Talk 4: Performance Texts and Verse

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Drama or ‘Performance Texts’ is a module of TEI elements for use when encoding printed dramatic texts, screen plays or radio scripts, and written transcriptions of any form of performance.
The Programme

- `<performance>` contains a section describing how a dramatic piece is to be performed in general or how it was performed on some specific occasion.
- `<prologue>` contains the prologue to a drama, typically spoken by an actor out of character.
- `<epilogue>` contains the epilogue to a drama, typically spoken by an actor out of character.
- `<set>` (setting) contains a description of the setting, time, locale, appearance, etc., of the action of a play.
- `<castList>` (cast list) contains a single cast list or dramatis personae.
<castList>, <castItem>, <set>

<front>
  <castList>
    <castItem>
      <role> ... </role>
      <actor> ... </actor>
    </castItem>
  </castList>
<set>
  <p>The action of the play is set in Chicago's Southside, sometime between World War II and the present.</p>
</set>
</front>
Inside `<castItem>`

- `<role>` the name of a dramatic role, as given in a cast list
- `<roleDesc>` (role description) describes a character’s role in a drama
- `<actor>` Name of an actor appearing within a cast list
<castItem>
  <role>Tom Thumb the Great</role>
  <roleDesc>a little hero with a great soul, something violent in his temper, which is a little abated by his love for Huncamunca</roleDesc>
  <actor>Young Verhuyk</actor>
</castItem>
<castGroup rend="braced">
  <head>friends of Mathias</head>
  <castItem>
    <role>Walter</role>
    <actor>Mr Frank Hall</actor>
  </castItem>
  <castItem>
    <role>Hans</role>
    <actor>Mr F.W. Irish</actor>
  </castItem>
</castGroup>
Acts and Scenes

<div type="act" n="2">
  <head>Act Two</head>
  <div type="scene" n="1">
    <head>Scene One</head>
  </div>
  <div type="scene" n="2">
    <head>Scene Two</head>
  </div>
</div>
Speeches and Speakers

- `<sp>` (an individual speech in a performance text)
- `<speaker>` (the name of the speaker(s) as given in the performance text)
- `<stage>` (a stage direction of any sort within a dramatic text)
<sp> and <speaker> example

<sp who="#menae">
  <speaker>Menaechmus</speaker>
  <l>Responde, adulescens, quaeso, quid nomen tibist?</l>
</sp>
<sp who="#penic">
  <speaker>Peniculus</speaker>
  <l>Etiam derides, quasi nomen non noveris?</l>
</sp>
<sp who="#menae">
  <speaker>Menaechmus</speaker>
  <l>Non edepol ego te, quot sciam, umquam ante hunc diem</l>
  <l>Vidi neque novi; ...</l>
</sp>
Stage Directions

- `<stage>` (stage direction) contains any kind of stage direction
  - `@type` indicates the kind of stage direction

- `<move>` (movement) marks the actual entrance or exit of one or more characters on stage.
  - `@type` characterizes the movement
  - `@where` specifies the direction of a stage movement
  - `@perf` (performance) identifies the performance(s) in which this movement occurred as specified.
<div n="5" type="scene">
  <stage>Elsinore. A room in the Castle.</stage>
  <stage type="setting">Enter Ophelia, distracted.</stage>
  <move who="#Oph" type="enter" where="L"/>
  <sp>
    <speaker>Ophelia</speaker>
    <p>Where is the beauteous Majesty of Denmark?</p>
  </sp>
  <sp>
    <speaker>Queen</speaker>
    <p>How now, Ophelia?</p>
  </sp>
</div>
Other types of performance text

- `<view>` describes the visual context of some part of a screen play in terms of what the spectator sees.
- `<camera>` describes a particular camera angle or viewpoint.
- `<caption>` contains the text of a caption or other text displayed.
- `<sound>` describes a sound effect or musical sequence:
  - `@type` categorizes the sound in some respect, e.g. as music, special effect, etc.
  - `@discrete` indicates whether the sound overlaps the surrounding speeches or interrupts them.
The TEI provides more elements to talk encode verse and metrical information than you might first suspect.
• `<l>` (a line of verse)
• `<lg>` (a line group such as stanza or paragraph)

```xml
<lg>
  <l>There were eight pretty walkers who went up a hill;</l>
  <l>They were Jessamine, Joseph and Japhet and Jill,</l>
  <l>And Allie and Sally and Tumbledown Bill,</l>
  <l rend="i10">And Farnaby Fullerton Rigby.</l>
</lg>
```
Divisions in Verse Texts

