



Student Handbook

A Level Drama and Theatre

OCR—H459

Student Name: _____

Teachers:

Year 12- L. Wilson and C. Bramwells

Year 13- L. Wilson and L. Ammar

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Why choose an OCR A Level in Drama and Theatre?

OCR's A Level in Drama and Theatre has been designed to be a practical, engaging and creative specification for you to study. It will provide you with opportunities to interrogate drama and the work of others, to explore a range of drama as a practical art form, and to work independently to create their own drama performances making informed artistic choices.

It will also prepare you for the further study of Drama or Performing Arts courses in Higher Education as well as developing transferable skills desired by all sectors of the industry and academics. The course will help will help develop you into: independent learners, critical thinkers and effective decision makers – all personal attributes that can make you stand out as you go on to progress through your education and into employment.

The course involves having separate performance and design components for non-exam assessments which allows you to follow your own interests and study either performance or design skills in depth. It also provides freedom for you to experiment and take risks with your work while working on developing your own style.

What will I Study?

The course is divided into four modules:

Practitioners in Practice: which allows you to study two Theatre Practitioners and a text stimulus. You will then work in groups to **create and perform** a devised performance reflecting these influences. You can either work as a performer or a designer in this module. *This module is 40% of your A Level.*

Exploring and Performing Texts: which sees you study a published play and work in groups to **perform** extracts of this text to a visiting examiner. You can either work as a performer or a designer in this module. *This module is 20% of your A Level.*

Analysing Performance: This written examined unit explores two performance texts 'Othello' and 'Frankenstein' in relation to a chosen theme 'Heroes and Villains' you will be asked how the chosen texts can be rehearsed and interpreted in performance, showing an awareness of characterisation, performance style, genre and context. You will also analyse and evaluate a live theatre performance that you have seen. *This module is 20% of your A Level.*

Deconstructing Texts for Performance: This written examined unit explores Arthur Miller's 'The Crucible' and allows you the opportunity to investigate how you would create, develop and direct a performance of this play in order to convey meaning to an audience. *This module is 20% of your A Level.*

Curriculum Overview

What will I study and when will I study it?

2 Year Linear A Level

Y12	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1
CBR	Practitioners in Practice (practitioner workshops)	Practitioners in Practice	Practitioners in Practice	Practitioners in Practice	Practitioners in Practice PERFORMANCE
LW	Practitioners in Practice (practitioner workshops)	Deconstructing Texts- The Crucible	Deconstructing Texts- The Crucible	Deconstructing Texts- The Crucible	Exploring and performing texts
Y13	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1
LA	Analysing Performance Frankenstein	Analysing Performance -Othello	Analysing Performance -Live Theatre	Analysing Performance -Exam Prep	Exams
LW	Exploring and performing texts	Exploring and performing texts	Exploring and performing texts	Deconstructing Texts- The Crucible	Exams

Year 13 (2020/2021)- This structure may differ for you to allow for changes based on the Government guidance surrounding Covid-19. At the time of printing, these changes had not been released by OCR but as soon as we have confirmation we will pass these details onto you.



Practitioners in Practice

Overview

Learners will research and practically explore practitioners and create a Devised performance based on a text.

This component is designed to allow you to explore practically the work of theatre practitioners and to use the skills gained to explore text and create devised theatre

Group size: 3– 8.

Length : The absolute minimum performance time for a performer is 6 minutes, though the recommended minimum and maximum performance time for each group is:

- groups of three–five: 15 minutes to 30 minutes
- groups of six–eight: 30 minutes to 45 minutes.

How is this marked?

There are three stages to this assessment.

The first is the Research Report

You are required to produce a research report on two different practitioners and an extract of a performance text.

The research report has a recommended maximum of 2000 words and will include a detailed breakdown of the practical exercises completed and the stages of exploration using the extract of a performance text

The second is the Portfolio

The portfolio will chart the devising process and the decisions made yourself and your fellow students including analysis and evaluation of your work at key points in the process.

The third is the performance of your Devised piece

You will work in groups to create your devised performance. A group must contain between three and eight performers and may contain one learner per design role. You are required to use the skills you have acquired throughout the component to create a piece of devised theatre. This section requires you to create and develop ideas to communicate meaning, gaining an understanding of the skill set needed to work on a role for performance.

If you are working with a designer you are expected to work collaboratively in rehearsals. If you are working without designers you are expected to realise a minimal amount of lighting, sound, set and/or costume as is necessary for the performance. This is not assessed for performance learners.

Weighting

<u>Assessment Objective</u>	<u>Evidence submitted</u>	<u>Weighting</u>
AO1 – Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice:.	Research Report	30 marks
	Portfolio	20 marks
		27% of A level (with AO4)
		42% of module
AO2 – Apply theatrical skills to realise artistic intentions in live performance	Performance	40 marks
		13% of A level
AO4 – Analyse and evaluate their own work and the work of others.	Research report and Portfolio	30 marks
		27% of A level (with AO1)
		25% of module



Practitioners in Practice

Assessment Criteria

<u>Learners should:</u>	<u>Learners should know and understand:</u>	<u>Learners should be able to:</u>
<ul style="list-style-type: none"> • Explore practically and research two practitioners and an extract from a performance text • Create a research report, a portfolio of evidence and a devised performance. 	<ul style="list-style-type: none"> • The artistic intentions and the purpose of their chosen practitioners' work • The process of exploring their chosen practitioners and rehearsing an extract from a performance text • How to respond to the practical exercises they have explored, using the skills gained to rehearse an extract from a performance text 	<ul style="list-style-type: none"> • Explore their chosen practitioners practically, leading to an informed theoretical understanding of the conventions used in drama and theatre • Participate in a series of practical exercises exploring their chosen practitioners • Explore the working methodologies of at least one of their practitioners through a text exploration

