



Standard Grade Drama Knowledge and Understanding

Body of Knowledge

Staff Support Materials
January 2005

Note:
This version supersedes the previous document *Body of Knowledge* (G1259, November 2000).

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INTRODUCTION

This document has been compiled in response to a request from Drama specialists that the minimum course content of a two-year Standard Grade Drama course be standardised nationally. This would not only enable drama specialists to design courses which would prepare candidates fully for the examination in Knowledge and Understanding but also enable setters to design question papers which are based on a body of knowledge common to all centres.

The document is organised in two parts:

Part I deals with four major aspects of the drama process. Please note that there have been no changes to this section.

Part II deals with the eleven component parts. Each component part is named and defined.

It is important that readers or users of this body of knowledge bear in mind the following:

- Vocabulary used in this document will be the standardised vocabulary which will be sampled in the Foundation, General and Credit Question Papers from the 2006 examination onwards.
- The Extended Grade Related Criteria contained within the *Standard Grade Arrangements in Drama* Document will continue to be the basis on which the final Creating and Presenting awards are determined.

RATIONALE

Drama is a representation of life consciously created through different forms and styles, using language and movement activities singly or in combination.

Drama explores the relationship between

- people
- people and ideas
- people and the environment

“The means by which this exploration is carried out is mainly by acting-out situations using language and movement, either singly or in combination. All such explorations can be **improvised** or **rehearsed**”.

(Standard Grade *Arrangements in Drama* SQA 1991)

Improvised Drama can be anything created and acted out by an individual or a group. The most common approach to Drama in the classroom is through improvisation. There are two forms of investigation, *spontaneous* and *rehearsed*.

Spontaneous improvisation is an instant reaction to a stimulus by an individual or a group, with no time for preparation or discussion.

In *rehearsed improvisation*, time is allowed to think about responses to stimulus and possible discussion with others. These ideas are tried out as often as necessary until the final product is satisfactory.

When an individual or group act out a situation in front of at least one person, in any form, they are taking part in a **presentation**.

PART I

THE DRAMA PROCESS

1. DEVISING

Definition

In devising a presentation from a stimulus a process can be identified.

While the process can be sequenced, it is recognised that aspects such as offering ideas, review, evaluation and problem-solving can, and should, be continuous.

Content

Candidates at all levels should have experience of the presentation process by:

- responding to stimulus
- offering ideas
- discussing and selecting ideas for situations and roles
- agreeing form, structuring and devices
- setting up space
- rehearsing
- reviewing
- adding theatre arts
- presenting to an audience
- evaluating

2. STIMULUS

Definition

Stimulus

All drama is a response to stimulus.

A stimulus is anything which suggests ideas that can be developed into a presentation.

Content

Candidates at all levels should have experience of responding to stimulus, for example:

- pictures
- props
- scripts
- location
- stories
- people
- costume
- newspaper articles
- words
- situations
- music/sound/FX

3. CREATING AND PRESENTING

Definition

Creating and Presenting is the process which begins with stimulus and concludes with summative evaluation.

Content

Creating involves the evolution of content and roles through practical investigation, experimentation and problem-solving.

Presenting involves review of the results of the creating process, decision-making, rehearsal, presentation and evaluation.

4. EVALUATION

Definition

Evaluation is the process of reflecting, reviewing and target-setting.

Evaluation can be continuous or summative and can be of self or of others.

Continuous evaluation involves evaluation during the Creating and Presenting process, without which the drama cannot develop.

Summative evaluation involves retrospective judgement in order to learn from experience and set future targets.

Content

Candidates at all levels should have experience of evaluating continuously and summatively through:

- individual reflection
- group discussion
- teacher input
- video/audio review
- written tasks
- taped responses

This should involve:

- outlining the work undertaken/seen
- giving opinions on effectiveness
- justifying these opinions
- proposing improvements

GRADE RELATED STATEMENTS

The following Statements apply to:

1. Devising
2. Stimulus
3. Creating and Presenting and
4. Evaluation

Grade Related Statements

Foundation candidates

- will respond to a **range of stimuli** with some simple ideas, which do not often offer opportunities for exploration. They may have difficulty in developing the ideas of others and may tend to accept rather than instigate ideas.
- their contribution to the **creating and presenting process** may be more passive than active and seldom innovative
- these candidates' **evaluative** work may contain valid but obvious justifications with repetitive and/or rudimentary vocabulary and concepts

General candidates

- will respond to a **range of stimuli** with several ideas, which often offer opportunities for development. They may be able and willing to develop constructively the ideas of others.
- their participation in the **creating and presenting** process will be valuable and, at times, enhance the work undertaken
- these candidates' **evaluative** work may consist of valid judgements which are regularly, if not consistently, justified. Well-observed concepts are supported by appropriate vocabulary.

