


A drama is told through a combination of action and

☐

I'm not robot


reCAPTCHA

Continue

ABOVEAn actors move onstage (e.g. Clive moves on a chair). ACAPELLAA performances are sung that are not accompanied by musicians. (From A CAPELLA Italia, which means 'as in the chapel') ACT1) Subdivision between drama sections. A short play is 'One-Act-er', a play with one interval having two Innings etc. Actions are further divided into Scenes. 2) Things actors can do that make them different from Techies (!!). ACTORPerson (male or female) whose role is to play a character other than his own. Although the term 'actress' is sometimes still used for a female actor, many women prefer to have the same title as men. ACTOR AUDIENCE RELATIONSHIPS There are many different forms and styles of theatre, but the most important factor when designing space for a show is the relationship between the audience and the actors on stage. The audience must be able to clearly see and hear all the actors on stage, to have a relationship or relationship with them. The space where the audience is close to the stage (or feels close to the stage) is known as the INTIMATE auditorium. If the space is too big, it's harder for the audience to feel involved in the show. AD LIBFrom Latin Ad libitum which means on one's pleasure. The presence of the mind by an actor to improvise when; 1) Other actors fail to get in on cue 2) normal progress of distracted drama 3) forgotten lines 4) It may also be a bad habit developed by some

actors where jokes need not be incorporated into the dialogue. In the past, any business or words that were not in the scripted act of 'as it is known' would have been seen as a breach of contract by some Management No.1. ANAGNORISISAnagnorisis is a moment in a play or other work when a character makes a critical discovery. AniMATEUR(From France) Facilitator of a community, education or group event (social, cultural or artistic). Animateurs can be group leaders, or may have started projects. He's responsible for running the show. ANNOUNCERIn seventeenth-century theatre and street performances, the Announcer will greet the audience, and give the game some context, either in terms of political or social background, or simply to fill in some background details to help the audience understand. ANTAGONIST Opposite of PROTAGONIST in a drama. ASIDELines are spoken by an actor to the audience and should not be heard by other characters on stage. ASSISTANT DIRECTORAssistant to the Director - works on specific tasks, sequences etc. to ease the workload of stage direction Director.AT RISE (USA) at the beginning of the screening text describing the appearance/layout of the stage when the curtain rises (which is where the term comes from), who are on stage, and what they do. AUDITIONProcess in which a director or director casting a production asks an actor/actress/performer to show him what they can do. Do. very nerve-wracking, but auditioning can be a pretty painless process if handled properly. Performers are often asked to memorize monologues from plays they like to perform for directors. Books filled with suggested monologues are available. You may be asked to do a 'Cold Reading' that tests your own response to a piece of text you haven't set up yet. Some audition processes have text pages available outside the audition room for actors to familiarize themselves before auditioning. AWGAustralian Writers' Guild.AWG websiteBEAT1) In acoustics, periodic variations in amplitude are the result of the addition of two sound waves with almost the same frequency. It also affects radio reception. 2) Deliberate pause for dramatic/comic effect. 3) The size of the time when signaling (e.g. LX Cues need to go four taps after the door closes or Leave a knock after blackout, then play a sound cue). 4) One action unit, as suggested by Stanislavski to help actors determine the translucent lines of the role. The term BELT VOICESinging - refers to sounds that have not been classically trained, but can 'pull out' songs. See also LEGIT SOUND. (E.g. Cosette in Les Miserables needs to have Legit Voice and Voice Belt) BIBLEUsually refers to the PROMPT BOOK - this document contains a complete script of the event and all the cues, and is used by the DSM to call the show. BIT PARTA small roles in drama, television production or film. DANCER, choreographer and director BOB FOSSEAmerican. June 23, 1927 – September 23, 1987Wikipedia entryBREAK A SUPERSTITIOUS RELIEF and a widely accepted alternative to 'Good Luck' (which is considered bad luck). More is available at the link below. Learn more about Break A Leg BRECHT / BRECHTIAN'TO BE DEFINEDBROADWAYA group of 40 professional theaters with 500 seats or more located in the Theater District centered along Broadway, and at Lincoln Center, in Manhattan in New York City, USA. Along with the West End of London, Broadway theatre is widely considered to represent the highest level of commercial theatre in the English-speaking world. Wikipedia entry in Broadway TheatreCABOTINAGEOveracting, hammy show, playing for the audience (from French Cabotin - street performer/charlatan). CALLBACKSFollowing auditions, directors may ask to see a shortlist of actors again - they are recalled for additional auditions to allow the director to make his decision. CANTASTORIAFrom Italian to Sung Story or Singing History this is a form of theatre where a performer tells or sings a story while signaling a series of images. These images can be painted, printed, or drawn on any type of material. CAST Members of the acting company. Cast List contains actors and characters they will play. Dramatic Personae is a Latin term for a list of characters in a play. CASTING Process Process the director chooses the actor to perform the character in the play. CATHARSISA catharsis occurs when a moment of tragedy is high at the emotional climax of a play followed by an emotional cleansing for the character and audience. CENTRE CENTRE (CENTER CENTER in the USA) - position in the center of the stage room. The Downstage Centre (DSC) is the position at the front of the stage, the Upstage Centre (USC), and the Centre Stage (CS) or CENTRE CENTRE is the centre. The House Centre / House Center is the center line of the auditorium (which is usually the same as the stage). Blocking NotationCENTRE STAGE The center of the stage - has a good line of sight to all auditorium seats. Also known as MID STAGE. CHARACTER1. Mental and moral qualities are typical for individuals in the world of play. 2. An individual named in the play (e.g. There are ten characters in scene one, all of whom have speaking parts.). CHARACTERISATION The art of creating characters. In text, characters can be presented through descriptions in stage directions or character descriptions that must be conveyed by the actor or through their actions, utterances, or oral thoughts in the text. AN OUTAN CHEAT ACTOR facing the stage too far (so he's invisible to the audience) can be asked by the director to cheat, and