<u>Assessment Criteria for Top Band</u>		
AO1 Research Report	Band 5: 25–30 marks	<ul style="list-style-type: none"> • Accomplished research on the chosen practitioners, demonstrating a highly developed understanding of the social, cultural and historical context of the time they were/are working. • Accomplished practical exploration of the exercises on their chosen practitioners with an accomplished exploration of the text including sub-text.
•AO1 Portfolio	Band 5: 17–20 marks	<ul style="list-style-type: none"> • Highly developed connections between the work of others and the development of the devised performance. Highly developed narrative of the learner's journey through the devising process.
AO4 Research Report and Portfolio Analysis and Evaluation	Band 5: 25–30 marks	<ul style="list-style-type: none"> • Accomplished analytical and evaluative record of exploration of the practitioners' working methods and text exploration. • Highly developed evaluation of the learner's own work. • Highly developed reflection on the process of creating and devising original theatre
AO2 Artistic Intention	Band 5: 9–10 marks	<ul style="list-style-type: none"> • Highly developed performance with an accomplished reflection of the research into the work of others in the performance. • Accomplished realisation of the artistic intention for their performance
AO2 Performing	Band 5: 25–30 marks	<ul style="list-style-type: none"> • Accomplished realisation of their chosen role(s) within the piece. • Highly developed use of voice, movement, characterisation and communication in their chosen role(s). • Accomplished communication of the meaning of the piece as conveyed to an audience. • Highly developed contribution to the performance as a whole, sustained during the performance.



Practitioners in Practice

Independent Study Tasks

- ◇ Research Practitioner of your choice.
- ◇ Research 2nd Practitioner of your choice.
- ◇ Read whole play from which text is taken.
- ◇ Research Historical , Social, Political and Cultural Context of the text.
- ◇ Research the themes and messages within text and link to political/theatrical focus of chosen practitioner.
- ◇ Create list of practitioner's methods
- ◇ Establish and a rehearsal schedule for timetabled and extra-curricular rehearsals.
- ◇ Research semiotics and how this applies to your performance and practitioner.
- ◇ Create background and history for your character in conjunction with group. Analyse how your character reflects historical, social, political and historical aspects of period.
- ◇ Watch recordings of your own rehearsals and critically analyse how your piece relates to the assessment criteria. Make connections between theory and practice in your work.
- ◇ Create a lighting and sound design cue sheet for you performance and justify your decisions linking this to semiotics.
- ◇ Create a costume design for your character linking to historical, social, cultural and political context of the piece and consider semiotics. Justify your choices.
- ◇ Create a set / prop design for your piece linking to historical, social, cultural and political context of the piece and consider semiotics. Justify your choices.



Exploring and Performing Texts

Overview

Students study one whole text and perform a section of the text studied for the visiting examiner.

The purpose of the component is to allow you to show your understanding of the demands of staging a professional performance

Group size: 3– 8.

Length : The absolute minimum performance time for a performer is 6 minutes, though the recommended minimum and maximum performance time for each group is:

- groups of three–five: 15 minutes to 30 minutes
- groups of six–eight: 30 minutes to 45 minutes.

How is this marked?

There are two forms of evidence:

The first is the Concept pro forma.

You are required to complete a concept pro forma, with details on your research and preparation for the performance. This is the only theory element of the module and is submitted to the Examiner, by post, a **minimum of one week** before their visit.

The concept pro forma has three sections:

1. What are the demands of the text?
2. What is your artistic vision for the performance?
3. What are the most important characteristics of the role/extract that you wish to communicate to the audience during your performance?

A concept pro forma must be completed by **each student** individually and must be **your own work**. This must be sent to the visiting examiner seven days in advance of the start of the examination . Failure to complete the pro forma will result in a mark of zero for AO1.

The second is the realisation of the performance itself.

This assesses your ability to apply theatrical skills and to realise artistic intentions in a live performance.

You will be assessed on how you: realise artistic intention; communicate meaning and create mood and atmosphere.

Weighting

<u>Assessment Objective</u>	<u>Evidence submitted</u>	<u>Weighting</u>
AO1 – Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice: <u>Research and interpreting the text</u>	Pro-Forma	10 / 60 marks (17% of module / 4 % of A Level)
AO2 – Apply theatrical skills to realise artistic intentions in live performance: <u>Communicating meaning to the audience</u>	Performance	20 / 60 marks (33% of module / 7 % of A Level)
AO2 – Apply theatrical skills to realise artistic intentions in live performance: <u>Performance skills</u>	Performance	30 / 60 marks (50% of module / 10% of A Level)



Exploring and Performing Texts

Assessment Criteria

<u>Learners should:</u>	<u>Learners should know and understand:</u>	<u>Learners should be able to:</u>
<ul style="list-style-type: none"> • study one whole performance text • explain their artistic intention for their chosen role • demonstrate their acting skills to create and realise a performance. 	<ul style="list-style-type: none"> • how to analyse the performance text in close detail • how to create and develop a character(s) • how to apply acting skills to realise artistic intention and communicate meaning to an audience • how to contribute to a performance as a whole. 	<ul style="list-style-type: none"> • Demonstrate an approach informed by standards in professional theatre • Demonstrate their acting skills through the realisation of a role, using dramatic techniques in performance • Articulate informed, personal and creative responses to the chosen performance text, using appropriate technical vocabulary • Consider the challenges of staging a performance • Work collaboratively within an ensemble.

