THEATRE TERMS – (Freeze Frame Photo)

Week 1

1. **PROPS –** items that are used onstage for a performance.
2. **SET PROPS –** an item that is not easily moved, like furniture.
3. **DRESS PROPS –** an item that is used to make the set look more real.
4. **HAND PROPS –** an item that is easily handled by an actor.
5. **DIRECTOR -** the person who oversees the entire production.
6. **COSTUMES –** what an actor wears on stage.
7. **TABLEAU –** a silent and motionless stage picture of a scene.
8. **STAGE PICTURE -** the way the actors and set look on stage.
9. **CHEAT OUT –** angle out so the audience can more easily see you.
10. **FACIALS –** appearance of actor’s face to express emotion.
11. **LEVELS –** varying heights on stage.
12. **DEPTHS -** using the upstage and downstage area of stage.

WEEK 2 (Argument Scene)

1. **BLOCKING -** the planning out of movements of actors onstage.
2. **CONFLICT -** the opposition of persons or forces giving rise to dramatic action in a play.
3. **PROJECTION -** the delivery of volume, clarity and distinctness of voice for communicating to an audience.
4. **CHARACTERIZATION -** the development and portrayal of a personality through thought, action, dialogue, costuming and makeup.
5. **ENUNCIATE -** to pronounce one’s words articulately and clearly.
6. **OBJECTIVE -** a character’s goal or intention, what s/he wants.
7. **DIALOGUE -** the conversation between actors onstage.
8. **GESTURE -** an expressive movement of the body or limbs.
9. **MOTIVATION -** a character’s reason for doing or saying things in a play.
10. **IMPROVISATION -** a spontaneous style of theatre in which scenes are created without advance rehearsing or scripting.

Week 3 (Vocal – Tongue Twisters)

1. **CRITIQUE** – opinions and comments based on predetermined criteria that is used for evaluation and self-evaluation.
2. **ENERGY -** having an inner power and vitality to the character.
3. **INTENSITY** - the stressed tone of urgency or insistence in the voice; don’t confuse with volume.
4. **PRONUNCIATION** – Saying a word correctly.
5. **VOCAL CONFIDENCE** - A combination of projection, enunciation, quality and pronunciation, the voice sounds natural and the words flow. The actor seems as if s/he wants to be heard. (brave voice)
6. **PITCH** **-** the highness or lowness of the voice.
7. **ENUNCIATION (DICTION) -** to speak clearly and distinctly, no mumbling. Ex. “to” not “tuh” , “running” not “runnin’”
8. **PLOSIVE CONSONANTS –** air is stopped and suddenly released. Ex. P in “pop”; T in “tame”, K in “kick”.
9. **“SWALLOWING” the ends of words –** leaving off the last sounds.
10. **INFLECTION –** having variety in pitch.
11. **MONOTONE -** speaking continuously on the same vocal level without variety in pitch.
12. **NASALITY –** speaking “through the nose”, sound comes through the nasal cavity instead of the oral cavity.

Week 4 (Blocking a scene)

35. **PACING** – the tempo of the entire theatrical performance.

36. **CUE** - a signal, either verbal or physical to begin an action or dialogue.

37. **CUE PICK-UP** - the length of time it takes an actor to perform their action or dialogue when given the signal to do so.

38. **CLOSING** - the manner in which a performance ends.

39. **CROSS** - to move from one point on stage to another.

40. **COUNTER-CROSS (COUNTER)** - to move from one point on stage to another, to compensate for the movement of another actor.

41. **STATIC** - having little or no blocking in a scene that makes the scene appear lifeless. (STAGNENT)

42. **FULL BACK** – facing directly upstage, away from the audience.

43. **FULL FRONT** - facing directly downstage, toward the audience.

44. **PROFILE** - facing either stage left (profile left) or stage right (profile right)

45. **ONE QUARTER, THREE QUARTERS** – Facing so your body is angled either half-way downstage (1/4), or half-way upstage (3/4).

46. **MOVEMENT -** the use of posture, body language, gestures, blocking, props and stage business to support the scene.

47**. BUSINESS** - the little things an actor does on stage to appear naturally busy.

48. **PANTOMIME** - acting without words through facial expression, gestures and movement.

49. **FOCUS** - concentration, to remain fully involved with the scene and not be distracted.

Week 5

50. **CHARACTERIZATION –** the development and portrayal of a personality through thought, action, dialogue, costuming and makeup.

51. **BREAK CHARACTER** – to stop being the character and let the audience see the actor.

52. **FOURTH WALL** – invisible barrier between the actors and audience.

53. **GIVE** – to allow someone else to have greater emphasis onstage; to offer emotion.

54. **UPSTAGE (PULL FOCUS)** – to steal the audience’s attention away from where it should be and get it for yourself.

