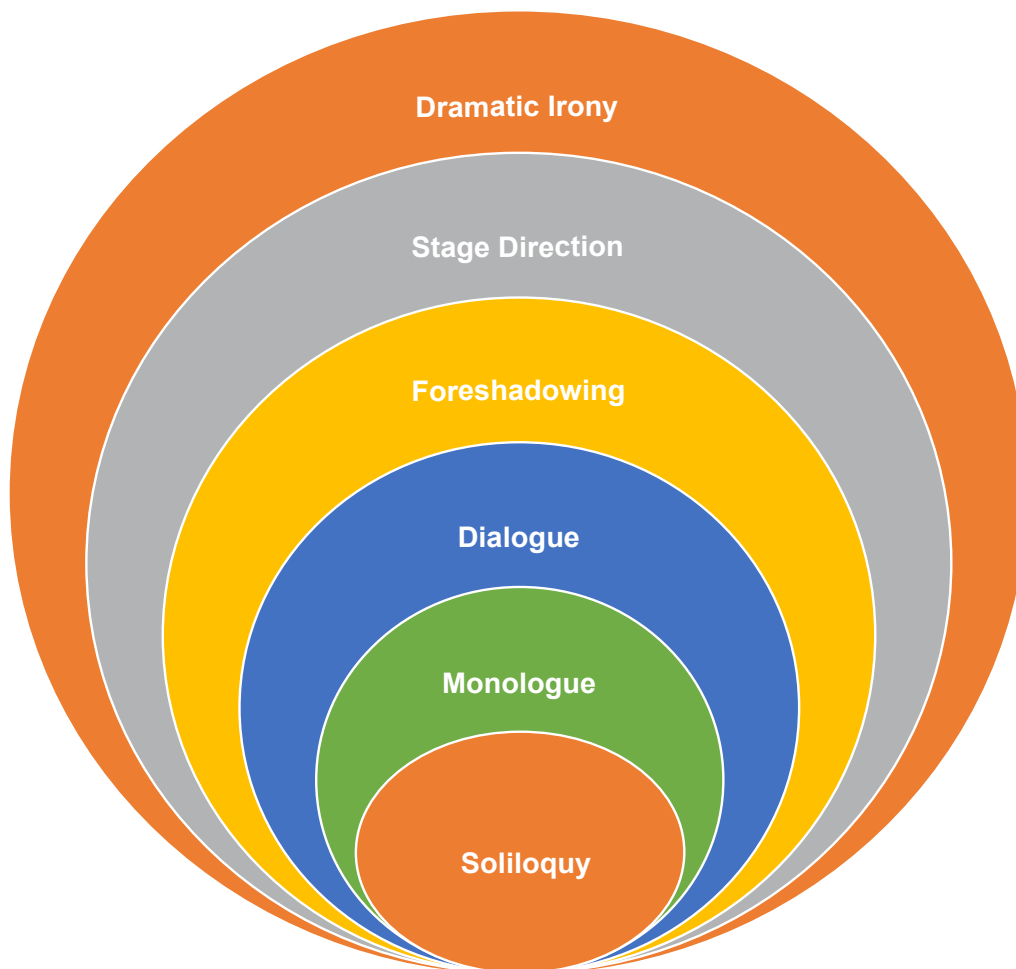
Welcome to the world where flashback adds more meaning to a character's actions. In this lesson, we will explore how dramatic devices like flashback, dramatic irony, stage direction and soliloquy breathe life into drama.

### What are dramatic devices?

Dramatic devices are the techniques or conventions used by the playwright or dramatist to create or develop action on stage to enhance impact, tension and meaning of the story. The actions of characters on stage are best understood and reflected through the use of dramatic devices.

Common dramatic devices are shown in below





**Fig. 6.1:** A picture showing some examples of dramatic devices

### Examples of dramatic devices:

1. **Dramatic irony:** It is a dramatic device used to show a situation in a play where the audience or reader knows something which a character/ some characters in the play do not know. For instance, in the introduction to this lesson, the audience is aware who the thief is, but the man is not.
2. **Soliloquy:** This is a dramatic device that shows a moment in a play when a character, alone on stage, unconsciously reveals his/her innermost thoughts to the audience by talking to himself/herself. For instance, in Ola Rotimi's *Our Husband Has Gone Mad Again*, Lejoka-Brown, alone on stage, speaks in a soliloquy, "Ah, the mask I wear! The mask of respectability, of wealth, of influence... But what lies beneath? A hollow shell, an empty vessel... I who have everything, have nothing... My wives, my children, my friends – they all fear me, but do they love me? I am alone, alone in my madness."
3. **Aside:** When watching a play, sometimes, a character wants to share a secret or something personal with one or some of the characters on the stage but do not want the rest of the characters to hear. They then excuse themselves and move to one side of the stage while the other characters on the stage pretend not to hear them, but the

audience can. This is what is called an aside. Aside often reveals a character's inner thoughts, feelings or motivations. An example of Aside is in the dialogue below.