<u>Assessment Criteria for Top Band</u>		
AO1 Research and interpreting the text	Band 5: 9–10 marks	<ul style="list-style-type: none"> • Highly developed explanation of the artistic intention for the performance • Accomplished approach to preparing for the performance.
AO2 Communicating meaning to the audience	Band 5: 17–20 marks	<ul style="list-style-type: none"> • Highly developed realisation of the artistic intention in the performance. • Accomplished ability to communicate meaning to an audience. • Highly developed demonstration of how the demands of the text can be met in the performance.
AO2 Performance skills	Band 5: 25–30 marks	<ul style="list-style-type: none"> • Highly developed characterisations; roles that are highly developed, refined, rigorously rehearsed and demonstrate outstanding rapport with other members of the cast during the performance as a whole, and sustained during the performance. • Accomplished control of the use of vocal and physical aspects of performance; pitch, tone, inflection and projection consistently excellent throughout the performance. • Accomplished ability to create mood and atmosphere, developing tension and relaxation, controlling pacing and stillness with sensitivity.



Exploring and Performing Texts

Independent Study Tasks

- ◇ Read and annotate the full text.
- ◇ Create a profile for key characters including details of: status; relationships with others; objectives and super-objectives.
- ◇ Research playwright's other works and key concepts.
- ◇ Research Historical , Social, Political and Cultural Context.
- ◇ Research the idea of an 'Artistic Vision' and decide on what your own vision is for your performance.
- ◇ Research on styles of performance and how this can convey meaning: which is the best performance style for your piece and why?
- ◇ Establish and a rehearsal schedule for timetabled and extra-curricular rehearsals.
- ◇ Research performance spaces and audience configurations to determine the most suitable location for your performance. You must be able to justify your choice of performance space and audience configuration.
- ◇ Analyse Health and Safety factors and create a Risk Assessment of performance / space used.
- ◇ Watch recordings of your own rehearsals and critically analyse how your piece relates to the assessment criteria.
- ◇ Create a lighting and sound design cue sheet for you performance and justify your decisions linking this to semiotics.
- ◇ Create a costume design for your character linking to historical, social, cultural and political context of the piece and consider semiotics. Justify your choices.
- ◇ Create a set / prop design for your piece linking to historical, social, cultural and political context of the piece and consider semiotics. Justify your choices.



Analysing Performance Section A

Overview

The aim of Section A is to enable learners to demonstrate knowledge and understanding of how extracts from the chosen texts can be rehearsed and interpreted in performance, showing an awareness of characterisation, performance style, genre and context.

Section A will include study of two different performance texts which explore one of the following themes:

- conflict
- family dynamics
- heroes and villains.

Centres choose two texts from one theme

We will be exploring the theme of Heroes and Villains through studying

Othello and Frankenstein

You must explore practically the opening 10 minutes of each text and at least three additional scenes from across the text.

You are not permitted to have access to the texts in the examination.

How is this marked?

This component is assessed through a written exam (2hrs 15) and is externally marked.

Weighting

<u>Assessment Objective</u>	<u>Evidence submitted</u>	<u>Weighting</u>
AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	Written Exam	10% of A Level 50% of 'Analysing Performances' Written Exam



Analysing Performance Section A

Assessment Criteria

<u>Learners should:</u>	<u>Learners should know and understand:</u>	<u>Learners should be able to:</u>
<ul style="list-style-type: none"> Analyse two different performance texts on the following theme: heroes and villains. 	<ul style="list-style-type: none"> how an actor's physical and vocal skills could be used to interpret a character how conventions, form and techniques are used to create meaning ways in which semiotics are used to convey meaning in the performance texts they have studied how the use of performance space and relationship between characters on stage can be used to communicate to an audience the relationship between the actors and audience how creative and artistic choices influence the way meaning is communicated to an audience the collaborative processes required to create a theatre performance how set design, lighting, sound, props, costume and makeup could be used in performance how to articulate a personal response. 	<ul style="list-style-type: none"> Articulate and informed creative, personal and practical vision about different ways in which a character could be communicated to an audience, including the physical, vocal and spatial decisions made by an actor demonstrate knowledge of how thematic elements of a text can be communicated in a performance demonstrate practical understanding of the significance and influence of the contexts in which the selected performance texts were written demonstrate a clear practical understanding of how dramatic techniques can support an interpretation of a text for performance justify performance decisions by demonstrating clear evidence of exploring and developing character through practical exploration of performance texts use accurate subject specific terminology.

<p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p>	<p>Assessment criteria for Top Band</p>	<p>Excellent and consistently detailed understanding of text and question; well structured, coherent and detailed argument consistently developed.</p> <p>Highly developed and consistently detailed discussion of how theatrical process and practices could be used to communicate with the audience.</p>
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Analysing Performance Section A

Independent Study Tasks

- ◇ Research playwrights, their style, theatrical intentions,
- ◇ Research Historical , Social, Political and Cultural Context of the texts
- ◇ Read whole text of Othello
- ◇ Read whole text of Frankenstein
- ◇ Research how different theatrical process and practices could be used to communicate with the audience.
- ◇ Research and analyse examples of how creative and artistic choices influence actors and performers.
- ◇ Research how conventions, forms and techniques are used in drama and live theatre to create meaning.
- ◇ Design semiotics and analyse how you would use semiotics in live production.
- ◇ Research technical language. Apply to all written work.
- ◇ Design costumes for all characters. Analyse and evaluate choices in terms of semiotics.
- ◇ Create lighting and sound designs for your imagined production. Analyse and evaluate choices in terms of semiotics.