Credit candidates

- will respond to a **range of stimuli** by offering a range of appropriate and demanding ideas, developing and expanding upon these ideas and upon ideas offered by others
- these candidates will often be the source of inspiration and leadership throughout the **creating and presenting** process
- their **evaluative** work will show ability to marshal ideas and evidence and may show occasional insight. Vocabulary used will be appropriate; opinions stated will be fully justified.

PART II

COMPONENT PARTS

5. LANGUAGE and VOICE

Definition

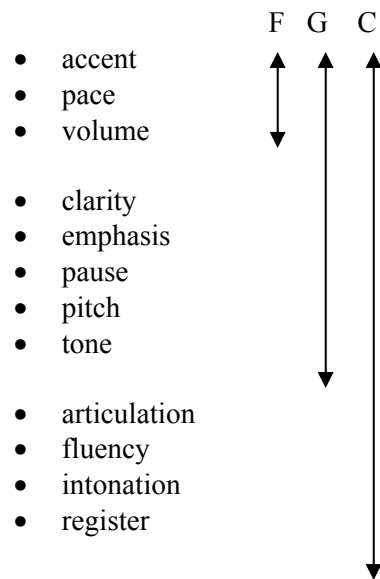
Language and voice are dependent on situation, role and purpose.

Language is what we say and/or write (word choice and order).

Voice is how we communicate verbally (meaning and expression).

Content

Voice is given meaning and expression through the use of:



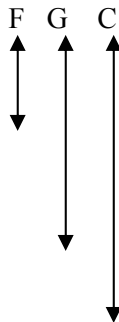
6. MOVEMENT

Definition

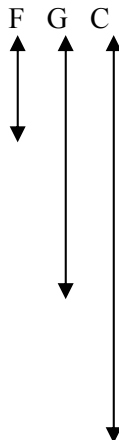
Movement is a way of exploring and expressing ideas, emotions and relationships. It can be **naturalistic**, as in its use as an aid to characterisation, or **stylised**, expressing abstract ideas as in dance drama, mime, dance and mask work. Improvised movement may provide opportunities for a personal response. Rehearsed movement may allow for the development of ideas or of more stylised movement.

Content

Naturalistic movement, as in characterisation, involves:

- body language
 - facial expression
 - gesture
 - eye contact
 - posture
 - use of space
- 

Stylised movement, as in expressing abstract ideas, involves:

- balance
 - speed
 - timing
 - positioning
 - use of levels
 - use of space
 - rhythm
 - stance
 - use of direction
- 

Mime

Mime is a stylised form of movement which creates an illusion of reality.

To be effective, mimed movement should be:

- simple- precise
- exaggerated
- clear
- slow

7. ROLE-PLAY

Definition

Role-play is a means of exploring attitudes and beliefs.

It is an activity in which participants investigate and develop an imaginary situation either as themselves or from the point of view of someone else. Participants are simply representing a point of view, which may or may not reflect their personal opinion.

Role-play is open-ended with no pre-determined course or outcome, but both the starting point and purpose should be clear.

Role-play is essentially a language based activity which allows participants to use language appropriate to simulated situations.

8. CHARACTERISATION

Definition

Characterisation is the investigation and portrayal of a specific character.

It can build on role-play by adding individual physical and vocal characteristics. Further development may include the exploration of emotions, attitudes and motivation.

The theatre arts of costume, make-up and props may be used to develop and present a character.

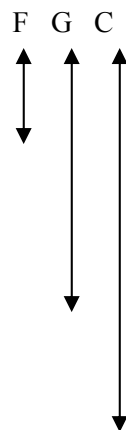
Content

A variety of techniques can be used in the investigation of characterisation. These may include:

- character cards
- improvisation
- role-play

- hot-seating
- voices in the head
- writing in role

- thought tracking
- thought tunnel



In characterisation, consideration should be given to the:

- relationships with other characters in the drama
- portrayal in terms of language, voice and movement
- status, and changes in status, of the characters involved
- social, economic and cultural background of the character

9. PURPOSE

Definition

The **purpose**, or purposes, of a drama must be established in order to communicate meaning.

Focus will identify key moments or scenes, key characters, key relationships and/or key events within a drama.

A **target audience** is an identifiable group of people at whom a drama is aimed. This relates to both purpose and focus.