Lakunle: (aside) These bush minds, these primitives – with no more thought than I could hold in one small clause of verse. They like their women to be cooked in their tiny, piddling minds. They want their women to do nothing but cash out clothes, paint in patterns and sing with a dawn cockerel's crow.

In this aside, Lakunle expresses his frustration with the villagers' traditional views and practises. He sees himself as superior and more enlightened, emphasizing the clash between modern and traditional values in the play.

4. **Dialogue:** It is the conversation between two or more characters in a play. Through dialogues, the audience get to know the characters' thoughts, feelings, motivations and relationships. Dialogue is a key dramatic element because drama is performed by characters who interact with one another. It is one of the ever-present dramatic devices in a play.

An example of a dialogue from *The Lion and the Jewel* by Wole Soyinka

Lakunle: "My love will open your mind

Like the chaste leaf in the morning..."

Sidi: "If you start that I will run

I had enough of that nonsense yesterday"

Lakunle: "Nonsense? Nonsense? Do you hear? Does anybody listen?"

5. **Monologue:** It is a long speech by one character, often used to share what they are thinking or feeling within. A good example of monologue is Wole Soyinka's *Death and The King's Horseman*. In the play, Elesin Oba, the King's Horseman, makes a memorable speech as he prepares to take his own life to fulfil his ritual duty.
6. **Stage Direction:** This is the set of instructions in the script that tells the actors how to move, where to stand and how to say their lines. It also provides details about the setting, lighting and sound effects. Example: "The curtain is drawn, and the atmosphere is thick with anticipation. Suddenly, a spotlight beams into a single spot and the silence is broken by the echo of footsteps." This is an example of stage direction from the introduction.
7. **Flashback:** A flashback is a scene set in a time earlier than the main story. It provides background information on characters, events, or settings that are critical to the current narrative. An example of flashback is Eulalie's solitary conversation to her mother about life in America before her coming with Ato to Africa in *Ama Ata Aidoo's, The Dilemma of a Ghost*.
8. **Foreshadowing:** Foreshadowing is a plot device used to give an advance hint of what is to come later in the story. This can be done through dialogue, events or the setting. It helps build anticipation in the audience. In William Shakespeare's *Romeo and Juliet*, Romeo says "My mind gives me consequence yet hanging in the stars," because he senses that something bad might happen.

### Activity 6.5

#### Explaining Dramatic Devices

1. Invite two friends to join you to prepare 'Device Cards'.
2. Before preparing the device card, open your browser and search for more examples of dramatic devices including the ones listed above and discuss them briefly.
3. Now write names of each of the dramatic devices you have learned about so far on each device card. (one dramatic device on one device card, in that order).
4. Take turns to pick the cards at random (each person should have a minimum of 3 cards).
5. Use your phones to search online for as much information as possible on the three devices selected within 10 minutes.
6. Write brief explanations (in your own words) on each of the devices you selected on the device card. Include funny examples to make the presentation interesting. If you experience difficulty understanding your devices, seek help from your friends or teacher.
7. Present your work to the class for feedback.

### Activity 6.6

#### Identifying Dramatic Devices in Texts

1. In your groups, identify the dramatic devices in the first two scenes/first act of your selected drama text and write them down as proof. The following clues can help you
  - a. Dramatic Irony: Look for situations where the audience knows something that the characters do not.
  - b. Dialogue: Pay attention to how characters interact and what their dialogue reveals about their personalities, relationships, and the plot.
  - c. Monologue: Monologues are usually more extended than regular dialogue and are performed by an individual, alone on stage.
  - d. Flashback: Look for scenes or references that take the narrative back in time.
  - e. Foreshadowing: Identify hints or clues about what will happen later in the story, such as consequences. These can be subtle details, symbolic objects, or specific dialogues that suggest future events.
  - f. Aside: Asides are usually brief and marked by a character stepping aside or turning away from others with whom he/she was standing on the stage.
  - g. Soliloquy: This device gives insight into the character's inner life and motivations.