Analysing Performance Section B

Overview

You will analyse and evaluate the work of others through watching live drama and theatre.

You must watch a live theatre performance for 'Analysing performance' (Component 31). You must watch this performance during the course of your A level study. At the start of your answer you must state the name of the performance, the venue, and the date (month and year) the performance was seen. The performance you watch must meet all the following criteria:

- is longer than 1 hour in performance time (excluding any intervals or breaks)
- is performed by either a professional or amateur theatre company
- is not performed by a youth theatre company
- is viewed at an external venue

How is this marked?

This component is assessed through a written exam (2hrs 15) and is externally marked.

Weighting

<u>Assessment Objective</u>	<u>Evidence submitted</u>	<u>Weighting</u>
AO4 Analyse and evaluate their own work and the work of others	Written Exam	10% of A Level 50% of 'Analysing Performance' Written Exam



Analysing Performance Section B

Assessment Criteria

<u>Learners should:</u>	<u>Learners should know and understand:</u>	<u>Learners should be able to:</u>
<ul style="list-style-type: none">Analyse and evaluate the work of others through watching live drama and theatre.	<ul style="list-style-type: none">The meaning of drama and theatre terminology used by theatre makersHow to analyse a live theatre performanceHow to evaluate the work of others drawing considered conclusions.	<ul style="list-style-type: none">Select and use appropriate subject-specific terminologyDiscuss, analyse and evaluate live theatre using their knowledge and understanding of dramaAnalyse and evaluate the acting, design, directing and the characteristics of the performance text seen.

Assessment Criteria for Top Band

AO4 Level 5: 25–30 marks

Band 5: 25–30 marks

- Perceptive analysis of how performance texts are interpreted and excellent analysis of the distinctive creative and artistic choices made by a director to convey meaning to an audience.
- Highly developed analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance.
- Excellent use of technical language.
- There is a highly developed and sustained line of reasoning which is coherent and logically structured.



Analysing Performance Section B

Independent Study Tasks

- ◇ Research Playwright, their style, theatrical intentions,
- ◇ Research Historical , Social, Political and Cultural Context of the text
- ◇ Read text of live theatre seen.
- ◇ Research previous work of theatre director. Apply knowledge to production seen.
- ◇ Research previous work of theatre designer. Apply knowledge to production seen.
- ◇ Research semiotics and analyse how semiotics were used in live production.
- ◇ Research particular theatrical style used in live production and evaluate success in application to performance and suitability to play.
- ◇ Research technical language. Apply to all written work.
- ◇ Create costume list for all characters. Analyse and evaluate choices in terms of semiotics.
- ◇ Create a list of lighting and sound designs evident in production. Analyse and evaluate choices in terms of semiotics.



Deconstructing Texts—Exam Unit

Overview

You will analyse one whole text (The Crucible) with the view to explore how you could remake it in a way that is relevant to a contemporary audience whilst maintaining the original artistic intention.

The purpose of the component is to show your ability to demonstrate, in writing, how texts are created, developed and directed for performance to an audience.

You will put yourself in the shoes of a director considering how you would instruct: the performers; lighting / sound directors; costume and prop staff and stage crew on how they can help support you in communicating meaning to an audience.

Your responses to the questions in the exam should articulate a well-informed and personal interpretation of the text 'The Crucible' evidencing your knowledge of how a director makes decisions and how those impact on the final outcome in a performance.

Exam Length: **1 hour 45 minutes**. You will **not** be permitted to take a copy of the text into the exam, so you will need a thorough and working knowledge of their text in order to help you access marks.

How is this marked?

This is a written exam that will be sat in the Summer of your final year of your A Level. You will be asked **two 30 mark questions** in your exam.

One question will give you an **extract** of the text to **annotate** asking you what your **vision** may be for **staging** the extract and **how you may direct** a performer or designer with relation to something specific in relation to the extract given (*e.g. how would you direct the actors to use their voice? / How may you direct the lighting designer to create a visual impact? / How may you direct a sound designer to create mood and atmosphere?*)

The **second** question will ask you to **explain** and **justify** your own vision for staging a **present day** performance of The Crucible. It may ask you to reference a particular theatre demand (with relation to: design elements or performance style / historical, political or social context) or they could leave it more general for you to discuss.

Ensuring you understand the demands of the question is essential for this unit.

Weighting

<u>Assessment Objective</u>	<u>Evidence submitted</u>	<u>Weighting</u>
AO3 -Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	Written Exam	Whole paper: 60 marks 100% of module/20 % of A Level) ***** Each Question: 30 Marks (50% of module/10 % of A Level)



Deconstructing Texts

Assessment Criteria

Learners should:

- Analyse and interpret their chosen performance text in depth from the perspective of a director.

Learners should know and

understand:

- The production process and the role of a director
- Directorial methods and techniques in order to establish a vision and make creative and artistic choices
- The impact vision has when staging the performance text
- The performance text narrative and its characters from practical exploration of the text
- How the performance text has been constructed including: structure / language / character construction
- The playwright's intentions and original performance context
- The social, cultural and historical context surrounding the performance text.