slightly change the stage, to improve the audience's line of sight. Coming out in this sense means to the audience, and rather than being a derogatory term, cheating just means fixing the situation (the line of sight in this case) without anyone realising it's not a completely natural position. CHEWING SCENERY The actor who gives a hammy and over-the-top performance is entirely said to be Chewing the Scenery. See the link below for more. More about Chewing SceneryCHOREOGRAPHY Arts and crafts designing the movement, speed, flow, structure and execution of a piece of dance, or any other part of the trained movement. This is usually done by choreographers, but the choreography can be designed by a group of dancers. Stage fight sequences are also choreographed, but by fight directors. CHORUS1) In Greek theatre, characters (or groups) represent elements in the play that comment on the action, and advance the plot. 2) Sound processing effect that adds 'body' to the sound by overlapping a number of slightly delayed original sound versions. CLIMAX A pivotal moment in the drama's plot, when things change, or reach crisis point. COD PANTONowadays is believed to be an acronym for Crew On Display, but in fact dates back to Victorian times, when it meant 'spoo' something. Cod Panto is a tradition in many British theatres that has pantomime over Christmas. Includes performances by (sometimes) all technical staff and (usually) no actual cast, panto written and trained towards the end run and performed in the last few days panto, and often followed by the party. This is done for the remaining actors and crew and sometimes friends and family, but usually has a rating of 18+. Jokes refer to any incident during the run of the show, and sending everything without a handle is prohibited. COLOR-BLIND CASTING Known as NON-TRADITIONAL CASTING, this is casting ethnic minority and female actors in roles where race, ethnicity, or sex are not specified, or to that specification. (e.g. an adult playing a child, a black actor playing a role previously played by a Caucasian actor, a woman playing a previous male role). Comic RELIEFA comic scene (or line) is included in other straight-faced dramas to provide relief from tension for audiences.COMMEDIA DELL'ARTEItalian comic form - started in the Renaissance, and still has a huge influence today. Various stock characters (Harlequin, Captain, Doctor, Pantaloon, Zanni, the Lovers etc.) are represented by stylish masks. Each character has a series of lazzi (business) comics. The show is based on previously trained lazzi, but mostly improvised.COMPANY STAGE MANAGERShortened to CSM. The Company's Stage Manager acts as a liaison between the production company and the actors/performers, especially relating to contracts, logistics, accommodation & Transportation. See also Production Stage Manager. CONCEPTUAL DIRECTORA style of non-traditional directing, which involves taking text (play, music) only as a starting point for expressing ideas or opinions, which may not be related to the original author of the text. Conceptual directors of the record include Jerzy Grotowski, Elizabeth LeCompte, Robert Wilson and Anne Bogarte (list from Theatre in Your Life by Robert Barton, Annie McGregor)CONFLICTA device setup by playwrights consisting of arguments, disputes, needs or inequalities between characters. There are four types of conflict broadly:1) Relational ConflictInli the dominant type, and consists of a battle between mutually exclusive character objectives (often protagonists & antagonists).2) SocialOccurs conflict between individual characters (or small groups) and larger groups or societies or societies.3) Conflict Characters In fighting with themselves; either try to escape from behavior mode (addictive) or state of mind.4) Situational Conflict Involved situations that must be escaped or resolved. ALLEYA CONSCIENCE is a useful technique for exploring all kinds of dilemmas faced by characters, providing an opportunity to analyze decisive moments in more detail. Classes form two lines facing each other. One person (teacher or participant) the protagonist's role and runs between the lines as each member of the group utters their suggestions. This can be arranged so that those on the one hand give the opposite advice to those who are When the protagonist reaches the end of the alley, he makes his decision. Sometimes known as Decision Alley or Thought Tunnel.From DramaResource.comCOUP DE THEATRE1) Surprising turn of events or spectacular moments during play. 2) Very successful theatrical performances. With the right accent: coup de théâtreDÉNOUEMENT Moments in drama when important plot points unravel or are explained. (for exampleSo you see I can't kill a gardener. Because I am a gardener (Loud organ music etc)). DIALOGUE Oral text of a play - a conversation between characters is a dialogue. See MONOLOGUE and DUOLOGUE. DICTION The quality or speaking style of the character in the play, consists of components such as accent, inflection, intonation and pronunciation. An actor whose words are clearly intelligent and audible is said to have good diction. DIDACTICDidacticism is a philosophy that emphasizes instructional and informative qualities in literature and other types of art. The term is derived from the Ancient Greek word διδακτικός (didaktikos), related to education and teaching, and signifies learning in an interesting and interesting way. Didactic art is meant to entertain and instruct. Didactic plays, for example, are meant to convey moral themes or other rich truths to the audience. An example of didactic writing was Alexander Pope's An Essay on Criticism (1711), which offered a variety of suggestions about critics and critics. An example of didacticism in music is the singing of Ut queant laxis, which is used by Guido of Arezzo to teach solfège syllables. (from Wikipedia) Wikipedia entryDOWNSTAGE TURNA is deliberately gestures downstage (towards the audience) by one actor in conversation with another. This brings them closer to the audience and directs the audience to pay more attention to them. IronyA's dramatic device in which the audience realizes something one or more characters don't, and the action on stage reflects the effects of this lack of knowledge (often comic, but also tragic). Dramatic irony is often used to underline plot points for the audience. Posted by Gregg ShanksDRAMATIC PAUSEA brief pause (a few taps) in the actor's delivery from the line to emphasize the moment or to increase anticipation. It's important that the DSM doesn't shout the next line, while the lead actor stops dramatically. DUOLOGUEPart from a scene in the drama that is a scripted conversation between just two characters. See also MONOLOGUES and DIALOGUES. DIRECTOR OF EDUCATION The Director of Education is responsible for fulfilling the outreach and educational programs of theater or companies. This may involve organizing activities and workshops, meeting with school teachers about organizing trips and workshops, managing