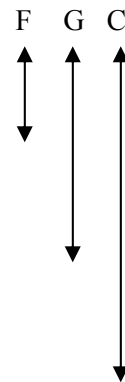
Content

A drama can be used for the following purposes, singly or in combination to:

- communicate a message
- entertain
- tell a story

- educate
- explore a theme or issue

- explore and experience
(e.g. through audience participation, forum/theatre)



10. FORM and STRUCTURE

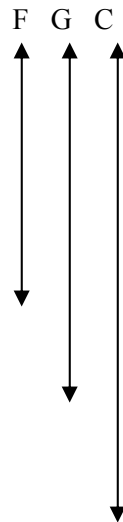
Definition

Form is the overall style of the drama. That is:

- a play, scripted or improvised
- dance drama
- mime
- monologue
- movement
- musical
- pantomime

- comedy
- tragedy

- docu-drama
- forum theatre



Within these forms, each of which has features associated with it, there is the opportunity to experiment with both the structure of the drama and the conventions which may enhance it.

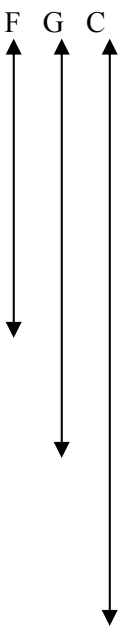
Structure is the way in which time, place and action are sequenced. In a **linear**, or a chronological, structure the action unfolds from beginning to end. In a **non-linear** structure the action unfolds through shifts in time (flashback/flashforward) and/or place.

Conventions

Conventions are alternative ways of presenting part(s) of a drama.

- flashback
 - flashforward
 - freeze frame
 - frozen picture
 - mime
 - monologue
 - movement
 - slow motion

 - narration
 - voice over

 - aside
 - soliloquy
 - tableau (credit term for frozen picture)
- 

11. MOOD and ATMOSPHERE

Definition

Mood and atmosphere concern the feelings and emotions aroused by a drama and therefore involve an audience response to what is being seen and heard.

There is a link between mood and atmosphere, and tension.

Tension is the driving force of drama. It causes others to want to know what happens next and sustains interest and momentum. It creates challenges and prevents the drama from becoming boring.

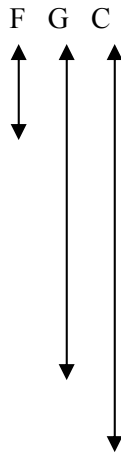
Content

Tension can be created through:

- movement
- shock or surprise
- silence

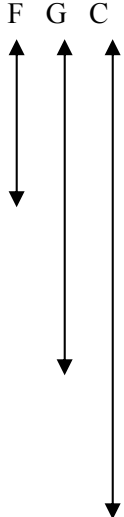
- action
- conflict and confrontation
- mystery
- relationships and status
- threat or pressure

- dramatic irony



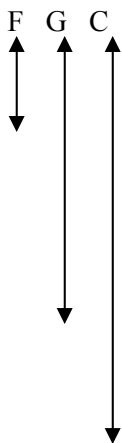
Acting techniques can be used to heighten tension and create mood and atmosphere, through:

- movement
- pace
- pause
- silence
- voice
- eye contact
- moves
- physical contact
- contrast
- positioning
- timing



Theatre arts can be used to heighten tension and create mood and atmosphere, through:

- costume
- lighting (LFX)
- music
- make-up (including masks)
- props
- sound effects (SFX)
- set
- special effects
- staging



12. THEATRE ARTS

Definition

Theatre Arts

Theatre arts is the collective name for lighting, sound, costume, props, make-up and set.

Content

Practical experience of as many theatre arts as possible is desirable but a theoretical knowledge only can be applied.

Taking responsibility for theatre arts involves the ability to:

- know the function of lighting, select effects and use a cue sheet
- know the function of sound, select music/SFX and use a cue sheet
- select, organise and use costume
- select/collate, organise, list and use props
- select, organise and use make-up
- produce a ground plan for a set

G&C only



When responsibility for a theatre art is assumed, the following process can be identified:

- familiarisation with script or scenario
- identification of requirements
- liaison with director/fellow designers/cast
- preparation of initial designs
- preparation/organisation of materials
- implementation
- refinement/adjustment in the light of experience
- operation
- removal/storage/resetting as appropriate

13. THE ACTING AREA

Definition

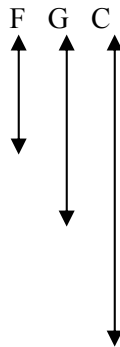
The **acting area** is that part of the available space occupied by the set and used by the actors when acting.

Staging is the position of the acting area relative to the audience.

Content

Types of staging are:

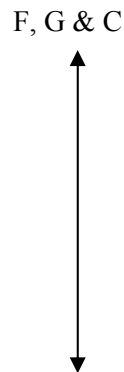
- End on
- Theatre in the round
- Thrust
- Proscenium arch
- Avenue
- Promenade



Areas of the stage indicate the division of the acting area into nine sections. The allocation of left and right is taken from the point of view of the actor.