Learners should be able to:

- Demonstrate a clear understanding of the role of the director
- Show how methods and techniques can support interpretations of the creative possibilities for staging the performance text
- Articulate an informed, creative and personal interpretation on how the performance text can be communicated to an audience
- Make directorial decisions for staging the performance text
- Use accurate subject specific terminology.

Assessment Criteria for Top Band

AO3:

Demonstrate knowledge and understanding of how drama and theatre is developed and performed

**Band 5:
25–30 marks**

- Excellent and highly developed references to any theatrical processes or practices, used in the role of director, involved with interpreting and performing theatre.
- Excellent and highly developed demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience.
- Excellent and highly developed understanding of how the performance text has been constructed and can be performed.
- Excellent and highly developed understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience



Deconstructing Texts

Independent Study Tasks

- ◇ Read and annotate the full text of *The Crucible*.
- ◇ Create a profile for key characters including details of: status; relationships with others; objectives and super-objectives.
- ◇ Research Arthur Miller's other work along with his intentions when he wrote *The Crucible*.
- ◇ Research Historical, Social, Political and Cultural Context of *The Crucible* (The Salem Witch Trials and McCarthyism in America).
- ◇ Analyse how *The Crucible* has been constructed including: structure / language / character construction and evaluate the impact this has on the audience.
- ◇ Research the idea of an 'Artistic Vision'. What is your own vision for your performance and why? How will this artistic vision influence your artistic choices and why?
- ◇ What political / social / cultural stance are you going to take in relation to your vision and why?
- ◇ Research on styles of performance and how this can convey meaning: which is the best performance style for your vision and why?
- ◇ Research performance spaces and audience configurations to determine the most suitable location for your performance. You must be able to justify your choice of performance space and audience configuration.
- ◇ Create a lighting and sound design for your vision and justify your decisions linking this to semiotics.
- ◇ Consider costume designs for key characters linking to historical, social, cultural and political context of your piece and consider semiotics. Justify your choices.
- ◇ Create a set / prop design for your piece linking to historical, social, cultural and political context of the piece and consider semiotics. Justify your choices.
- ◇ Select extracts from the text and practice annotating how you may stage them ensuring you justify your decisions.
- ◇ Research rehearsal techniques that a director can use when rehearsing with actors in order to extract and convey meaning.
- ◇ Look at the Key Word Glossary at the back of this booklet and ensure you are using subject specific terminology in your answers.
- ◇ Dissect the Mark Scheme for the paper to understand the demands of the paper and ensure you are aware of what the examiners are looking for when they mark your paper.
- ◇ Complete independent practise papers and self mark using the mark scheme reflecting on areas to improve.

Frequently Asked Questions

Where will the resources for the course be kept?

All teaching and revision resources will be shared with you in a OneDrive Folder, access to this folder will be shared with you in September. It is our expectation that you will utilise these resources independently as well as in class. We will also utilise Teams to manage assignment submissions and to distribute feedback.

How should we organise our Drama and Theatre Studies folder?

We would like you to have both a digital folder and a paper folder for the course. The digital folder should contain any computer based resources and work that you create and the paper folder will contain any paper based resources. You should share access to your digital folder with both teachers over OneDrive and also bring your physical 'paper' folder to each lesson.

Each folder should contain the following sections:

- Practitioners in Practice
- Exploring and Performing Texts
- Deconstructing Texts
- Analysing Performances

You are expected to keep your folders organised and up to up to date with the most recent work towards the back of each of the sections. We will conduct a fortnightly 'folder check' to ensure that your folders are maintained.

What books do we need for the course?

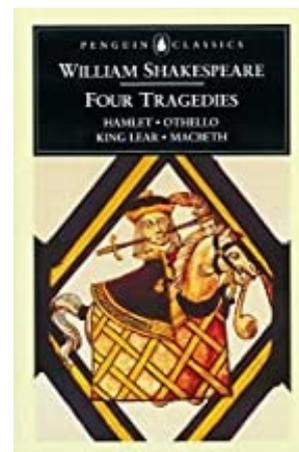
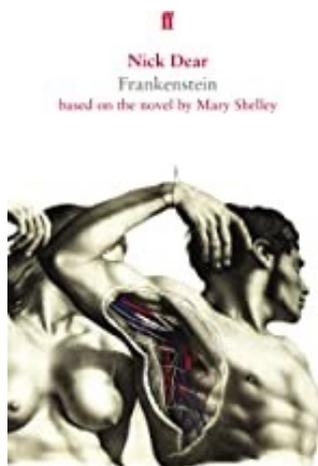
We ask you to buy your own copy of the three set texts and to bring them with you for the appropriate lessons. Please ensure your book is clearly labelled with your name.

The following texts are:

Arthur Miller (2000) *The Crucible: A Play in Four Acts*, London: Penguin. ISBN-10: 0141182555, ISBN-13: 978-0141182551

Dear, Nick (2011) *Frankenstein*: based on the novel by Mary Shelley, London: Faber and Faber. ISBN-10: 0571277217 ISBN-13: 978-0571277216

Shakespeare, William (1994) *Four tragedies*, London: Penguin Books. (*Othello*) ISBN-10: 0140434585 ISBN-13: 978-0140434583