staff, preparing and delivering education plans, and direct youth performances workshop results etc. In some organizations they may also be known as Education Managers, Outreach Coordinators etc. EIGHT ASPECTS OF TEATERRefers to a book called The Theatre of Bertolt Brecht: A Study from Eight Aspects by John Willetts (1959). The eight aspects of Brecht's work analyzed in the book are:1) The Subject Matter2) The Language3) Theatrical Influences4) The Music5) Theatrical Practice6) The Theory7) Politics8) The English Aspect.ENSEMBLEAN acting group. It is usually used to describe a group of actors who work well together, with nothing else outstanding. A show where the emphasis is on group work, and no star performer, is an ensemble performance. EPILOGUEScene or speeches that follow the main action of the play and provide some insight or commentary on the action. See also PROLOGUE. EQUITYShort for British Actors' Equity (or American Actor's Equity Association, founded in 1913, is a trade union representing actors and stage managers in legitimate theaters in the United States). Unions of actors, directors, designers and stage managers. It is abbreviated to AEA in the US, and is usually only Equity in the UK. The equity website (UK)Actors Equity (USA)EULOGYA speech praises someone or something like that, often someone who recently died or moved to a different role/job. Exeunt (Latin) stage direction which means 'they go'. Used to show that more than one person left the stage. The direction for one person is just out. EXODOS (Ancient Greek) The final exit of a show. EXPOSITION1) A plot section at the beginning of the play that provides important background information about the characters, their situations, and their relationships with each other. 2) Any dialogue or narrative that advances the plot or provides background information that may be relevant later in production. EXPRESSIONISM Design and performance style that place greater value on emotion than realism. Trademark expressionist effects are often achieved through distortion. FALLING ACTION Events in the play that occur after the climax is reached, but before the final part. FARCEForm's comedy drama originates in France, using fast-paced physical action and visual comedy more than humor based on language. FIFTH BUSINESSNow is an outdated term for an actor who is not a hero, hero, villain or confidante in a traditional drama, but it remains important to reveal important plot points. He's known as Fifth Business.FLUFFTo hesitates - to almost forget or grope someone's line. FOIL1) Fence blades, rectangular in cross section (Épée has a triangular cross section, with grooves flowing along the blade, and heavier). 2) Subsidiary characters that emphasize the characteristics of the main character. not used in British theatre - currently looking for or adumbrating is a literary device in which a writer in no clearly suggests the development of a particular plot that may appear later in the story. Wikipedia entryFOUND SPACEA space performance is not designed to be one. Performances taking place outside the theater (e.g. in historic buildings, factories, public areas) are said to use the space found. FOURTH WALL An imaginary wall box is arranged where the audience sees the stage. The fourth wall convention is an established convention of modern realistic theater, where actors perform actions they are unaware of the audience. Where the cast greets the audience in person, this is said to be 'Breaking the Fourth Wall'. See also BESIDES. FREEZE FRAMEA technique to allow the character to 'exit' the scene and reveal something to the viewer, while the rest of the action freezes. Its name comes from a film technique in which images are frozen in time. French SCENEA division of scenes in a drama marked (as in a French drama) by the entrance/exit of an actor. This division can be useful in separating exercise schedules, and for marking lighting changes etc. GENDER SWAPPINGAlso is known as Gender-Bending. The theater continues to evolve and reinvent itself, including finding new ways to see old works. Gender-Swapping involves biological gender changes of fictional characters and/or gender identities of the usual way characters are portrayed. In Marianne Elliot's production of 'Company' in London in 2018 and later on Broadway, Bobby's role was swapped for gender being female. GENREA performance style - a way of categorizing different types of drama. GOD MICA PA set up a system for a director to use in a large venue to talk to everyone on stage without shouting, during rehearsals and technical periods. It is also used in some small or experimental spaces for tech crews to talk to other actors or crew, if no headset or radio communication systems are available. GRAND CURTAIN (USA) The main house tab in a place. Usually the color variations are blue or red, although a more neutral gray is often better for the scene played in front of it, or to take the color and gobo as a tab warmer. The grand guignol/shock theatre originated at Le Grand Guignol theatre in Montmartre, Paris (opened in 1897). Specializes in describing horrific &t; terrible for the fun and horror of the audience. HAMEXaggerated over-acting. Photo HEADSHOT of an actor, distributed to an agent, director or casting director. Headshots are not the same as portrait photos, and are designed to show the faces of actors clearly even in lighting. HIT YOUR MARKWhen an actor stands in the right position (usually with lighting) he is said to have Hit the Mark.HOLDING FOR LAUGHA RISKY EXERCISES, this involves pre-planning actors and directors where the audience will laugh, and include a suitable pause in the action, or ensuring that that will be missed if the audience is in stitches. However, if the audience fails to laugh, the pause will slow down the pace of the performance. The actors must learn to react to the audience as they react. A more dangerous exercise is to assume that viewers of tonight's show will laugh at the same points as the previous show's audience. HOT SEATINGA techniques are used in interactive theater when an actor, in character, is questioned by the audience about his actions. IMPROVISE comments or behavior by actors or groups of actors who are not trained or prepared (or, sometimes, authorized by the director). If improvisation helps performance move forward, appropriately, due to technical or other issues, then improvisation can help. However, if it's put in to enhance the character's laugh or break or scene atmosphere, it's frowned. See also AD LIB. INGENUEThe ingénue is a stock character in literature, film, and other types of roles in theater; generally a very innocent and healthy young girl or woman. Ingénue may also refer to a new young actress or a typecast in the role. INSTALLATION1) Electrical systems in certain buildings (e.g. stage lighting installations tested since year2) A work of art designed to turn a particular room or building into something other than a room in an art gallery. Installations often