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A P P E N D I X A



COOPERATIVE SIGN-SYSTEMS – SYSTEMIC

Theatrical Subcodes	Cultural Codes	Dramatic Subcodes
Conventions governing gesture, movement, expression	↔ General kinesic codes ↔	Rules for interpretation of movement in terms of character, etc.
Spatial conventions(regarding playhouse, set, configurations of bodies, etc.)	↔ Proxemic codes ↔	Constraints on reading of spatial arrangements in terms of inter-relationships, dramatic space, etc.
Rules for theatrical costume and its connotations	↔ Vestimentary codes ↔	Rules for interpreting costume in terms of status, character, etc.
Make-up conventions	↔ Cosmetic codes ↔	Conventions relating make-up to dramatic types, etc.
Scenic subcodes	↔ Pictorial codes ↔	Constraints on the construction of the dramatic scene
Restrictions on musical accompaniment, interludes, etc.	↔ Musical codes ↔	Norms regulating the inference of dramatic information from 'significant' music etc.
Stage and playhouse norms, etc.	↔ Architectural codes etc ↔	Stage and playhouse as sources of dramatic information etc.

COOPERATIVE SIGN-SYSTEMS – LINGUISTIC

Theatrical Subcodes	Cultural Codes	Dramatic Subcodes
Decoding of performances on basis of constitutive rules	Syntactic/semantic/ ↔ phonological ↔ constitutive rules	Interpretation of drama on basis of constitutive rules
Conventions governing modes of performer-audience address (in theatrical context)	Pragmatic rules ↔ (conversation ↔ and contextual rules, etc.)	Conventions relating to the interpretation of interpersonal communication (in dramatic context)
Rules of <i>pronuntiatio</i> (delivery)	↔ Rhetorical ↔	Dramatic rhetorical and stylistic conventions (decorum, figural modes etc.)
Overcoding of voice projection, articulation, intonation, etc.	↔ Paralinguistic ↔	Paralinguistic constraints on character interpretation etc.
Influence of 'local' or 'regional' factors on performance	↔ Dialectal ↔	Geographical and class constraints on characterization
Actors' imposition of Idiolectal personal traits in delivery etc.	↔ Idiolectal etc. ↔	Syntactic, rhetorical and personal idiosyncrasies of characters

From: *The Semiotics of Theatre and Drama* – Keir Elam (1980:57,58)