Key Word Drama Glossary

Acting

AD LIB	Improvisation by an actor when: 1) another actor fails to enter on cue 2) the normal progress of the play is disturbed 3) lines are forgotten.
ASIDE	Lines spoken by an actor to the audience and not supposed to be overheard by other characters on stage.
BLOCKING	The process of arranging moves to be made by the actors during the play, recorded by stage management in the prompt script.
BREAK A LEG	A superstitious and widely accepted alternative to 'Good Luck' (which is considered bad luck).
CHARACTERISATION	The art of creating a character. Within the text, characters may be presented by means of description within stage directions or character descriptions which the actor must try to convey or through their actions, speech, or spoken thoughts within the text.
CORPSING	An actor who collapses into uncontrollable laughter during a rehearsal or performance is said to be corpsing.
DICTION	The quality or style of speaking of a character within the play, consisting of components such as accent, inflection, intonation and enunciation.
GESTURE	Body or facial movements of a character during a play. Gesture can be described by the author, or suggested by the director or actor.
INFLECTION	Pronouncing a word to stress its meaning.
MIME	Communicating emotion, meaning or an idea without words, using only gesture, expression and movement.
ON THE BOOK	An actor who needs to refer to the script during a scene is said to be "on book". The ideal situation is for the actor to be "off book" as quickly as possible!
PACE	The speed the dialogue is delivered to the audience.
PITCH	The highness or lowness of the tone of voice. Generally male voices are lower pitched and female voices are higher pitched.
PROJECTION	Using the voice loudly and clearly to ensure the dialogue is heard by the audience.
PROMPT BOOK	Master copy of the script or score, containing all the actor moves and technical cues, used by stage management to control the performance. Sometimes known as the 'book', Prompt Copy or Prompt Script.
RAPPORT	The feeling created by an ensemble or cast working together during a performance.
READ THROUGH	A meeting with all cast and (sometimes all) creative team members to read through the script. Usually happens at the start of the rehearsal process, to help the cast get to know each other and the text.
STILLNESS	Using a quiet voice and a subtle body language to create a calm atmosphere on stage.
TONE	The way the words are spoken to demonstrate the emotion behind their meaning.

Features of performance texts

ACT	Subdivision between sections of a play. Acts are subdivided further into Scenes.
ANTAGONIST	The opposite of the PROTAGONIST in a drama. See also PROTAGONIST.
ANTI-CLIMAX	A climax is where everything comes together as a conclusion. An anti-climax, conversely, is incomplete so can be disappointing or unsatisfying.
CHARACTER	A named individual within the play (e.g. "There are ten characters in scene one, all of whom have speaking parts.").
CHORUS	In Greek theatre, a character (or group) representing an element in the drama which comments on the action, and advances the plot.
CLIMAX	The significant moment in the plot of a play, when things change, or reach a crisis point.
COMIC RELIEF	A comic scene (or line) included in an otherwise straight-faced play to provide a relief from tension for the audience.
DIALOGUE	The spoken text of a play – conversations between characters – is dialogue.
DRAMATIC IRONY	Where the audience knows more about a situation on stage than one of the characters in the drama.
DRAMATIC TENSION	Moments in a drama where the audience feels a heightened sense of anticipation about what is going to happen next.
DUOLOGUE	Part of a scene in a drama which is a scripted conversation between only two characters.
EPILOGUE	Scene or speech which follows the main action of the play and provides some insight or comment on the action.
EXPOSITION	The section of plot at the start of a play which provides essential background information about the characters, their situation, and their relationships to each other.
FLASHBACK	A moment during the action of a play when the natural flow of time is interrupted so that a moment from the past can be presented.
GENRE	A way of categorising different types of drama. A play may be categorised using multiple types of genre.
INTERIOR MONOLOGUE	The interior (or internal) monologue is the stream of consciousness discussion a character has with her/himself while working through problems or issues confronting them. It can be delivered as a recorded voiceover, or possibly as an aside spoken direct to the audience.
LIBRETTO	Text of an opera, or other long musical vocal composition. The script of a musical.
MONOLOGUE	A speech within a play delivered by a single actor alone on stage.
NARRATION	Dialogue designed to tell the story or provide accompanying information. Narration can accompany on stage action or be presented in its own right.
PLOT	The basic story thread running through a performance/play which gives the reason for the characters' actions.
PROLOGUE	Short scene or speech before the main action of the play to put it into context or set the scene.
PROTAGONIST	The leading character or 'hero' in a play who has to fight against/oppose the ANTAGONIST.
RISING ACTION	The events that build up the pace and perhaps the excitement in a plot/drama.
SCENE	A subdivision of a play.
SCRIPT	The text of a play or musical. Also contains stage directions and other notes.
SETTING	The place the action in the scene or play is set.
SOLILOQUY	Lines delivered by an actor on stage as if to her/himself.
STAGE DIRECTIONS	Instructions given by the author about how a play should be staged, when actors should make their entrances and exits and how lines should be delivered.
STEREOTYPE	A role that has set characteristics, easily recognisable and sometimes exaggerated, and that follows consistently a generally agreed form.
STOCK CHARACTER	A role with set characteristics that may be used frequently in certain types of drama, e.g. melodrama.
SUBPLOT	In narratives, this term refers to a secondary plot or storyline.
SUBTEXT	In acting and character analysis, it refers to the idea that there are other meanings below the surface of what is actually said and done.

Costume

BLACKS	Black clothing worn by stage management during productions.
COSTUMES	Clothes worn by the actors on stage.
DRESSING ROOMS	Rooms containing clothes rails and mirrors (often surrounded with lights) in which actors change into their costumes and apply makeup.
GREASEPAINT	Name refers to makeup supplied in stick form, for application to the face or body. Needs special removing cream.
MAKEUP	Products applied to the face or body of an actor to change or enhance their appearance. See also GREASEPAINT.
MASK	Form of theatre where actors' faces are covered with masks.
QUICK CHANGE	A change of costume that needs to happen very quickly and takes place close to the side of the stage.
WARDROBE	The general name for the costume department, its staff and the accommodation they occupy.