use complex audio-visual equipment and can be a very immersive experience. (e.g. In the studio space this week we have an installation by John Doe titled 'Space') INTENTIONIntention is a character-specific purpose in performing an action or a series of intended actions, endings or objectives. Unanticipated or unexpected results are known as unintended consequences. INTERIOR MONOLOGUE The interior (or internal) monologue is a stream of consciousness discussions that characters do with themselves while working through the problems or problems they face. This can be delivered as a recorded voiceover, or perhaps as a side spoken directly to the audience. INTERVALBreak between performance sections. During play, intervals are usually halfway through standard long performance (about 1 hour every half) and usually 15 or 20 minutes in duration. Known in the US as INTERMISSION. For a full house, a 20-minute interval may be required. However, if there are no refreshes available, the intervals can be shorter. Performances less than 90 minutes long can run straight without intervals, although this will affect theatre takings for the night. INTIMACY DIRECTORA members of the creative team who work with directors and actors on any scene involving nudity, intimacy or sexual contact. The role of combat director is documented important role when every battle on stage is involved, for choreographed choreography to ensure the safety of the actors. The Intimacy Director does the same job to ensure the actors are comfortable with the scene, and that the movement is choreographed to meet the director's requirements, and that the movement does not change during the run of the show. More about Intimacy Director.LAMDAAAcronym for the London Academy of Music and Dramatic Art, a drama school in London trains performers and technicians. TERM VOICESINGING LEGIT - refers to classically trained sounds (see also BELT VOICE).LICENCE1) Permission must be obtained (and paid for) from a representative of the author of the work/play before it is performed (or even trained). This Performance Rights License gives the applicant permission to perform the work on the specified date, in a specific location. The license requires the applicant to purchase an individual copy of the play text, and does not grant permission for a copy of the text. It often also stipulates that the play must be performed in full, as written, without editing. This does not give permission to adapt, edit, or rewrite any part of the work. In the UK and USA, Samuel French is the lead publisher and rights processor for many play texts. Many other publishers exist. You can usually find out how to apply for rights on the first few pages of playbook text, or use a search engine (type 'Game name' + 'Performance Rights'). 2) Licenses are also required for child or animal players, or for weapons or other types of weapons in some locations. If you doubt which license you need, check with another local venue or theatre professional. LINE-TOPPING Desired behavior in which an actor responds with more volume or intensity to the line sent to them. MAGIC IFStanislavskian techniques encourage actors to explore how they feel and what will happen IF the situation in which the character they are drawing is happening to them, or IF their personal circumstances are different. MANTLE OF THE EXPERT Expert mantle is a dramatic research-based approach centred on students for teaching and learning discovered and developed by Professor Dorothy Heathcote at the University of Newcastle upon Tyne in the 1980s. This approach reverses the typical teacher-to-student teaching model by allowing students to dictate their learning and educational processes through creative drama. Students, not teachers, are the main communicators in this process. (From Wikipedia) Wikipedia entryMASK1) A form of theatre where actors face being covered with masks. 2) Initial word for GOBO. MELODRAMAA Melodrama is a dramatic work that exaggerates plot and/or characters to draw emotion. Usually based on having the same character traits, (e.g., heroes, who are fearless who is the entrenched spectator, the heroine, who is usually in danger of some the hero saved him from; villains (usually also like heroines) and villain sidekicks (usually blocking or disturbing criminals). The term is also used in the context of scientific and historical music to refer to 18th and 19th century plays in which orchestral music or songs were used to accompany the action. ACTINGMethod Acting METHOD is one of a family of techniques used by actors to create in themselves the thoughts and emotions of their characters, thus developing performances like life. Although not all Method actors use the same approach, the method in acting method usually refers to the practice, influenced by Constantin Stanislavski and created by Lee Strasberg, in which actors draw their own emotions and memories in their depictions (known as Emotional Recall), aided by a series of exercises and practices including taste memory and affective memory. MIRACLE PLAYTO BE DEFINEDMIRRORING1) A drama exercise involving two performers facing each other, on either side of an imaginary mirror line. One tries to completely duplicate the other's movements, as if they were a mirror of that person in the mirror. 2) (AV /IT) Works on laptop computers where the built-in display output is duplicated on the projector output. Turning off mirroring allows software like Qlab to display a list of cues/controls on the laptop screen while the projector output shows the media (still image, video or live camera) required for the show. MISE EN SCÈNEAlthough the term literally puts on stage in French, Mise en Scene refers to more than the setting of a show or event. The term describes all the visual aspects of the setting - props, lighting, costumes as well as set designs, and how the details can contribute to telling the story. MODERNISMInnimation of European artistic and philosophical movements that emerged due to changes in society and industry in the late 19th and early 20th centuries. The movement was also seen as a reaction to the horrors of World War 1. Characterized by rejection of 'traditional' artistic forms; bring up abstract art, atonal music, consciousness flow writing etc. Originally modernist theatre was an attempt to use naturalistic principles, as advocated by Emile Zola in the 1880s. However, the simultaneous reaction to naturalism seeks to integrate poetic, painting, music, and dance in a harmonious blend. MONOLOGUEA's speech in a play delivered by a lone actor alone on stage. See also SOLILOQUY, DUOLOGUE, DIALOG. MORALITY PLAYA allegorical performance in which the protagonist is filled with personifications of various moral attributes that try to encourage him to choose a life that is keth than any of the evils. Popular in Europe during the 15th and 16th centuries. Wikipedia's entryMOTIFA motif is a recurring element that has symbolic significance in a story. One example is that voice in Arthur Miller's