The nine areas are, in either word or initial form:

- USR Up Stage Right
- USC Up Stage Centre
- USL Up Stage Left
- CSR Centre Stage Right
- CS Centre Stage
- CSL Centre Stage Left
- DSR Down Stage Right
- DSC Down Stage Centre
- DSL Down Stage Left



Set is the scenery and furniture on the acting area indicating the setting. To **dress the set** is to add soft furnishings and set props.

A **ground plan** is a bird's eye view of the set, showing furniture, entrances/exits and the position of the audience.

The following should be evident in any ground plan:

F, G & C

- a delineation of the acting area
- position of audience
- entrances/exits
- the viability of the set
- an indication of scale
- a key



- *a delineation of the acting area*



Indicates the boundaries of the acting area. The conventional outline may be used or another outline which reflects the acting area used in individual centres or for individual dramas.

- *position of audience*

This may be indicated simply by the word 'audience' in the appropriate place(s). There is no need for drawings.

- *entrances/exits*

These can be indicated by a door symbol where a door flat would actually be used or by arrows when walls/doors are imaginary or do not exist.

- *the viability of the set*

Sightlines must be considered, the set must allow actors to move around the acting area, entrances/exits must be clear and the audience must be able to see the action and actors.

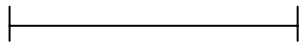
- *an indication of scale*

Indicate the relative proportions of items on the set and the amount of acting area they occupy. NB. Exact measurements are not required.

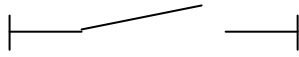
*Please note that indication of the *starting positions of actors* is a requirement exclusive to the ground plan for the Dramatic Commentary in Higher Drama.

- *a key*

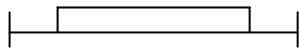
The following items should only be represented by the undernoted symbols. Symbols for any other items may be designed, and should be clearly explained in the key.



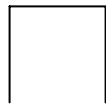
Flat



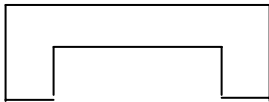
Door Flat



Window Flat



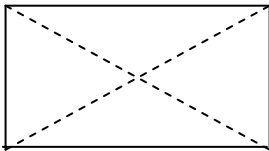
Chair



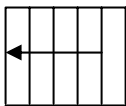
Sofa



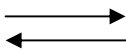
Table



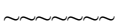
Rostrum



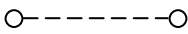
Stairs – arrow indicates up



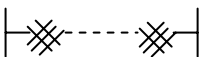
Entrance/Exit



Curtain



Backcloth



Gauze

14. SCRIPT

Definition

A **script** consists of the written words of a drama. A script may be a published or original work.

The conventions associated with a script include:

- the division of the script into acts and/or scenes
- a description of the set for each act/scene
- an indication of changes of time and place for each act/scene
- the allocation of lines to characters
- the inclusion of stage directions
- advice to actors on delivery of lines
- recommendations on the use of theatre arts to enhance the action

C only



These conventions should apply in the reading, writing and interpretation of scripts.

15. DIRECTING

Definition

Directing is the process of one person's interpretation of a script or scenario and its realisation in performance, in conjunction with actors and design team members.

Design concepts are a director's ideas on how theatre arts can reflect and emphasise the themes and issues of a drama, its characters, mood, atmosphere and tension.

Content

A **script** or **scenario** may be part, or all, of a published or original work.

A **director** assumes responsibility for:

- the interpretation of script/scenario, including punctuation inferences
- design concepts
- communicating/liasing with actors and design team
- casting
- blocking
- the rehearsal process

C only



APPENDIX 1: Standard Grade Drama Body of Knowledge – Component Parts Summary Table

Please note the following: sections 1-4 deal with the four major aspects of the drama process, and sections 7 (Role Play), 12 (Theatre Arts), 14 (Costume Design) and 15 (Directing) require no specific terminology.

5. Language & Voice	6. Movement	8. Characterisation	9. Purpose	10. Form & Structure
accent pace volume	(n) body language (n) facial expression (n) gesture (s) balance (s) speed (s) timing	character cards improvisation role-play	communicate a message entertain tell a story	(f) play (s) flashback (f) dance drama (s) flashforward (f) mime (s) freeze frame (f) monologue (s) frozen picture (f) movement (s) mime (f) musical (s) monologue (f) pantomime (s) movement (s) slow motion
clarity emphasis pause pitch tone	(n) eye contact (n) posture (s) positioning (s) use of levels (s) use of space	hot-seating voices in the head writing in role	educate explore a theme or issue	(f) comedy (s) narration (f) tragedy (s) voice over
articulation fluency intonation register	(n) use of space (s) rhythm (s) stance (s) use of direction	thought tracking thought tunnel	explore and experience	(f) docu-drama (s) aside (f) forum theatre (s) soliloquy (s) tableau
11. Mood & Atmosphere				13. The Acting Area
(t) movement (t) shock or surprise (t) silence	(at) movement (at) pace (at) pause (at) silence (at) voice	(ta) costume (ta) lighting (LFX) (ta) music	end on theatre in the round thrust	(aos) USR, USC, USL CSR, CS, CSL DSR, DSC, DSL
(t) action (t) conflict+confrontation (t) mystery (t) relationships + status (t) threat or pressure	(at) eye contact (at) moves (at) physical contact	(ta) make-up (inc masks) (ta) props (ta) sound effects (SFX)	proscenium arch	
(t) dramatic irony	(at) contrast (at) positioning (at) timing	(ta) set (ta) special effects (ta) staging	avenue promenade	