- h. Stage Directions: Look out for introductions or instructions that tell actors how to move, where to stand, and how to deliver their lines. Also look for descriptions of the setting, lighting, and sound effects, helping to create the scene's atmosphere.
2. Sketch a short drama piece that incorporates at least four dramatic devices as a group.

## How Themes are Developed

If you decide to write your own short story or short play, you first need to think about the subject to write on before you think of how to write. You must have an idea you want to write about. In the same way, every writer, including playwrights, write by first having an idea. This idea is what drives them to write and what runs through the main story.

## Definition of Theme

In drama, the theme is the central, underlying idea, message or insight that can be found in the play. In drama, the theme could be a universal idea such as love, power and parenting. It could be a moral lesson or message, an exploration of human nature or a reflection of human conditions of life. In drama, the theme can be clearly stated through dialogue, or it can be inferred from the performance. Themes can be developed through the use of symbols and other dramatic devices. For instance, in a play, the main theme could be war, friendship or 'good and evil'. It all depends on the playwright.

Common examples of themes in literature are shown below:



Fig. 6.1: A picture showing some examples of dramatic devices

15 Extremely Common and Critical Themes in Literature (PandoraPost.com).

## Activity 6.7

### Reviewing knowledge on themes and major events

1. Form groups of five with learners of different academic abilities
2. Each learner should share what they remember about themes and give an example of a theme.
3. Scan the QR code or click the link below to access and read act 1 of Efua Sutherland's play *The Marriage of Anansewa* carefully. <https://qr.me-qr.com/mobile/pdf/365f4f7e-a35d-499d-b54c-3f968c8b2f42>



As you read the text, note major incidents or events that seem important in the story. Focus on events that:

- a. Drive the plot forward
- b. Reveal character behaviour/traits
- c. Cause conflicts or resolutions

For each incident noted, write in your notebook:

- a. A brief summary of the event
  - b. How the event affects the characters, plot, or tone of the text.
4. Identify and tabulate the major and minor incidents in your prescribed drama texts under their corresponding themes.
  5. Discuss how themes are developed to bring out the concerns in the text. Present your responses to the class using PowerPoint, concept maps or flip charts.

If you have any challenges, inform your teacher. Again, if you are able to finish this task in no time, practise how to identify themes (alone) in a text your teacher approves.

## Effects Of The Elements Of Style On Drama Texts

The style elements in drama consist of various tools and methods used by playwrights to make the story stronger and more engaging for the audience.

Some elements of style in drama have been listed and explained below.

1. Dialogue - The talk between characters, showing what they think, feel and how they relate to each other.
2. Stage Directions – These are the instructions in the play’s script that tell actors how to move and act, and guide how the set looks, and how props, lighting and sounds are used. Entrances and exits are key here.
3. Monologue - A long speech by one character, often used to share their inner thoughts or feelings.
4. Soliloquy - Like a monologue, but it is a speech where a character talks to themselves or to the audience, sharing their deepest thoughts.
5. Aside - A comment made by a character meant for the audience to hear, but not necessarily for other characters with whom he/she is on the stage.
6. Flashback - A scene that goes back in time to show something that happened in the past.
7. Foreshadowing - Hints or clues that suggest what will happen later in the story.
8. Symbolism - Using objects, actions or characters to represent a bigger idea or concept.
9. Irony - When something happens that is the opposite of what was expected, often creating dramatic tension.
10. Humour – Humour is a major element of style used by dramatists especially when they want to alter the tone. Humour is the ability of a dramatic situation to be amusing, comical, or entertaining, often accompanied by laughter or smiles. In Ola Rotimi’s *Our Husband Has Gone Mad Again*, Polycap plays the role of creating laughter to reduce tension.

### Activity 6.8

#### Eliciting knowledge on elements of style

Pair with a friend (someone of the opposite sex, if possible) and:

1. Identify the elements of style in your prescribed drama text.
2. Discuss the effect of the elements in the text.
3. Present your findings in a creative way to the class and take feedback.