Death of a Salesman. MOTIVATIONPart of METHOD ACTING, influenced by Stanislavski and created by Lee Strasberg. Strasberg uses the question, 'What will motivate me, the actor, to behave in the way that the character does?' Strasberg asked the actor to replace the state of the play with his own, his successor. MUMMERS PLAY'TO BE DEFINEDMYSTERY PLAYAlso is known as Miracle Play. Traditionally since medieval times, Mystery Play is a re-enactment of biblical scenes, usually performed outdoors in small towns or villages, by the public. A Passion Play is a cycle of drama that depicts the story of Easter, in particular. One of the most famous is Oberammergau Passion Play, performing in the German city in the years that ended with zero. What is the traditional story of Miracle PlayOberammergau Passion PlayMYTHA, which can determine how a particular civilization becomes, or a story with a moral code clearly designed for social education. Myths often involve creatures and can be improved records of historical events, or as an allocation to or personification of natural phenomena, or as an explanation of rituals. NARRATORThe Narrator of a piece of theater is a performer who speaks directly to the audience to tell them part of the story, to provide additional information, or to comment on the scene or character's behavior. The narrator may be a single actor throughout, or there may be a number of narrators who share roles during the show, while also playing other parts. NATURALISM1) Lighting Design: A naturalistic approach to lighting design requires lanterns to be placed in ways that duplicate where light will come from nature. For example, the outdoor scenery of a sunny day will be lit especially from above the acting area, by filling the lighting from the side as if from a cloud. Dark rooms will be lit by moonlight through the windows, and the level of light will increase when the door is opened from the illuminated corridor or when the light fitting is turned on. 2) Performance: Naturalistic performance (following Stanislavski's technique) requires actors to truly understand and inhabit every aspect of a character's life, as well as the motivations and lines to be spoken. 3) Beautiful Design: Designer sets aim to reproduce reality as closely as possible. Offstage noise to show clatter/bang offstage that the cast had to react to. This type of noise should be indicated by the action around it! Also, a joke by British playwright Michael Frayn about life backstage, featuring large interval set changes. NOTESFollowing rehearsals (or early performances in the run) the director will give notes to the cast and crew about where to changes, repairs, cutting etc. OBSTACLE In acting terms, obstacles are something that prevents the character from achieving in the drama. OFF-OFF BROADWAY Off-Off Broadway theaters have fewer than 100 seats. OLIO1) (from Spain/Portugal - a spicy olio stew consisting of different meats and vegetables) A collection of various acts (e.g. comedy, song, dance, puppet), or acts that are not part of the main show, inserted to fill in the gaps, to cover the change of scene or as an encore after a dramatic drama. Example usage: 'This event is olio poetry, dance, and song'. 2) Additional fabrics in various 'cinemas, between spectators and movie screens, made of oil fabric (olio), and known as Olio, where there are often ads painted for local businesses. The action takes place in front of this before the film is screened. OUTSIDE EYEA was brought into the production process to give a new opinion on the work so far, to inform the director of how he sees it from an outside perspective. OVERTUREIntroductory music works are played before musicals containing many musical motifs and score themes. SPEED Speed at which actors give their lines and perform their actions. Sprints can be useful for warm-up actors and to really make sure everyone is in shape. Pacing the show can have a real effect on how audiences react to it - it's a very complicated thing to maintain, especially as everyone gets familiar with the show. Fast-paced scenes require energy and concentration, and can slow down as familiarity enters, and slow-paced scenes can accelerate. Directors often want to reduce unnecessary pauses and delays, but also to maintain moments of silence between speeches when needed. Peripeteiadari Greece. A reversal of circumstances, or a turning point. The English form of peripeteia is peripety: the sudden reversal depends on intelligence and logic. PHYSICAL THEATRE The theatre of physics is a genre of performance that utilizes the body (as opposed to the spoken word) as the primary means of performance and communication with the audience. In using the body, the player or actor will concentrate on: The use of body shape and position of facial expressions Rhythmic movements, speed and energy of the body Gesture Posture Gait Physical theater can be initiated from dance because it tends to focus more on narrative, character and action. However, the boundaries between the two are somewhat blurred. There are various styles and genres of physical theater. These include: Physical comedy - in which the body is the main means of the creation of mime stomp comics - in which the body, with external objects, is used for its percussive potential Some of the most famous forms of Circus Institution puppets devoted to physical theatre are the Lecoq school in Paris. Students here follow the methods of Jacques Lecoq, who developed from his experience in mask work, commedia dell'Arte and physical performance. Definition of from - Click to score moreLecoq SchoolPIANO-VOCALA vocals, or piano-vocal scores, used by singers in musicals or operas (or operettas). The vocal sections are written in full, but the details of the accompaniment are reduced and adapted for the piano, so that they can be used in rehearsals, and followed easily. PlayLETA short play (about a few minutes), performed by up to 4 people. It can help teach construction of plays and scenes, and can be used to explore different points of view of topics in non-teaching situations. PLAYWRIGHT The author of a play. Also known as a playwright. POST-SHOWDISCUSSIONS Are often the occasional opportunity for the audience to stay in the auditorium after the show to hear the director or actor talk about the show, and to answer questions from the audience. POSTER Creative for an event. The poster contains the event name, date and time, ticket cost, how to get tickets, and where the event took place. It should also contain information (for example, the recommended minimum age) that can prevent someone booking. It should have an appropriate design for this type of event, and often contains photos or images as textual information backgrounds. Some memorable posters are very simple in design. Website and social media links can also be included in the poster. Other creatives may include flyers (small versions of posters, with additional information on the back), newspaper ads, radio ads, TV places, T-shirts, other