Movement	Form and Structure	Mood and Atmosphere	The Acting Area
(n) naturalistic (s) stylised	(f) form (s) structure (ta) theatre arts	(t) tension (at) acting techniques	(aos) areas of the stage

APPENDIX II – Standard Grade Drama Vocabulary List

This Vocabulary List is not a new syllabus or a prescriptive/exclusive teaching list, but is a list of standardised, differentiated vocabulary and terms which will be sampled in SQA Standard Grade Drama Question Papers from 2006 onwards.

Please note the following:

Pages 2-6 Vocabulary List

Pages 7-11 Supplementary Theatre Arts and the Theatre Stage Vocabulary List

Standard Grade Drama Vocabulary List

A

F	Accent	Way of speaking used in a local area or country
C	Articulation	Clear pronunciation of words
C	Aside	A remark to the audience only
F	Audience	People watching a drama
C	Auditorium	The area for the audience, generally filled with seats
C	Avenue	Audience seated on two sides of the acting area

B

C	Backcloth	Canvas cloth which covers the back of the stage: can be painted
C	Backstage	Non-acting area behind the stage
F	Balance	Keeping an even distribution of weight
C	Barndoors	Adjustable metal flaps attached to the front of a fresnel spotlight for shaping the beam of light
F	Blackout	The acting area is not lit
F	Slow fade to	The lighting/sound is faded out slowly
F	Fast fade to	The lighting/sound is faded out quickly
F	Snap to	Blackout is achieved instantly
C	Blocking	Deciding where and when actors will move on stage
F	Body Language	Messages given by the position or movement of the body

C

F	Centre Stage (CS)	The centre area of the stage
F	Centre Stage Left (CSL)	The left hand centre side of the acting area as the actor faces the audience
F	Centre Stage Right (CSR)	The right hand centre side of the acting area as the actor faces the audience
F	Character	Specific person in a drama
F	Characterisation	The process of fully developing a character
G	Clarity	Clearness of the voice
G	Comedy	A drama which is funny/comical
F	Conventions	Alternative ways of presenting parts of a drama
F	Costume	Clothes worn by actors for their character
F	Creating	The process of developing a drama's content and roles through practical exploration, experimentation and problem solving
F	Crossfade	To change from one lighting cue to another with no blackout in between, or to change from one sound cue to another with no silence in between
F	Cue	A signal for an actor to do or say something, or for a lighting or sound effect to begin or end
C	Cyclorama	The back wall of the stage which can be painted or lit

D

F	Dance Drama	A drama presented through dance moves
G	Dialogue	A conversation between two or more characters
C	Docu-drama	A documentary style drama, including reconstructions of events
F	Down Stage Centre (DSC)	The middle part of the stage nearest the audience
F	Down Stage Left (DSL)	The part of the stage nearest the audience on the left as the actor faces the audience
F	Down Stage Right (DSR)	The part of the stage nearest the audience on the right as the actor faces the audience
C	Dramatic Irony	Actions or remarks whose significance is not realised by all the characters
F	Dress rehearsal	Final rehearsal of a drama with all the theatre arts

E

G	Emphasis	The stress on a word or phrase
F	End on	Audience seated at one end – acting area at the other
F	Enter	To come on stage
F	Evaluate	To judge the strengths and weaknesses of a drama
F	Exit	To leave the acting area

F

F	Facial expression	Look on face which shows emotion
F	Flashback	Acting out an event in the past
F	Flashforward	Acting out of a future or imagined event
G	Flats	Wooden frames, joined together and covered with canvas, which can be painted
G	door flat	Frames into which a door is built
G	window flat	Frames into which a window is built
C	Flies	Area above the stage from where scenery/actors are flown in on pulleys
F	Flood	Lantern giving a wide spread of light
C	Fluency	Natural, flowing speech
G	Focus	Key moment, scene, character, relationship or event in a drama
G	Focussing	Positioning the lanterns to get the desired lighting
G	Follow spot	Powerful profile used to follow actors around the acting area
F	Form	The overall style of a drama
C	Forum Theatre	The audience suggest changes to a drama in order to affect outcomes
F	Freeze frame	The action is frozen in time
G	Fresnel Spot	Lantern giving a soft edged beam of light
C	Front of House (FOH)	Any job in the theatre which involves dealing with the audience e.g. box office, refreshments, usher
F	Frozen picture	Foundation word for tableau