Lighting

BACKLIGHT	Light coming from upstage, behind scenery or actors, to sculpt and separate them from the background.
BARNDOORS	An attachment which is fixed to the front of a lantern to cut off the lighting beam in a particular direction(s).
BLACKOUT	The act of turning off (or fading out) stage lighting.
BOARD	The main control for the stage lighting.
BURNT OUT	A coloured gel that has lost its colour or melted through due to excessive heat in front of a lantern.
CMY	Cyan / Magenta / Yellow – the three secondary (additive) colours of light which are used in moving lights for colour mixing.
CROSS FADE	Bringing another lighting state up to completely replace the current lighting state. Also applies to sound effects/music. Sometimes abbreviated to Xfade or XF.
DIMMER RACK	A number of individual lighting dimmer circuits built into a single case. Consists of a single power input, a lighting control (DMX512) input and sockets to connect lanterns. A dimmer rack can be set to respond to any control channel by setting its start address (known as "addressing" the rack).
FADE	A fade is an increase, diminishment or change in lighting or sound level.
FLOOD	A lensless lantern that produces a broad non-variable spread of light.
FOLLOWSPOT	Usually, a powerful profile lantern fitted with its own dimmer, iris, colour magazine and shutters mounted in or above the auditorium, used with an operator so that the light beam can be moved around the stage to follow an actor.
GENERAL COVER	Those lanterns in a rig which are set aside purely to light the acting areas. The stage is normally split into a number of areas for this purpose, which can then be isolated or blended together as required by the director.
GOBO	A thin metal plate etched to produce a design which can then be projected by a profile spotlight. There are hundreds of gobo designs available – common examples are breakup (foliage), windows and scenic (neon signs, city scapes etc.).
LANTERN	General term for unit of lighting equipment including spotlight, flood etc.
LIGHTING PLOT	The process of recording information about each lighting state either onto paper or into the memory of a computerised lighting board for subsequent playback.
LIGHTS UP	1) Announcement that a section of the performance has begun 2) An increase in light level – usually a note by the lighting designer for her/his own reference.
LX	Used by some as a shorthand for lighting.

Performance Style

COMEDY	A performance where there is a happy ending, with the intention of amusing and entertaining the audience.
EPIC THEATRE	Features of Epic Theatre include episodic scenes, a lack of tension, breaking the theatrical illusion through devices such as direct audience address, use of songs, projections and narration.
EXPRESSIONISM	A term for theatre design and performance style which places greater value on emotion than realism. The trademark Expressionist effects were often achieved through distortion.
FORUM THEATRE	In this process the actors or audience members could stop a performance, often a short scene in which a character was being oppressed in some way. The audience would suggest different actions for the actors to carry out on stage in an attempt to change the outcome of what they were seeing.
MELODRAMA	A Melodrama is a dramatic work that exaggerates plot and/or characters in order to appeal to the emotions.
METATHEATRE	Comedy and tragedy, at the same time, where the audience can laugh at the protagonist while feeling empathetic simultaneously.
NATURALISM/ NATURALISTIC	A performance that attempts to replicate nature and present events and characters on stage as in real life. Naturalism attempts to hold up a mirror to nature and give the illusion of characters as actual people in real-life situations using everyday language.
PHYSICAL THEATRE	Performances which incorporate dance elements into a dramatic theatre performance.
REALISM	Realism in theatre describes a decision by the creative team to present the audience with an accurate depiction of the real world, rather than a stylised interpretation.
STYLE	Style refers to the way the actors perform, the visual characteristics of the setting and costumes, and the choice of conventions used.
STYLISTED	Stylisation is the conscious process of emphasising and often exaggerating elements of the design or characteristics of a role.
SYMBOLISM/SYMBOLIC	Using symbols to suggest and communicate meaning to the audience.
THEATRE IN EDUCATION	Often abbreviated to T.I.E. The use of theatrical techniques to educate, covering social issues or topics on the school's syllabus.

Performance Space

AISLE	A passage through seating.
AUDITORIUM	The part of the theatre accommodating the audience during the performance. Sometimes known as the "house".
BACKSTAGE	The part of the stage and theatre which is out of the sight of the audience. The service areas of the theatre, behind, beside or underneath the stage.
CENTRE LINE	Imaginary line running down the stage through the exact centre of the proscenium opening. Marked as CL on stage plans.
CENTRE STAGE	The middle portion of the stage – has good sightlines to all seats of the auditorium.
CIRCLE	The balcony with tiered seating above the stalls in a traditional proscenium arch theatre.
DOWNSTAGE	The part of the stage nearest to the audience (the lowest part of a raked stage).
ELEVATOR STAGE	A type of mechanised stage which has sections that can be raised or lowered.
HOUSE	1) The audience 2) The auditorium
HOUSE LIGHTS	The auditorium lighting which is commonly faded out when the performance starts.
OFFSTAGE	The area out of sight of the audience.
RAKED AUDITORIUM	Audience seating area which is sloped, with its lowest part nearest the stage.
RAKED STAGE	A sloping stage which is raised at the back (upstage) end. All theatres used to be built with raked stages. Today, the stage is often left flat and the auditorium is raked to improve the view of the stage from all seats.
ROSTRUM	(plural ROSTRA) A portable platform, usually in the form of a collapsible hinged framework with a separate top.
STAGE	The part of the theatre on which performances happen.
STAGE DOOR	The backstage entrance to the theatre. Performers and technicians enter here. Large theatres normally have a stage door keeper, who takes messages for performers and acts as a security guard for the entrance.
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.)
STALLS	The lowest audience seating area, usually just below the level of the stage, in a proscenium theatre.
TRAP	An opening through the stage floor.
TRAP ROOM	The area directly below the trapped part of the stage. Used for accessing the traps.
TREADS	General name for any stage staircase or set of steps.
UPSTAGE	The part of the stage furthest from the audience.
WINGS	The out-of-view areas to the sides of the acting area.

