PREMJU NAZZJONALI TAL-KTIEB – NATIONAL BOOK PRIZE
(KOTBA 2014) – (BOOKS 2014)
Id-Dramm – Drama
Linji gwida u kriterji – Guidelies and criteria

Id-Dramm

Linji gwida u kriterji.

It-Teknika 20%	Marki
Kemm jirnexxilu l-awtur jippreżenta xogħlu b'vuċi distintiva u oriġinali?	4
Kemm tħoss li dawn l-istejjer huma rrakkontati b'mod ċar u ffukat?	4
Kemm tħoss li l-awtur, huwa u jikteb, ħaseb sew fl-ispazju li fih għandu jinħadem id-dramm?	4
Taħseb li l-ħin tad-dramm huwa adattat u maħsub tajjeb?	4
Kemm taħseb li t-teknika tad-dħul u l-ħruġ tal-personaġġi minn xena għall-oħra (jew anki minn ġos-sett) taħdem?	4

Kummenti:

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Il-Plott, is-Sitwazzjoni u l-Kunflitt 20%	Marki
Kemm tħoss li l-plott/sitwazzjonijiet huma konvinċenti u eċitanti?	4
Hemm biżżejjed kunflitt (intern jew estern) li jżomm lill-qarrejja interessati? U dan il-kunflitt joħroġ mill-motivazzjoni u l-iskopijiet tal-karattri nfushom?	4
Taħseb li x-xeni/sitwazzjonijiet jorbtu b'mod koerenti max-xeni ta' qabilhom jew ta' warajhom?	4

Kemm tħoss li l-plott u/jew is-sitwazzjoni/jiet huma mħaddma tajjeb?	4
Kemm taħseb li t-teknika tal-analessi u l-prolessi tiġi mħaddma tajjeb?	4

Kummenti:

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Il-Karattri u d-djalogar 20%	**Marki**
Kemm tħoss li kull karattru prinċipali għandu vuċi unika kif ukoll karatteristiċi distintivi? U kemm tħoss li din il-vuċi hija konsistenti u adattata għar-rwol tal-karattru?	4
Taħseb li l-karattri prinċipali huma multidimensjonali, b'evidenza (jew għallinqas ħjiel) li għandhom kemm dgħufijiet kif ukoll ħiliet b'saħħithom? U jaġixxu, jitkellmu, iġibu ruħhom tajjeb għaż-żmien u l-ġeneru tad-dramm? (Dan il-kriterju, naturalment, jiġi sospiż f'każ fejn huwa ċar li karattru huwa intenzjonat bħala prototip jew karikatura. Iżda wieħed irid joqgħod attent li jara u jifhem li xi drabi m'hemm xejn ħażin li karattru multidimensjonali/realistiku ikun iservi wkoll ta' karikatura/sterjotip/prototip).	4
Kemm tħoss li d-djalogar u l-azzjonijiet jgħinu fil-binja tal-karattri u jgħinu biex imexxu l-plott u/jew ir-relazzjonijiet 'il quddiem?	4
Hemm djalogu naturali u mhux imqanżaħ jew li jispjega żżejjed? (Naturalment dan jiddependi mit-tip ta' ġeneru tad-dramm (i.e fit-Teatru tal-assurd wieħed jistenna li d-djalogar ma jinħassx daqstant ċar u naturali.)	4
Kemm tħoss li d-didaskalija hija ċara u mirquma u qiegħda hemm biex tgħin lid-direttur u lill-qarrej?	4

Kummenti:

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Il-Mekkaniżmi 20%	**Marki**
Kemm taħseb li l-ftuħ u t-tmiem tad-dramm huma effettivi?	4
Kemm tħoss li l-ewwel ftit paġni jistabbilixxu l-ambjent (“setting”) b’mod ibbilanċjat u b’ħila artistika?	4
Kemm tħoss li r-ritmu tad-dramm huwa adattat għat-temi li jiżvolġu fid-dramm?	4
Dan huwa xogħol mingħajr żbalji tipografiċi, ortografiċi u grammatikali?	4
Tħoss li t-tema/i prinċipali hija/huma żviluppata/i sew?	4

Kummenti:

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L-impressjoni tiegħek dwar dan ix-xogħol 20%	**Marki**
L-awtur jirnexxilu jikkonkretizza l-ideat tiegħu permezz tal-karattri u l-azzjonijiet tagħhom u mhux permezz ta’ vuċi didattika?	8
Kemm tħoss li l-użu tal-lingwa huwa tajjeb, frisk u innovattiv?	6
Dan id-dramm jirnexxilu jolqot l-emozzjonijiet tiegħek? Tħossok stimulat bl-esperjenza ta’ qari ta’ dan id-dramm? Tista' tarah jittella’ fuq palk?	6

Kummenti:

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Drama

Guidelines and criteria.

Technique 20%	Marks
Does the author manage to present his work in a distinct and original voice?	4
Do you feel that these stories are retold in a clear and focuseed manner?	4
Do you feel that the author, whilst writing, made sure to take into consideration the space in which the play unfolds?	4
Do you feel that the length of the play is adequate and well planned?	4
Do you feel that the characters' entrances and exits from one scene to the next (as well as on and off set) work?	4

Comments:

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Plot, Situation and Conflict 20%	Marks
Do you find the plot/situations to be convincing and exciting?	4
Is there enough conflict (internal or external) to keep the readers interested? And does this conflict come across via the motivations and scope of the characters themselves?	4
Do you feel that the scenes/situations bind coherently with previous and following scenes?	4
Do you feel that the plot and/or situations are well wrought?	4
Are the analepsis and prolepsis techniques well used?	4

Comments:

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Characterisation and Dialogue 20%	Marks
Do you feel that every main character has a unique voice and distinctive characteristics? Do you feel that this voice is consistent and adequate for the role of the character?	4
Do you feel that the main characters are multidimensional, with evidence (or at least hints) of both weaknesses and strengths? Do they act, speak and appear in tune with the genre and time in which the play is set? (Naturally, this criteria is dispensed with in cases where a character is intended to appear as a prototype or caricature. One must however be aware of equally valid instances where a multidimensional/realistic character also serves as a caricature/stereotype/prototype).	4
Do you feel that the dialogue and actions help build the characters and transport the plot and/or relationships forward?	4
Is the dialogue natural as opposed to forced and/or too didactic? (Naturally, this depends on the genre of drama – for example, in the Theatre of the Absurd one would expect the dialogue to be less natural and more heightened)	4
Do you feel that the didascalia is clear and well-wrought and does it help the director and reader?	4

Comments:

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Mechanics 20%	Marks
How effective are the opening and closing of the play?	4
Do the first pages establish the setting in a balanced and artistic way?	4
Is the rhythm of the play adequate for the themes explored throughout?	4
Is this text faultless in terms of typography, ortography and grammar?	4
Do you feel that the main theme/s is/are well evolved?	4

Comments:

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Overall Impression 20%	**Marks**
Does the author manage to concretize his ideas via his characters and their actions rather than via a didactic voice?	8
How fresh and innovative is the use of the language?	6
Does this play manage to instill something emotional in you? Do you feel stimulated after having read this play? Can you visualise it being produced on stage?	6

Comments: