









# SPARK IGNITION THROUGH FRICTION OF THE FOUR DRAMATIC ELEMENTS IN EACH DIMENSION OF HUMAN COLLISION

	LANGUAGE	TRANSACTION	TIME	SPACE	
<p>between a  character</p>	<p>indicators</p> <ul style="list-style-type: none"> <li>poetic construction</li> <li>sentence length</li> <li>syllable average</li> <li>command of images</li> <li>alliteration and assonance</li> </ul>	<ul style="list-style-type: none"> <li>level of self-interest vs. others</li> <li>engaging of truth vs. deception</li> <li>strength vs. vulnerability</li> <li>relative size of successive actions</li> <li>action selection</li> </ul>	<ul style="list-style-type: none"> <li>engagement with present vs. past</li> <li>digestion of wisdom-yielding events</li> </ul>	<ul style="list-style-type: none"> <li>posture</li> <li>length of time spent in doorways vs. room interiors</li> <li>grace vs. klutziness</li> <li>hipness to personal space</li> </ul>	<p>and his own </p>
	<p>tools</p> <ul style="list-style-type: none"> <li>rhythm/tempo of speech</li> <li>stress level of consonants</li> <li>stress level of vowels</li> <li>perceivable knowledge of poetic forms and construction as spoken</li> </ul>	<ul style="list-style-type: none"> <li>frequency of eye contact</li> <li>gesture/gestis</li> <li>rate of action</li> <li>musicality (legato vs. staccato) of decision-making</li> <li>rate of thought</li> </ul>	<ul style="list-style-type: none"> <li>rhythm of decision making</li> <li>tempo of decision making</li> <li>rate of thought</li> <li>metabolism of existence</li> </ul>	<ul style="list-style-type: none"> <li>strength of positioning</li> <li>orientation to walls and corners</li> <li>distance from others</li> <li>sitting to standing ratio</li> <li>comfort in negative space</li> </ul>	
<p>between a  character</p>	<p>indicators</p> <ul style="list-style-type: none"> <li>friction of elemental level of imagery (earth wind water fire)</li> <li>contrast in language use</li> <li>contrast in vocabulary size</li> </ul>	<ul style="list-style-type: none"> <li>level of listening and response</li> <li>connectivity of action</li> <li>exchange rate of information</li> <li>friction of class</li> <li>friction of authority</li> </ul>	<ul style="list-style-type: none"> <li>indications of beats and pauses</li> <li>perceived metabolism of daily life</li> <li>exchange of wisdom</li> </ul>	<ul style="list-style-type: none"> <li>indications of contact in the text</li> <li>indications of spacial orientation</li> <li>spoken dynamics</li> </ul>	<p>and other  characters</p>
	<p>tools</p> <ul style="list-style-type: none"> <li>contrast or symphony of rhythm</li> <li>control of or battle for tempo</li> <li>vowel length</li> <li>hardness of consonance</li> <li>dynamics of speech</li> </ul>	<ul style="list-style-type: none"> <li>temperature of exchange</li> <li>contrasting use of material world</li> <li>sense of threat vs. intimacy</li> <li>surface proximity of hidden secrets</li> </ul>	<ul style="list-style-type: none"> <li>tempo of dialogue</li> <li>rhythm of transactions</li> <li>each character's value of the other's time</li> <li>frequency of pauses</li> </ul>	<ul style="list-style-type: none"> <li>friction of movement</li> <li>distance from each other</li> <li>orientation to walls</li> <li>emblematic props</li> <li>prominence of furniture</li> </ul>	
<p>between a  character</p>	<p>indicators</p> <ul style="list-style-type: none"> <li>observations made</li> <li>perceived philosophy</li> <li>objective statements on fate of self and others</li> <li>grammar</li> <li>level of sanity</li> </ul>	<ul style="list-style-type: none"> <li>predictions</li> <li>level of wisdom</li> <li>position regarding politics, economics, gender, race, religion and family</li> <li>scruples</li> </ul>	<ul style="list-style-type: none"> <li>maturity to age ratio</li> <li>level of acceleration through stages of man</li> </ul>	<ul style="list-style-type: none"> <li>level of possessiveness over material objects</li> </ul>	<p>and the  of the piece</p>
	<p>tools</p> <ul style="list-style-type: none"> <li>reverboration of the voice</li> <li>acoustics</li> <li>influence of one's words over their environment</li> </ul>	<ul style="list-style-type: none"> <li>assumption of authority</li> </ul>	<ul style="list-style-type: none"> <li>lighting gestures and approach</li> <li>sound gestures and approach</li> <li>imagery and media usage</li> </ul>	<ul style="list-style-type: none"> <li>entrances and blocking</li> <li>costume design</li> <li>set design</li> <li>gestural life of performers</li> </ul>	
<p>between the  of the piece</p>	<p>indicators</p> <ul style="list-style-type: none"> <li>existence and nature of cultural idioms and slang</li> <li>nature and patterns of imagery in all language</li> <li>collective maturity, intelligence and wisdom of all inhabitants</li> </ul>	<ul style="list-style-type: none"> <li>climate of justice</li> <li>violence &amp; average life span</li> <li>level of authority in everyday life of civilians vs. level of unrest</li> <li>mutability of world-reversals</li> </ul>	<ul style="list-style-type: none"> <li>behavior of time</li> <li>metabolism of daily life</li> </ul>	<ul style="list-style-type: none"> <li>behavior of space</li> <li>rapidity of travel and wear-and-tear factor on inhabitants</li> </ul>	<p>and the  of the audience member</p>
	<p>tools</p> <ul style="list-style-type: none"> <li>amplification</li> <li>deployment of happenstance modern references</li> <li>stylistic approach to performance</li> </ul>	<ul style="list-style-type: none"> <li>ease of overt conflict</li> <li>level of attention to contrast in manner</li> </ul>	<ul style="list-style-type: none"> <li>initial tempo and metabolic control of the audience</li> <li>revelation of intriguing content</li> </ul>	<ul style="list-style-type: none"> <li>performer acknowledgement and/or awareness of the audience</li> <li>conceptual use of the membrane that separates audience from performance</li> </ul>	