## Application of Knowledge on Themes and Style in Texts

We have gone through themes and style in previous sections. To refresh your knowledge, you can refer to previous lessons on themes and style. This sub-heading aims to help you understand how to apply what you know on themes and style in appreciate texts. The following provides a guide on how to analyse theme and style in a given text:

1. Plot: When analysing the plot of a dramatic work, look out for the following:
  - a. How is the plot of the play structured?
  - b. What is the sequence of events in the play?
  - c. What type of plot is used by the writer in the play?
  - d. Is the plot linear, episodic or parallel?
  - e. How does the plot reveal other less central elements in the play?
2. Setting: Under the setting, look for the various aspects of the setting.
  - a. What is the historical setting (if any) of the play?
  - b. What is the physical or place setting?
  - c. Consider the social setting that involves the beliefs and behaviour of the people in the story.
  - d. Look out for the psychological setting, the thinking of the people in the story.
  - e. How does the setting influence other elements of the story?
3. Character: When analysing characters, consider the following:
  - a. Are the characters human beings, animals, objects or ideas?
  - b. How many are major characters and how many are minor?
  - c. Who is the main character and why?
  - d. Are the characters round characters, flat characters or a combination of both?
  - e. Are some of the characters symbolic? That is, are they representing someone/something?
  - f. How are the characters portrayed by the writer?
4. Theme: Under theme, look for following:
  - a. What is the main idea in the story?
  - b. Is the theme stated clearly?
  - c. Is the theme implied, that is, do you have to infer it?
  - d. What is the theme about? Is it about life and death, love, hatred, power, identity, corruption, colonialism or some other major issue?
  - e. How is the theme revealed in the story?
  - f. How does the writer develop the theme?
  - g. How does the theme affect the meaning of the story?
5. Language and style: When analysing the language of the text, look out for the following:

- a. What is the general language of the play, for instance formal or informal register?
  - b. Does the writer use humour?
  - c. Is there enough usage of figurative expressions?
  - d. Is the language of the writer simple, complex or a combination of both?
  - e. What particular mood does the language create?
6. Dramatic devices: Look out for the presence of the following dramatic devices in the text.
- a. Dramatic Irony
  - b. Situational Irony/ Verbal Irony
  - c. Soliloquy
  - d. Dramatic Monologue
  - e. Aside

### Activity 6.9

#### Debate

1. **Ballot with a friend to choose between** two characters in a drama you are both familiar with (e.g., Ananse vs. Anansewa in *The marriage of Anansewa*).
2. One person should argue in favour of the chosen character's choices or morals, while the other person takes the opposing view. E.g. 'I support Ananse's decision to trick the chiefs.'
3. Conclude your debate by agreeing on what is the right thing to do.
4. After a 3-minute debate, discuss with your friend what the character adds to the story and its themes.

### Activity 6.10

Discussing elements of drama in videos/texts

Do the following set of activities in a group of four (mixed gender, where applicable and mixed ability)

1. Explore the use of different types of irony in your prescribed drama text. If you are unable to, click the links below (one at a time) to watch videos to deepen your understanding.
2. Click the following link to watch a short video on the types of irony <https://www.youtube.com/watch?v=TJJ8Kf79Ax0>

Forward the video to one minute, six seconds and watch till the end.

Watch this excerpt from *Shrek* and identify the types of irony in there



<https://www.youtube.com/watch?v=1Gz8d4Kay84&list=PLYnGuqVTnZ7KTMxCj3Fe6qBQEKBKWZN5o>

3. Share your knowledge on the plot of your prescribed drama text.
4. Identify instances where the three types of irony have been identified and note them.
5. Discuss the concerns which have been developed in the text by the author.
6. How do you feel about the norms and practises in the text
7. Use a mode you have never used in presenting your work this time.

# Review Questions

1. What is plot?
2. In four sentences, give an example of a plot.
3. Who is a character?
4. Mention three characters in Arthur Miller's *The Crucible*
5. What is a dialogue?
6. What does stage direction mean?
7. List any 3 themes you know
8. What are the three main types of irony?
9. Represent at least one of the elements of style by drawing (And/or writing. Where the drawing alone may not be enough to depict what you drew, a caption or brief writing is advised).
10. Explain the setting as seen in any of the drama texts used in class.
11. Watch the video of *The Marriage of Anansewa* (if you have not watched it already) and answer the following questions based on the drama.