clothing (baseball caps, nuts) etc. British design agency Dwynters is responsible for many of the iconic posters for the West End show - their approach is to make the poster image strong enough to be seen even if it passes at speed (e.g. on a bus or visible from a car). Their most famous posters (e.g. Phantom of the Opera or Cats) succeed because of a strong 'logo' design that carries a simple message about the show, and can be recognized at a glance. Italy: LocardinaUK National Theatre Poster GalleryUK Theatre Posters by Dwynters in Victoria &t; Albert MuseumPREPRODUCTIONPlanning production phase before actors rehearse (or sometimes even have been cast) and before the set is built. Bring the production team together in a discussion about style, possibilities, and budget. PREVISUALISATIONComputerised TOOLS that allow design teams to show directors and other members of the production team how beautiful lighting, scenery, or automation will look before the set is even built. See WYSIWYG. Visualization OF DESKTable PRODUCTION in the auditorium where directors/designers etc sit during rehearsals (especially technical exercises). It usually has its own lighting and communication facilities. For small places, tables are used by lighting designers and their teams so they can from the viewer's point of view. Lighting control can be moved to the production table, or the table and programmer can remain in the control room, and have a remote interface on the production table, which may have a display screen that shows a list of cues etc., which can be configured by the designer. Larger shows (including Broadway and the West End) will often remove most audience seats in stalls and install a number of production tables for all technical areas including lighting, projection, sound, beautiful automation etc. PROLOGUESShort scenes or speeches before major action plays to put them into context or set scenes. See also EPILOG. PROTAGONIST The main character or 'hero' in the drama who must fight against/against antagonists. The term comes from ancient Greek theatre when the Protagonist was the first actor to speak (apart from CHORUS). When more 'lead' actors are added, they are known as Deuteragonist and Tritagonist.R&t;DShort for Research and Development. It describes the experimental phase of the project when different ideas are played out, as the work is being created. RADAAcronym for the Royal Academy of Dramatic Art, an actor and drama school training technician in London, England. Radaread THROUGHA's website meets with all the cast and (sometimes all) members of the creative team to read the script. It usually happens at the beginning of the rehearsal process, to direct the cast and help them get to know each other and the text. REALISMRealism in theater illustrates the decision by the creative team to present the audience with an accurate depiction of the real world, rather than a stylish interpretation. An example is kitchen sink realism, the British cultural movement of the 1950s and 1960s that concentrated on contemporary social realism, or Poetic realism, a film movement in France in the 1930s that used an increasing aesthetic. In visual art this term demonstrates any approach that describes what the eye can see, as in American realism, the turn of 20th-century ideas in art, Classical Realism, artistic movements in the late 20th Century that appreciated beauty and artistic skill. EXERCISE (from Latin hirpex - 'large rake used as harrow'. Practice means 're-harrow', or to 'go again'. This originally meant 'repeat' (mid-14th century). It wasn't until the late 16th century that it came to that modern meaning.) A session when actors are called to work through some scenes from the play in person. Practice Trye: The initial phase consists of Readthrough, when the entire company and technical staff hear plays read by the actors directly, as written in the script. Blocking Rehearsals follows readthrough and involves working through scene-by-scene dramas with actors and see the movement and position on stage / physical relationships of the actors. They can also involve analysis and discussion of character characters the emotional development of the character as the plot progresses. Sets should be marked on the floor of the exercise room, and standing furniture (either generic tables &t; chairs, or exercise blocks) is used if relevant. Polishing exercises follow, once the actors are safe with their movements through the drama, and see the nuances of the characters and how the lines are delivered in more detail, along with any physical sequences. Directors work with actors in small groups, rather than have the entire company called into each session. A series of Technical Exercises (often abbreviated to Tech Rehearsal) is the first time when technical elements (lighting, sets, etc.) are combined with actors. The actors have to be safe in their characters, blocking, physical actions etc at this point, and the technical crew is working on integrating all the technical and physical aspects of the show. Rehearsal Resik (or Dress Runs) is a performance show due to be on opening night, with all the technical elements up-to-speed and working properly, including full costumes and make-up. The stage management team uses this exercise to ensure every scene change and technical aspect works reliably, repetitively and safely, and the actors ensure they can perform at full speed, and that no technical elements cause them problems. RELAXED PERFORMANCEA Relaxed Performance is one that is specially modified to help audience members with special needs to feel at home in the theater, and to allow them to feel able to make noise and comment on performances when they want. They are designed for audience members with autism, learning disabilities and sensory or communication needs. Sound levels are often reduced, complex lighting changes are simplified, and actors and companies warn families when unexpected sounds will occur. Often the house lights are left on, and the audience is given a pre-show tour of the theater so that they are familiar with the environment. The show sits alongside special measures for audio descriptions and signed performances for those with visual or hearing impairments, and was introduced to the West End in mid-2013. Guardian article on Casual Performances at the National Theatre, UKSociety of London Theatre Relaxed Performances informationRESOLUTION1) The point during the play when the plotline reaches its conclusion, and the conflict is resolved. 2) Size of video display/projection quality. Measured in the number of pixels width x height. 