Many poems consist only of ungrouped lines. This short poem by Emily Dickinson is a simple case:

```html
<body>
  <l>To make a prairie it takes a clover and one bee,</l>
  <l>One clover, and a bee,</l>
  <l>And revery.</l>
  <l>The revery alone will do,</l>
  <l>If bees are few.</l>
</body>
```
<body>
<head>My Alba</head>
<lg>
   <l>Now that I've wasted</l>
   <l>five years in Manhattan</l>
   <l>life decaying</l>
   <l>talent a blank</l>
</lg>
<lg>
   <l>talking disconnected</l>
   <l>patient and mental</l>
   <l>sliderule and number</l>
   <l>machine on a desk</l>
</lg>
</body>
Sire Thopas was a doghty swayn;
White was his face as payndemayn,
His lippes rede as rose;
His rode is lyk scarlet in grayn,
And I yow telle in good certayn,
He hadde a semely nose.

His heer, his ber was lyk saffroun,
That to his girdel raughte adoun;
<lg type="stanza">
  <lg type="sestet">
    <l>In the first year of Freedom's second dawn</l>
    <l>Died George the Third; although no tyrant, one</l>
    <l>Who shielded tyrants, till each sense withdrawn</l>
    <l>Left him nor mental nor external sun:</l>
    <l>A better farmer ne'er brushed dew from lawn,</l>
    <l>A worse king never left a realm undone!</l>
  </lg>
</lg>

<lg type="couplet">
  <l>He died – but left his subjects still behind,</l>
  <l>One half as mad – and t'other no less blind.</l>
</lg>
Shakespearean Sonnet with nested <lg>

<l>
My Mistres eyes are nothing like the Sunne,
</l>

! -- 3 more lines -->

</lg>

<lg type="quatrain">

<l>And yet by heaven I think my love as rare,
</l>

 As any she beli'd with false compare.
</lg>
Compare the structure...

A noble knight was pricking on the plain
Ycladd in mightie armes and silver shielde...

A Gentle Knight was pricking on the plain
Y cladd in mightie armes and silver shielde,
<seg>In a somer seson,</seg>
<seg>whan softe was the sonne,</seg>
</l>
<seg>I shoop me into shroudes</seg>
<seg>as I a sheep were,</seg>
</l>
<seg>In habite as an heremite</seg>
<seg>unholy of werkes,</seg>
</l>
<seg>Went wide in this world</seg>
<seg>wondres to here.</seg>
</l>
Feet vs Syllables

```
<seg type="foot">
  <seg type="syll">Ar</seg>
  <seg type="syll">ma</seg>
  <seg type="syll">vi</seg>
</seg>
<seg type="foot">
  <seg type="syll">rum</seg>
  <seg type="syll">que</seg>
  <seg type="syll">ca</seg>
</seg>
<seg type="foot">
  <seg type="syll">no</seg>
  <seg type="syll">Tro</seg>
</seg>...
</l>
```
In a somer seson, <caesura/> whan softe was the sonne, </l>
I shoop me into shroudes <caesura/> as I a sheep were, </l>
In habite as an heremite <caesura/> unholy of werkes, </l>
Went wide in this world <caesura/> wondres to here. </l>
Metrical Analysis

When the module for verse is in use, the following additional attributes are available to record information about rhyme and metrical form:

- **att.metrical** defines a set of attributes which certain elements may use to represent metrical information.
  - **@met** - (metrical structure, conventional) contains a user-specified encoding for the conventional metrical structure of the element.
  - **@real** - (metrical structure, realized) contains a user-specified encoding for the actual realization of the conventional metrical structure applicable to the element.
  - **@rhyme** - (rhyme scheme) specifies the rhyme scheme applicable to a group of verse lines.
Metrical Analysis Example