G

C	Gauze	See-through material which cannot be seen through when lit from the front, but can be seen through when lit from behind
C	G-clamp	Clamp used to secure lantern to lighting bar or stand
F	Gel	Film placed in front of a lantern to change the colour of the beam
F	Gesture	Movement of the hand or arm which communicates a meaning or emotion
C	Gobo	Thin metal plate cut out in a pattern and placed in a lantern to project pattern or shape into the acting area
F	Ground plan	Bird's eye view of the set showing what is on the set, entrances/exits and the position of the audience

H

G	Hot-seating	Questioning a character in role
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I

C	Intonation	Rising and falling of voice in speech
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K

F	Key	Explanation of symbols on a ground plan
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M

F	Make-up	Worn by actors for their character
C	Masking	One actor unintentionally preventing another from being seen by the audience
F	Masks	Covering for all, or part, of the face
F	Mime	Stylised form of movement which creates an illusion of reality
C	Mixing desk	Control desk for sound effect being used in a drama
F	Monologue	A character speaks their thoughts aloud
F	Movement	Use of the body as a means of communication
F	Musical	Drama which includes song and/or music

N

G	Narration	Part(s) of the drama are told as a story by a narrator
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P

F	Pace	Speed of speech or movement
F	Pantomime	Christmas theatrical entertainment usually based on a fairy tale
G	Pause	A break in speaking; period of silence
F	Performance	Presentation of a drama to an audience
F	Personal prop	An item carried or worn by a character e.g. glasses, handbag, wallet
G	Pitch	How high or low the voice is
F	Play	Another word for a drama

C	Playwright	Person who has written the play
G	Plot	Storyline of the drama
G	Posture	Position of the body – how it is held
F	Presenting	The results of the Creating process, including performance and evaluation
G	Profile spot	Lantern giving a hard-edged beam of light
C	Promenade	Audience follows the action on foot, moving from one location to another
C	Prompt	To supply forgotten lines to an actor
C	Prompt copy	Master copy of the script with all moves and technical effects included
C	Prompt side	Left hand side of the stage where prompter and stage manager sit during performance
F	Props	Short for properties - objects used by an actor
G	Proscenium Arch	Stage within an enclosing arch
C	Pyrotechnics	Stage fireworks

R

C	Rake	Slope of stage (to allow actors to be seen)
C	Register	Appropriate speech for the person being spoken to, or for the situation
F	Rehearsal	Practice or preparation of a drama
F	Rehearsed	Drama devised/created without a script which is rehearsed before presentation
C	Improvisation	
C	Revolving stage	Stage which turns in a circle
C	Rhythm	Movements which follow a pattern or beat
G	Role	Part played by an actor / attitude adopted
F	Role-play	A means of exploring attitudes and beliefs
F	Rostra	Blocks or platforms used to create levels

S

C	Safety chain	Used to attach a lantern to the lighting bar for safety
F	Scenario	Outline of the plot of a drama, including changes in time or place
F	Scene	Section of a drama, set in one place at one time
G	Scenery	Resources used to create the setting where a drama takes place, e.g. backcloth, flats, rostra, furniture.
G	Script	The written words of a drama
F	Set (1)	Scenery used to show where a drama takes place
F	Set (2)	To place a drama in a certain time or place
F	Set prop	An item placed on the set, usually part of it e.g. a lamp, clock, picture
F	Sight lines	What the audience sees of the stage from where they are sitting
F	Slow motion	Movement performed at a slowed down speed
C	Soliloquy	A single lengthy speech, made when no other characters are on stage
C	Special effects	Used to create a mood or atmosphere on stage e.g. strobe light, mirror ball, smoke machine
G	Spontaneous	
	Improvisation	Drama created ‘on the spot’ without a script or plan
F	Spotlight	Beam of light created by a lantern for a person or place on the acting area

F	Stage directions	Written or spoken advice on how to act a drama
C	Stage whisper	A loud whisper intended to be heard by the audience
F	Staging	The position of the acting area relative to the audience
C	Stance	Attitude or position of the body
G	Status	Importance relative to others
F	Stereotype	An exaggerated portrayal of a type of person
F	Stimulus	Anything which suggests ideas which can be developed into a drama
C	Strike	To remove all the set from the acting area
F	Structure	Way in which time, place and action are sequenced