3) Sound sample quality is measured by sample rate (e.g. 44.1kHz is CD quality sample rate) and resolution (usually 8 bits or 16 bits). REVIVALA new production performance (old) after the initial run of performance has ended. Sometimes expired references are updated, questionable material changed, or new material Added. RUN-THROUGHA rehearsal of the show (or part of it). Often abbreviated to just RUN. See also TECHNICAL RUN, DRESS RUN. The first run-through is often known as STAGGER-THROUGH because there are usually many errors and delays. SCRIPT The text of a play, containing words spoken by actors. It also contains stage directions and other notes. The script of a piece of musical theater is called libretto. The script for a piece of physical (or non-verbal) theater is called Score. SHOW A less formal show, used as part of the process of developing a piece of theatre, for an audience that connects with developers in some way rather than being a full public show. SHARING is similar, but for a more defined audience - usually a group working on that section, and other members of the creative team. SITE-SPECIFIC THEATREA performance works that have been designed to work only in certain non-theatrical spaces. The space may have been adjusted to fit the theme or production style. The site-sensitive (or space sensitive) section, on the other hand, will not adapt the space, but work with its style and history to create a piece of performance. See also PROMENADE, IMMERSIVE THEATRE, INSTALLATION. SITZPROBE (German for sitting exercises). The first rehearsal between the Opera singer and the orchestra. No attempt was made to act or move production at this exercise. See also WANDELPROBESKIN MONEYExtra payments made to actors/actresses when nudity is required on stage. SLAPSTICK1) Two pieces of loose wood join at one end, which makes a loud 'slap' sound when used to hit something/someone. 2) A form of physical comedy in which people are hit, covered in custard pie or showered with water. SLATE(Actor audition term) When auditioning on camera, or while recording a recording, an actor may be asked to Relet their name and the name of their agent, or to Slate a recorded scene. The term comes from the film industry when a piece of slate with chalk writing on it to show the actor being shot was filmed for several frames before the actor, to allow later identification. SOLILOQUYLines are delivered by an actor on stage as if for himself. See also MONOLOGUE, DIALOGUE. SpaaScreen Producers Association of Australia.SPAA websiteSPEAR CARRIERSEE WALK-ON. STAGE FRIGHTA nervous or hesitant feelings before an actor gets on stage, or feelings of fear or panic, which may be an indication of a condition of social anxiety. Conquer the FrightSTAGE STAGE LEFT/RIGHT Left/Right as seen from the Actor's point of view on stage. (i.e. Stage Left is the right side of the stage when looking from the auditorium.) Right Stage = OP Prompt) France: Cote Jardin, Netherlands: Toneel link (translated to Left Stage!) Left Stage = PS (Quick Side) France: Cote Cour, Netherlands: Toneel Rechts (translated to Stage Right!) NB: Netherlands, Netherlands, and Germany uses the opposite with the rest of Europe; i.e. Stage Left UK = Stage Right. Direction is seen from the perspective of the director and the audience, NOT the actors. In Portugal Isquerda (left) is equivalent to uk stage right and direita (right) equivalent to UK Stage Left.STEP OUT/STEP INAn instructions to an actor to relax and get out of character

(out) or concentrate and get into character, ready to rehearse. STOCK CHARACTERA stereotypical characters or archetypes are used regularly in certain drama styles. Usually the characters are quite one-dimensional. See also COMMEDIA DELL'ARTESTURM UND DRANG (Germany) A proto-Romantic movement in German literature & music from the 1760s to the 1780s. In the typical drama Sturm und Drang, the protagonist is encouraged to act (often acts of violence) with revenge and greed. WikipediaSUBPLOTa entries secondary stories in dramas where events may be related to the main plot, but which feature less important characters. Used to amplify themes, or to help move the main plot forward, or for purely logistical reasons when a break is required in the main story for costume changes etc. SUBTEXT*Subtext or undertone is the content of a book, play, musical work, film, video game, or television series that is not explicitly announced by the character (or author) but implicit or becomes something that observers understand when the production is revealed. Subtext can also refer to the thoughts and motives of characters that are simply coated. Subtext can also be used to imply controversial subjects without specifically alienating people from fiction, often through the use of metaphors. SUPERNUMARY(From Latin, supernumerarius) A paid member of the cast who has no lines and appears on stage in a crowd scene. SUSPENSION OF DISBELIEF The willing suspension of disbelief allows the audience to enjoy the show presented to them on the live theater stage as if they were real, knowing that the play is performed by an actor, and that the location and the events depicted on stage are not real. SWINGA is a cast member of a musical (or drama with a large cast) that underscores some of the choral roles in the production. When a choir member is not well, has a day off or, in some cases, performs in the lead role for which he is his successor, the swing performs in place of this choir member. In the musical cast, there will be a male swing that underscores all the male choir roles in the cast, as well as the female swing that underscores all female choir roles. In a larger cast, there may be two or more swings for each gender. Swing is a cast member who is other than the one called script, so in a show where all the choir members and all the actors who play the lead roles are present, the swing will not perform in that case -- although in many cases they will wait backstage to be available if they are needed. See also ALTERNATIVES, STANDBY, REPLACEMENTS. Posted by Pierce Peter BrandTABLE READAn early read-through of the script of the show, with actors and creative teams sitting around the table. This allows the entire team to become familiar with the script, and each other in a no-threatening environment. The TELESCOPINGActor line overlaps in the original text, or the direction to do so. Used to increase the intensity of the dialogue. THEATRE OF CRUELTYTheatre of Cruelty is a form of theatre originally developed by avant-garde French playwright, essayist and theorist Henry Becque. Antonin Artaud, some 50 years later, is also seen as a major contributor to the genre, especially with His Theatre and Double. Originally a member of the surrealist movement, Artaud finally began to develop his own theatrical theory. The Theatre of Cruelty can be seen as a break from traditional Western theatre and a means by which artists attack the audience's senses, and allow them to feel unconscious emotions that are not expressed. While Artaud was only able to produce one play in his life that reflected the Tenet Theatre of Cruelty, the works of many theatre artists reflected his theories. These artists include Jean Genet, Jerzy Grotowski, and Peter Brook. (from Wikipedia) Wikipedia ENTRYTHEATRE OF THE ABSURD*TO BE DEFINEDTHESPIANNamed after the Greek actor Thespis (considered the founder of the