Element	Guiding Questions	Response
<b>Plot</b>	What are the key events? What conflict is taking place?	
<b>Setting</b>	Where does the scene take place? What cultural elements are present? How does the setting affect the mood?	
<b>Good Characters</b>	Which characters act in a way that is kind, honest, or selfless? Why?	
<b>Bad Characters</b>	Which characters act in a way that is deceitful, selfish, or harmful? Why?	

12. Explain an aside using an example.
13. How does foreshadowing help in a story?
14. Identify a moment of dramatic irony in your selected drama text.
15. Identify two major and minor themes in a prescribed drama text
16. Complete the table below with five elements of style and at least one importance of each. You can expand the table by pressing 'enter' or simply typing in.

Element of Style	Importance

17. Explain the types of irony with examples.
18. How do each of these affect a drama?
  - a. Plot
  - b. Setting
19. How can flashback be used to develop a character's backstory? Give an example.
20. What will be the consequence of drama without stage directions?
21. How important is humour in everyday life and how does that reflect in comic drama?
22. Out of all the elements of style discussed, which of them do you think are more important? Justify this by creating a drama that incorporates the important elements (to you) and support your initial claim with evidence based on your created script.
23. From your reading of the scene involving Ananse dictating letters for Anansewa to type, and the scene involving Akwasi, Akosua and the Storyteller in Efua Sutherland's *The Marriage of Anansewa*, identify with evidence, good and bad characters.
24. Create a drama piece that integrates stage directions, dramatic and situational irony and at least four more dramatic devices of your choice.
25. List the dramatic devices used in your drama in the order in which they appear in your drama under it

# Answers to Review Questions

Note to teacher or examiner: There are a lot more responses to most if not all the above questions. Some have been provided below only as a guide. Learners' responses other than what you see below could be right. Please ensure that learners are marked not just based on the responses below but because their responses are right. Moreover, the higher the level, the more detailed the responses that are required of learners should be (unless otherwise stipulated). Learners should be allowed to, if they want to do more than is expected of them.

1. Plot is the sequential arrangement of the story in a play/story.
2. Lakunle meets Sidi and tries to woo her. They are joined by more people from the village, including the bale for a performance. The bale ceases the opportunity to ask for Sidi's hand in marriage. He deceives her and ends up getting married to her.
3. A character is a person, object or animal that plays a role in a play/story.
4. Elizabeth Proctor  
Abigail Williams  
John Proctor  
Rev. John Hale
5. A dialogue is a conversation between characters, showing what they think, feel and how they relate to each other.
6. The set of instructions in the script that tells the actors how to move, where to stand and how to say their lines.
7. Love, war, friendship, 'good vs evil', revenge.
8. Verbal Irony, dramatic irony, situational irony.
9. The drawing should depict one, two or all of the types of irony.
10. The setting in "The Crucible": The setting of "The Crucible" is Salem, Massachusetts, during the late 17th century, specifically the year 1692. This period is marked by the infamous Salem witch trials, which provide the historical context for the play's events and conflicts.

## 11. Below is the table

Element	Guiding Questions	Response
<b>Plot</b>	<ol style="list-style-type: none"> <li>1. What are the key events?</li> <li>2. What conflict is taking place?</li> </ol>	<ol style="list-style-type: none"> <li>1. Key Events               <ol style="list-style-type: none"> <li>a. Ananse’s scheme</li> <li>b. Ananse sends letters and receives gifts afterwards.</li> <li>c. Anansewa realizes the truth about the letters and gifts</li> <li>d. Anansewa’s death is faked to curb the situation</li> <li>e. The resolution- Anansewa gets married and Ananse is forgiven.</li> </ol> </li> <li>2. Conflicts:               <ol style="list-style-type: none"> <li>a. Man vs Fate</li> <li>b. Man vs Man</li> <li>c. Man vs Himself</li> </ol> </li> </ol>
<b>Setting</b>	<ol style="list-style-type: none"> <li>1. Where does the scene take place?</li> <li>2. What cultural elements are present?</li> <li>3. How does the setting affect the mood?</li> </ol>	<ol style="list-style-type: none"> <li>1. Ananse’s home</li> <li>2. Cultural Elements               <ol style="list-style-type: none"> <li>a. Traditional ceremonies</li> <li>b. Folklore elements like</li> <li>c. Attire and Ornaments</li> <li>d. Language</li> </ol> </li> <li>3. How setting affects mood               <ol style="list-style-type: none"> <li>a. The familiar village setting creates a sense of community and belonging, enhancing the comedic and dramatic elements of the play.</li> <li>b. The use of traditional settings underscores the cultural context of Ananse’s deceit and the eventual resolution, making the audience more invested in the outcome.</li> <li>c. The traditional attire, music, and dance not only add to the visual and auditory appeal but also deepen the emotional connection to the characters and their journey</li> </ol> </li> </ol>