T

C	Tableau	A stage picture, held without movement
C	Tabs	Curtains
F	Target Audience	A specific group of people at whom a drama is aimed
F	Tension	Build up of excitement
F	Theatre Arts	The collective name for lighting, sound, costume, props, make-up and set
F	Theatre in the round	Audience seated all around the acting area
C	Thought tracking	An aid to characterisation: the character speaks their thoughts out loud
C	Thought tunnel	Character(s) walk past other characters who comment on their situation
F	Thrust	Audience seated on three sides of the acting area
F	Timing	Speaking, moving or pausing at exactly the right moment
G	Tone	Change of voice to express emotion
G	Tragedy	A drama about unhappy events and with a sad ending
C	Trapdoor	Door in a floor
C	Treads	Stairs
C	Truck	Piece of scenery on wheels for ease of movement

U

F	Up Stage Centre (USC)	The middle part of the stage furthest away from the audience
F	Up Stage Left (USL)	The left hand part of the stage furthest away from the audience as the actor faces the audience
F	Up Stage Right (USR)	The right hand part of the stage furthest away from the audience as the actor faces the audience

V

G	Venue	Place where a drama is presented
G	Voice-over	Recorded speech played during a drama
G	Voices in the head	Recall of words said by others about a character or situation
F	Volume	Loudness or quietness of the voice

W

C	Wings	Sides of a theatre stage
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Supplementary Theatre Arts Vocabulary List

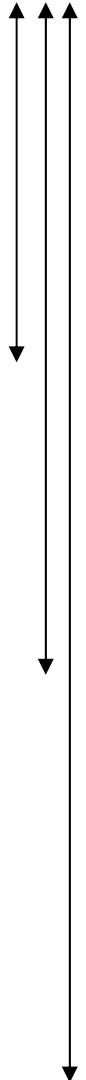
THE THEATRE STAGE

G	Proscenium Arch	Stage within an enclosing arch
C	Apron	Part of the stage in front of the curtain
	Auditorium	The area for the audience, generally filled with seats
	Backcloth	Canvas cloth which covers the back of the stage: can be painted
	Backstage	Non-acting area behind the stage
	Balcony	Areas of seating above the stalls
	Blacks	Drapes which curtain off the sides, or back, of the stage
	Cyclorama	The back wall of the stage which can be painted or lit
	(Dress) Circle	Area of seating above the stalls and below the balcony
	Front of House (FOH)	Any job in the theatre which involves dealing with the audience e.g. box office, refreshments, usher
	Flies	Area above the stage from where scenery/actors are flown in on pulleys
	Gauze	See-through material which cannot be seen through when lit from the front, but can be seen through when lit from behind
	Green room	Area in which actors wait when not on stage during a performance
	Prompt side	Left hand side of the stage where prompter and stage manager sit during performance
	Pyrotechnics	Stage fireworks
	Rake	Slope of stage (to allow actors to be seen)
	Revolving stage	Stage which turns in a circle
	Stalls	Lowest area of seating, not above stage height
	Trapdoor	Door in a floor
	Treads	Stairs
	Truck	Piece of scenery on wheels for ease of movement
	Wings	Sides of a theatre stage

Supplementary Theatre Arts Vocabulary List

LIGHTING

F G C



Blackout	The acting area is not lit
Slow fade to	The lighting/sound is faded out slowly
Fast fade to	The lighting/sound is faded out quickly
Snap to	Blackout is achieved instantly
Crossfade	To change from one lighting cue to another with no blackout in between
Fade up/down	To brighten or dim the lighting
Flood	Lantern giving a wide spread of light
Gel	Film placed in front of a lantern to change the colour of the beam
Spotlight	Beam of light created by a lantern for a person or place on the acting area
Focussing	Positioning the lanterns to get the desired lighting
Follow spot	Powerful profile used to follow actors around the acting area
Fresnel spot	Lantern giving a soft edged beam of light
LFX	The quick way to write 'lighting effects'
Lighting Desk	Control board for lighting
Profile spot	Lantern giving a hard edged beam of light
Wash	The whole acting area is evenly lit
Barndoors	Adjustable metal flaps attached to the front of a fresnel spotlight for shaping the beam of light
G-clamp	Clamp used to secure lantern to lighting bar or stand
Gobo	Thin metal plate cut out in a pattern and placed in a lantern to project pattern or shape into the acting area
Pyrotechnics	Stage fireworks
Safety chain	Used to attach a lantern to the lighting bar for safety
Special effects	Used to create a mood or atmosphere on stage e.g. strobe light, mirror ball, smoke machine