{Tis hard to say, if greater Want of Skill
Appear in Writing or in Judging ill;
But, of the two, less dang'rous is th'Offence,
To tire our Patience, than mis-lead our Sense:
The `@real` (for ‘realization’) attribute may optionally be specified to indicate any deviation from the pattern defined by the `@met` attribute which the encoder wishes to record.

```xml
<l real="+-|+-+-|+-|+-|+-">But, of the two, ...</l>
```

But since this is so common, maybe just:

```xml
<l met="+-|+-+-|+-|+-|+-">But, of the two, ...</l>
```
Und frische Nahrung, neues Blut
Saug' ich aus freier Welt;
Wie ist Natur so hold und gut,
Die mich am Busen hält!
Die Welle wieget unsern Kahn
Im Rudertakt hinauf,
Und Berge, wolkig himmelan,
Begegnen unserm Lauf.
@met and @real at the same time

<l n="356"> A needless alexandrine ends the song, </l>
<l n="357" met="-+|+-|+-|--|--|--|" real="++|--|--|--|--|--"> That, like a wounded snake, drags its slow length along. </l>
The `@rhyme` attribute is used to specify the rhyme pattern of a verse form. It should not be confused with the `<rhyme>` element, which is used to mark the actual rhyming word or words:

- `<rhyme>` - marks the rhyming part of a metrical line.
<rhyme> example

<lg type="couplet" rhyme="aa">
  <l>Outside in the distance a wildcat did <rhyme>growl</rhyme>
  </l>
  <l>Two riders were approaching and the wind began to <rhyme>howl</rhyme>
  </l>
</lg>
Another <rhyme> example

<lg type="quatrain" rhyme="abab">
  <l>I wander thro' each charter'd <rhyme label="a">street</rhyme>,<l/>
  <l>Near where the charter'd Thames does <rhyme label="b">flow</rhyme>,<l/>
  <l>And mark in every face I <rhyme label="a">meet</rhyme>
</l>
  <l>Marks of weakness, marks of <rhyme label="b">woe</rhyme>.</l>
</lg>
Internal `<rhy`me>` example

```xml
<lg rhyme="ABCCBBA">
  <l>The sunlight on the <rhy`me label="A">garden</rhy`me>
</l>
  <l><rhy`me label="A">Harden</rhy`me>s and grows</l>
  <rhy`me label="B">cold</rhy`me>,</l>
  <l>We cannot cage the <rhy`me label="C">minute</rhy`me></l>
  <l><rhy`me label="C">thin it</rhy`me>s nets of <rhy`me label="B">gold</rhy`me></l>
  <l>When all is <rhy`me label="B">told</rhy`me></l>
  <l>We cannot beg for <rhy`me label="A">pardon</rhy`me>.</l>
</lg>
```
Metrical Notation Declaration

- `<metDecl>` (metrical notation declaration) documents the notation used to represent a metrical pattern
  - `@pattern` (regular expression pattern) specifies a regular expression of legal values

- `<metSym>` (metrical notation symbol) documents the intended significance of a particular character(s) within a metrical notation
  - `@value` specifies the character or character sequence being documented
  - `@terminal` specifies whether the symbol is defined in terms of other symbols (terminal is set to false) or in prose (terminal is set to true).
<metDecl> example

<metDecl pattern="[DTIS3A]+">
  <metSym n="dactyl" value="D" terminal="false">-oo</metSym>
  <metSym n="trochee" value="T" terminal="false">-o</metSym>
  <metSym n="iamb" value="I" terminal="false">0-</metSym>
  <metSym n="spondee" value="S" terminal="false">--</metSym>
  <metSym n="tribrach" value="3" terminal="false">000</metSym>
  <metSym n="anapaest" value="A" terminal="false">00-</metSym>
  <metSym value="o">short syllable</metSym>
  <metSym value="-">long syllable</metSym>
</metDecl>
Drama Module and Verse Module

Drama module elements defined:  <actor>  <camera>  <caption>  
<castGroup>  <castItem>  <castList>  <epilogue>  <move>  
<performance>  <prologue>  <role>  <roleDesc>  <set>  
<sound>  <spGrp>  <tech>  <view>

Verse module elements defined:  <caesura>  <metDecl>  
<metSym>  <rhyme>
Any Questions? Next, the timetable says we’re going to.