<p><b>Good Characters</b></p>	<p>Which characters act in a way that is kind, honest, or selfless? Why?</p>	<p><b>Anansewa:</b></p> <ul style="list-style-type: none"> <li>• <b>Why?</b> Anansewa is depicted as a kind and dutiful daughter who gets caught up in her father’s schemes. Despite the pressure, she remains respectful and hopeful for a genuine love match. Her eventual choice to marry for love rather than wealth showcases her honesty and desire for true happiness.</li> </ul> <p><b>Christiana:</b></p> <ul style="list-style-type: none"> <li>• <b>Why?</b> Christiana, a friend of Ananse, provides support and advice to Anansewa. Her guidance and willingness to help Anansewa navigate the tricky situation display her selflessness and kindness.</li> </ul>
<p><b>Bad Characters</b></p>	<p>Which characters act in a way that is deceitful, selfish, or harmful? Why?</p>	<p><b>Ananse:</b></p> <ul style="list-style-type: none"> <li>• <b>Why?</b> Ananse is the primary source of deceit and manipulation in the play. His plan to betroth Anansewa to multiple chiefs purely for material gain is both selfish and harmful. He prioritizes his own greed over his daughter’s happiness, leading to a web of lies and tension.</li> </ul> <p><b>Chiefs (to an extent):</b></p> <ul style="list-style-type: none"> <li>• <b>Why?</b> The chiefs, although not individually highlighted for deceit, are complicit in the system that Ananse manipulates. Their eagerness to win Anansewa’s hand with lavish gifts can be seen as a form of transactional selfishness, valuing status and wealth over genuine connection.</li> </ul>

12. Aside is a dramatic device used in plays where a character speaks directly to the audience, revealing their thoughts or secrets without the other characters on stage hearing them. For example, in Shakespeare’s Hamlet, there’s a moment when Hamlet says to the audience: “A little more than kin, and less than kind.” In this aside, Hamlet is expressing his discomfort about his relationship with King Claudius, and the audience gets to understand his feelings more clearly.

13. It builds anticipation.

It enhanced coherence

It Adds depth to the plot

It prepares the audience

14. A key moment of dramatic irony occurs when Ananse, the clever protagonist, convinces multiple chiefs that they are the chosen suitor for his daughter, Anansewa. The audience is aware of Ananse's deceptive plan to gain wealth from each chief, while the chiefs themselves believe they are the sole suitors.

Another instance is when Ananse fakes Anansewa's death to avoid making a choice between the suitors. The audience knows that Anansewa is not really dead and that Ananse is manipulating the situation to extract gifts and favours. The chiefs, however, are unaware of the deception and mourn her death, which leads to a dramatic tension.

15. Two major themes are: Greed and Discontentment, Trickery and Deception, the value of an educated woman, Patriarchy. Minor themes: Female empowerment, cultural identity.
16. Answer to Question 16 has been provided below

Element of Style	Importance
Dialogue	Advances the plot. It develops character relationships.
Stage Directions	Guides characters' performance
Monologue	Reveals character's emotions
Aside	Shares characters' secret thoughts with readers/audience
Flashback	Provides more information/background information

17. Verbal Irony occurs when someone says the opposite of what they mean. E.g. You walk faster than all of us, so we will wait for you.

Situational Irony occurs when the actual outcome of a situation is different from what is expected. E.g. Different women presented proposals on what they will do with a certain amount of money. This was because a gentleman wanted a wife. As you would expect, the one with the best business proposal should have been his wife but the guy married her choice of woman based on looks, not the proposal.

Dramatic irony is when the audience know something that the characters do not. In Romeo and Juliet, the readers/audience knows that Juliet is alive, but Romeo does not.

- 18 How do each of these affect a drama?

**Plot:** The plot provides the structure and sequence of events that drive the drama. It engages the audience by creating tension, conflict and resolution, making the story compelling and coherent.

**Setting:** The setting establishes the time and place of the drama, providing context and atmosphere. It influences the characters' behaviour, the plot's development and helps the audience visualize the story.