55. **ILLUSION OF THE FIRST TIME** – making the audience believe that something (your performance) has never happened before.

56. **TO BLOCK** (someone) – when one actor is in front of another so they cannot be properly seen; to not allow an improvisation idea to move forward.

57. **SUPER OBJECTIVE** – what a character wants in the play.

58. **OBSTACLE** – what stands in the way of a character achieving his/her objective.

59. **EXPECTATION** – how badly a character wants an objective.

60. **TACTICS** – what a character is willing to do to obtain his/her objective.

61. **BEATS –** sections of a scene, determined by when a character’s immediate objective changes.

WEEK 6 VOCAB TEST

Week 7

62. EXPOSITION – detailed information revealing facts of the plot at the beginning of the play.

63. THEME – the message the play is trying to get across, usually a life statement.

64. SUB-CONFLICT – the struggle between two opposing forces, unrelated to the main problem of the play.

65. QUOTES – to use the exact words or ideas, or very similar words or ideas that someone else wrote in your own writing, and acknowledging the source.

66. COPYRIGHT – the exclusive authorization to reproduce, publish and sell a written piece of work.

67. CLIMAX – the po71int of highest dramatic tension and major turning point of the action.

68. DENOUMENT – the final resolution of the plot, “tying up the loose ends.”

69. ANTAGONIST – the person/situation/protagonist’s inner conflict in opposition to his/her own goals.

70. PROTAGONIST – the main character of the play and the character with whom the audience identifies most strongly.

71. SET DESIGN – the development of the onstage are where actors perform, including set pieces, flats and structures.

Week 8

72. **CUT-IN –** when a character interrupts another character with his own line.

73. **CUT-OFF LINES -** lines which end abruptly without being completed.

74. **FADE-OFF LINES –** lines which drift off without being completed.

75. **OVERLAP –** lines which are said simultaneously by 2 or more characters.

76. **TOP –** when an actor says his line immediately after his cue and no gap is left between the lines.

77. **HOLDING FOR LAUGHS –** an actor pauses after a funny line while the laughter from the audience lessens.

78. **PAUSE (BEAT) –** a period of silence that is used to convey deeper meaning.

79. **DEAD SPACE** – uncomfortable silence that is attributed to poor timing or line memorization.

80. **BUILDING A SCENE –** the act of pacing a scene so that it keeps the audience eager for more. It has a beginning, a climax and denoument.

81. **AD-LIB –** to make up lines in a scene, usually to cover up mistakes.

82. **COVERING –** when actors hide mistakes in a scene in such a way that the audience doesn’t realize there was a mistake.

WEEK 9 – GENRES OF THEATRE PART 1

83. MONOLOGUE – A speech delivered by a single character.

84. SOLILOQUY – A speech delivered by a single character that is alone (or thinks they are) to reveal their inner thoughts.

85. ASIDE – A line spoken directly to the audience that the other characters on stage cannot hear.(Often in melodrama, sometimes freeze)

86. INTO / MOMENT BEFORE – what occurred immediately before a scene begins.

87. TRAGEDY – End in catastrophe, often with the death of the tragic hero, based on profound emotion that doesn’t change through time.

88. TRAGIC HERO –

89. HUBRIS – excessive pride, one of the most common tragic flaws of the tragic hero.

90. CATHARSIS – purging of emotion, an emotional release.(often tears)

91. DRAMA – 1) A serious story 2) the art of producing works that are performed onstage.

92. MELODRAMA – Were considered serious sensational plays, but with its flat characters (hero, villain) and exaggerated emotions, it comes across comic.

WEEK 10 – GENRES OF THEATRE PART 2

93. COMEDY – Characters and situations are treated in a humorous way; there is always a happy ending.

94. LOW COMEDY/LOW BROW – Very physical and often vulgar, exaggerated style of comedy.

95. FARCE – A type of low comedy, a lot of clowning around. (Ears pulled, fingers in eye, pies in faces, improbably characters, chase scenes popular.)

96. PARODY – A type of low comedy that makes fun of a particular author or work. (Like Spaceballs making fun of Star Wars.)

97. MIDDLE COMEDY – Comic humor mixed with love, tenderness, pity of compassion.

98. HIGH COMEDY – Has humor that appeals to the mind, clever lines word play and illusions, very witty, more intellectual.

99. COMEDY OF MANNERS – Pokes fun of upper classes and their standards, using razor-sharp witty conversation, puns, and ironies.

100. SATIRE – Holds the weakness of human nature up to ridicule, makes fun of politics, religion, education or philosophy.

101. “WHODUNIT” – Solving a crime, usually a murder.

102. CHILDREN’S THEATRE - Plays written specifically for children to watch and/or perform and will usually teach a behavioral lesson.