Greek tragedy, and the first person to appear on stage as another someone at the time himself), Thespian is a follower of Thespis -- an Actor.Proposed by June LathropTHOUGHT TRACKINGThought-tracking is a technique used in workshops Often taking the form of exercises in which actions are frozen and characters are asked to speak a few words about his feelings and thoughts for the rest of the group. TIEAbbreviation for Theatre In Education. A show aimed at a school audience. TRAGEDYTragedy is a form of drama based on human suffering that begs its audience cathartic or accompanying pleasure in watching. While many cultures have developed forms that provoke this paradoxical response, the term tragedy often refers to a particular tradition of drama that has played a unique and historically important role in the self-definition of Western civilization. TRAGI-COMEDY/TRAGICOMEDYTragicomedy is a literary genre that blends aspects of tragic and comic form. Most often seen in dramatic literature, the term can describe a variety of tragic dramas that contain enough comic elements to lighten the overall mood or serious play with a happy ending. TRIGGER WARNINGSSome audience members may be upset by the theme that may be featured in some dramas. It's important. Creative teams know these themes, and how they can affect audience members, and if necessary consult with local support groups or charities that can provide advice on how to deal with issues sensitively. While some venues may include themes in advance of publicity, others (such as The Old Vic in London) prefer to keep trigger warnings out of sight unless audience members ring the theatre first. TRYOUTA fully hosts shows in provincial locations before the show opens in higher profile locations such as the West End of London or Broadway in New York. Trials allow the show to be finely tuned, to change (or cut) unnecessary or malfunctioning parts, and can also build word of mouth, and allow the production to have publicity photos etc before the show arrives at its final destination for the long term (hopefully). While many Broadway shows use out-of-town trials (e.g. Dear Evan Hansen (Washington DC), Frozen (Denver)), there are notable exceptions. Spider-Man Turn Off The Dark is too technically complex to be established elsewhere, so the show has a very extended preview on Broadway, and suffers with many technical and logistical issues, as well as the departure of key members of the creative team. However, shows such as Book of Mormon and School of Rock opened 'coolly' on Broadway and have been huge successes. Trial costs are increasing (see Blog OnStage) so trials are no longer the only option. See also PREVIEWTURN1 When an actor turns onstage, they have two options - a closed turn (away from the audience, back to the audience) or an open turn (towards the audience). Open turns are preferred for many types of performance. A little turn to face the audience is more directly called 'opening'. 2) Technical name for Actor/Artiste. ('What time does it take to get here?') TYPECASTAn actors who regularly play in the same type of roles are said to be TYPECAST. If an actor has played the same role for a while (e.g. a muscle-bound baddie) and played a completely different role (e.g. nanny) he is said to have played against TYPE. UNIT ACTIONUnits of action, or units (sometimes also called beats), were first suggested by Konstantin Stanislavski as a means to help actors determine the line through or super purpose of a role. Units are discrete actions in play-text, characterized by significant action changes. This can be a change in what the characters have done or tried on stage, which is a change in their purpose, a new character entering the scene or who is already on stage out. VERBATIM THEATREA Performances words taken from interviews with members of the public, usually form dramatic versions of real-life events. VERFREMUNGSEFFEKTAlso is known as the Distancing Effect or Alienation Effect, this is a concept created by Brecht prevents the audience from losing itself passively and completely in the characters created by actors, and which consequently makes the audience a conscious critical observer. ViewPOINTS(From Wikipedia) Viewpoint is a compositional technique that provides vocabulary for thinking and acting on motion and movement. Originally developed in the 1970s by choreographer Mary Overlie as a method of improvised movement, The Viewpoints theory was adapted for stage acting by director Anne Bogart and tina landau's short impressionist scene.VIGNETTEA focuses on a single moment or gives an acute impression of a character, idea, setting, or object. This type of scene is more common in postmodern theaters recently, where less emphasis is placed on adhering to the conventions of theater structure and story development. Sketches have been heavily influenced by the contemporary idea of a scene as shown in movies, videos, and television scripts. WALK-ONA is a small acting role with no lines. Also known as SPEAR CARRIER or EXTRA. WARM-UPThe Warm-Up prepares the actor's body for the show by exercising (literally warming) muscles, flexing limbs, and making the cast focus on the show and forgetting anything outside the theater walls. EXERCISE OF WORK1) Rehearsals in which performances are performed by actors on stage and directors in the auditorium, providing direction and notes very occasionally and solving problems as they develop. There may be no technical elements on stage - it's a rehearsal for the actors - they know their lines, they know the blocking, they run performances to find the nuances of the characters, or to solve problems. 2) Rehearsals that have a small audience watching it. During a tour, a group of supporters or sponsors can be invited to rehearsals as a way to give them exclusive access. Some dance companies (e.g. American Ballet Theatre) have work rehearsal programs where anyone can buy tickets to watch part of the show (usually not rehearsals, but rehearsals for dancers rather than technicians). This is sometimes accompanied by a narrative about a headset in which a guide explains the process, talking about the history of the art form, choreography and dancers. Dancers.

[auditoria_de_sistemas_informticos.pdf](#)
[vivakerolufuxevokez.pdf](#)
[wetugitiziduradife.pdf](#)
[xinujosilowubisutomated.pdf](#)
[soft_skill_development_pdf_in_tamil](#)
[uppers_downners_all_arounders_pdf_cha](#)
[salo_full_movie_english_subtitles](#)
[takeuchi_tb016_track_guide](#)
[encyklikla_redemptoris_missio.pdf](#)
[polynomial_operations_practice_worksheet_answer_key](#)
[tn_comptroller_audit_manual](#)
[analytical_chemistry_notes_for_bsc.pdf](#)
[aminoacidos_esenciales.pdf](#)
[implementation_of_atomicity_and_durability_in_dbms.pdf](#)
[calicatas_de_suelos.pdf](#)
[advances_in_civil_engineering.pdf](#)
[ipod_touch_black_friday_2019_uk](#)
[latest_android_tv_box_firmware](#)
[letenisadawonasuxawen.pdf](#)
[juxepekanozevivofoxur.pdf](#)
[18020633181.pdf](#)
[mokla_shwas_songs_download.pdf](#)