- 19 Flashbacks provide insights into a character's past, revealing motivations, relationship sand key events that shape their present behaviour. In "The Marriage

of Anansewa,” a flashback could show a young Ananse learning cunning tricks from his elders, explaining his deceptive nature in the present storyline.

- 20 Without stage directions, actors lack guidance on movements, expression and actions, leading to potential confusion and inconsistency in performances. It can result in a lack of coherence and clarity, making it difficult for the audience to fully understand and engage with the story.
- 21 Humour relieves stress, builds connections and improves mood. It helps people cope with difficulties and fosters social bonds. Comic drama uses humour to entertain and address serious issues in a light-hearted manner. It provides a break from tension, making characters relatable and situations more enjoyable, while often conveying deeper messages.
- 22 Subject to learner’s discretion and ability to convince the teacher. A sample is given below: Dialogue, Monologue and Symbolism are most important. These are most important because, dialogue drives interaction and plot development, monologues reveal inner thoughts, and symbolism adds depth and layers of meaning.

Here is a sample story to that effect

Characters:

Kofi: A young man entangled in lies.

Ama: Kofi’s love interest, unaware of his secrets.

Nana: Kofi’s cunning mentor.

Esi: A wealthy suitor deceived by Kofi.

Setting: A Ghanaian town.

### Act 1, Scene 1

(Stage Directions: Kofi nervously paces in a small room, glancing at a pile of letters on the table.)

Kofi: (Monologue) How did I get caught in this web of deceit? (Sighs) Nana’s teachings haunt me. Must I continue deceiving to survive?

(Flashback: A younger Kofi listens intently as Nana explains the art of deception.)

Nana: (Symbolically holds a spider web) Remember, Kofi, life is a web of deceit. Only the cunning thrives.

(End Flashback)

Ama: (Entering) Kofi, why do you look so troubled?

Kofi: (Aside) If only she knew the truth... (To Ama) It’s nothing, Ama. Just some village matters.

- 23 Good Characters: Anansewa: Obedient and respectful, showing concern for her father’s schemes.

Akwasi and Akosua: Loyal and supportive friends who help navigate Anansewa’s challenges.



Bad Characters: Ananse: Cunning and manipulative, deceiving suitors for personal gain.

24 This is only a sample and can be used as a guide.

Characters:

Kwame: A man hiding a secret past.

Afia: Kwame's fiancée, unaware of his deception.

Nana: A wise elder.

Chief Osei: A wealthy suitor deceived by Kwame.

Setting: A modern Ghanaian town.

### Act 1, Scene 1

(Stage Directions: Kwame sits by a window, lost in thought. Afia enters, excited.)

Afia: Kwame, Chief Osei sent a letter. (Holds the letter up)

Kwame: (Aside) If only she knew what that man represents... (To Afia) Really? What does it say?

Afia: He's inviting us to his estate. Isn't that wonderful?

(Flashback: Kwame, in his youth, working at Chief Osei's estate, overhearing the chief's plans to exploit villagers.)

Kwame: (Monologue) I swore to escape that life of deceit. But here I am, caught again...

(Foreshadowing: The sound of thunder in the distance hints at an approaching storm.)

Chief Osei: (Enters) Ah, Kwame! It's been too long. Still weaving your webs, I see?

Kwame: (Symbolically) Some things never change, Chief.

### Act 2, Scene 1

(Stage Directions: Kwame and Afia at Chief Osei's estate, a lavish party in progress.)

Chief Osei: (To guests) Let us welcome Kwame, an old friend. (Situational Irony: The guests applaud, unaware of Kwame's past.)

Kwame: (Dramatic Irony: Smiling, yet internally conflicted) It's good to be here.

## References

Bamfo, N. (2015). Full analysis of the play “The Marriage of Anansewa” by Efua T. Sutherland (Literature SS1). Academia.edu. Retrieved from [https://www.academia.edu/120490751/FULL\\_ANALYSIS\\_OF\\_THE\\_PLAY\\_THE\\_MARRIAGE\\_OF\\_ANANSEWA\\_BY\\_EFUA\\_T\\_SUTHERLAND\\_LITERATURE\\_SS1](https://www.academia.edu/120490751/FULL_ANALYSIS_OF_THE_PLAY_THE_MARRIAGE_OF_ANANSEWA_BY_EFUA_T_SUTHERLAND_LITERATURE_SS1)

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# Acknowledgements



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