Supplementary Theatre Arts Vocabulary List

SOUND

F G C

↑	Cue	A signal for an actor to do or say something, or for a lighting or sound effect to begin or end
↑	Fade in	To bring the volume up
↓	Fade out	To bring the volume down
	Crossfade	To change from one sound cue to another, with no silence in between
	Live (SFX)	An SFX is operated on cue during the performance e.g. a doorbell, a phone ring, a knock
	Pre-recorded (SFX)	An SFX is recorded on tape and played on cue during the performance
↓	SFX	The quick way to write 'sound effects'
↓	Mixing desk	Control desk for sound

COSTUME

F G C

↑	Costume	Clothes worn by actors for their character
↑	Hats	Items worn on head in keeping with the character being played
↑	Jewellery	Items worn on ears, neck or wrists in keeping with costume worn
↑	Wigs	Artificial hair in a variety of colours and styles for any character part
↓	Costume list	A list of all costumes for each character in a drama
↓	Period costume	Costume which reflects clothing from a time in history

Supplementary Theatre Arts Vocabulary List

PROPS (PROPERTIES)

F G C

	<p>Personal prop Props An item carried or worn by a character e.g. glasses, handbag, wallet (short for properties) – items used or carried by an actor, or items on the set</p> <p>Set prop An item placed on the set, usually part of it e.g. a lamp, clock, picture</p> <p>Props table Table in the wings on which all props are placed for actors to collect as they enter, and replace as they exit</p>
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MAKE-UP

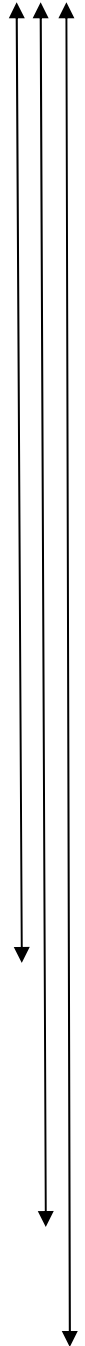
F G C

	<p>Fake Blood Powder, liquid or capsules which create the effect of bleeding</p> <p>Foundation The basic skin colour</p> <p>Liners Sticks of make-up in different colours used to create lines, bruises, shading, highlighting etc.</p> <p>Pencils Soft pencils in different colours which are easily smudged and blended</p> <p>Scarring Scars created with make-up, putty or scarring material</p> <p>Stipple sponge Used to create an unshaven look or the appearance of cracked veins</p> <p>Tooth varnish Used to create the look of a missing tooth by blacking out an existing one</p> <p>Crepe hair Plaits of artificial hair which can be cut and trimmed to form eyebrows, moustaches and beards</p> <p>Highlighting Using light colours to make face areas stand out</p> <p>Shading Using colours to make facial areas look shrunken</p> <p>Spirit gum Glue used to attach hair to the face</p> <p>Latex Liquid rubber which can be used to make skull cap moulds and false noses</p> <p>Nose putty Type of clay used for altering the shape of the nose or chin and/or making warts and wounds</p> <p>Skull cap Plastic head-shaped covering to give appearance of baldness</p>
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Supplementary Theatre Arts Vocabulary List

SET

F G C



Acting area	That part of the available space occupied by the set and/or used by actors when acting
Centre Stage (CS)	The centre area of the stage
Centre Stage Left (CSL)	The left hand centre side of the acting area as the actor faces the audience
Centre Stage Right (CSR)	The right hand centre side of the acting area as the actor faces the audience
Down Stage Centre (DSC)	The middle part of the stage nearest the audience
Down Stage Left (DSL)	The part of the stage nearest the audience on the left as the actor faces the audience
Down Stage Right (DSR)	The part of the stage nearest the audience on the right as the actor faces the audience
End on Ground plan	Audience seated at one end - acting area at the other Bird's eye view of the set showing what is on the set, entrances/exits and the position of the audience
Key	Explanation of symbols on a ground plan
Rostra	Blocks or platforms used to create levels
Set (1)	Scenery used to show where a drama takes place
Set prop	An item placed on the set, usually part of it e.g. a lamp, clock, picture
Sight lines	What the audience sees of the stage from where they are sitting
Staging	The position of the acting area relative to the audience
Theatre in the round	Audience seated all round the acting area
Thrust	Audience seated on three sides of the acting area
Up Stage Centre (USC)	The middle part of the stage furthest away from the audience
Up Stage Left (USL)	The left hand part of the stage furthest away from the audience as the actor faces the audience
Up Stage Right (USR)	The right hand part of the stage furthest away from the audience as the actor faces the audience
Avenue	Audience seated on two sides of the acting area
Dress the set	Add soft furnishings such as tablecloth, cushions, pictures and pre-set props
Portable staging	Lightweight frames and boards for creating levels
Proscenium Arch	Stage within an enclosing arch
Promenade	Audience follows the action on foot, moving from one location to another