Performance Venues

AMPHITHEATRE	Circular or oval open-air theatre with a large raked seating area (often semi-circular) sloping down to the stage.
APRON STAGE	The Apron is a section of the stage floor which projects towards or into the auditorium.
BLACK BOX	A flexible studio theatre where the audience and actors are in the same room, surrounded by black tabs (curtains).
END ON	Traditional audience seating layout where the audience is looking at the stage from the same direction. This seating layout is that of a Proscenium Arch theatre.
FOUND SPACE	A performance space that wasn't designed to be one (e.g. historic buildings, factories, public areas).
IN THE ROUND	Theatre in the Round is a form of audience seating layout where the acting area is surrounded on all sides by seating. There are often a number of entrances through the seating. Special consideration needs to be given to onstage furniture and scenery as audience sightlines can easily be blocked.
PROMENADE	Form of staging where the audience moves around the performance space and sees the play at a variety of different locations.
PROSCENIUM ARCH	The opening in the wall which stands between stage and auditorium in some theatres; the picture frame through which the audience sees the play. The "fourth wall".
SITE-SPECIFIC THEATRE	A piece of performance which has been designed to work only in a particular non-theatre space.
THRUST	Form of stage which projects into the auditorium so that the audience is seated on at least two sides of the extended piece.
TRAVERSE	Form of staging where the audience is on either side of the acting area.

Technology/effects

AV	Short for Audio-Visual, referring to projected or screened video or textual material.
DIGITAL EFFECTS	Reverb, Delay, Phasing, Flanging, Harmonising, Chorusing.
DRY ICE	Frozen solid carbon dioxide (CO ₂) at a temperature of -78.5° centigrade which produces clouds of steam-loaded CO ₂ gas forming a low-lying mist or fog when dropped into boiling water.
FX	Abbreviation for Effect.
PYROTECHNICS	(Pyro) Chemical explosive or flammable firework effects with a manual detonation. Usually electrically fired with specially designed fail-safe equipment.
RIGGING	General term for the systems and equipment that suspend lighting and scenic equipment above the stage or performance space.
SMOKE MACHINE	A Smoke Machine is an electrically powered unit which produces clouds of white non-toxic fog (available in different flavours/smells) by the vaporisation of mineral oil. It is specially designed for theatre & film use.

Practical Exploration

ARTEFACT	An object which might be used as a starting point in a drama activity. Artefacts (which on stage become props) can signify context, actions and meaning.
BACK STORY	Providing a history to a character or plot before the events in the play, scene or drama begin.
CROSS-CUTTING	This involves changing back and forth between scenes or episodes of action. The first scene runs up to a selected point and the action freezes or the lights fade out on it. As this happens, the second scene starts and runs up to another 'cutting point'. The action reverts (cuts) to a section of the first scene. The process of switching between scenes continues.
FREEZE FRAME	Action within a play or scene that is frozen almost as if a pause button has been pressed to freeze the scene.
HOT SEATING	A technique used to gain a deeper understanding of a character or role. An individual sits in a chair designated as the 'hot seat'. The rest of the group asks the person in the hot seat relevant questions about their feelings, thoughts, actions or circumstances. The person in the hot seat answers the questions in role or as they think the character they are playing would answer.
IMPROVISATION	Performing quickly in response to something or acting without previous planning. Spontaneous improvisation refers to making up a role as you go along. Prepared/planned improvisation refers to working and reworking within a structure of ideas and roles agreed in advance.
ROLE PLAY	Pretending to be someone (or something) else. Role play is generally confined to taking on a clearly defined role such as a doctor, a bus driver or teacher without any attempt at in-depth psychological analysis or understanding. What distinguishes it from acting is that role play is not intended for performance to an audience.
ROLE REVERSAL/ ROLE TRANSFER	When, during an improvisation or rehearsal for a scene, the actors swap the roles/characters they are portraying to gain a different view or understanding of their own role.
ROLE-ON-THE-WALL	A life-sized outline of a figure is drawn on the wall to represent a character or role being developed or explored. Members of the group take it in turns to write facts and information about the character/role within the outline. Physical details might all be written in the head area, for example, whereas things the character likes might be written in the right leg. Opinions and views from other people or characters can be added around the outside of the figure.
STILL IMAGE	Creating a picture to represent a frozen moment or to sum up what is happening in a drama. It is a useful technique for exploring the effects of positioning characters in relation to one another in terms of levels and proximity and to demonstrate non-verbal communication. It is often used with sculpting and thoughts in the head. (See also Tableau)
STIMULUS	An artefact used as a starting point for devising original drama and theatre performances.
STORYBOARDING	A series of images and/or text showing the sequence of the action planned for a play.
TABLEAU(X)	A dramatic grouping of characters. A tableau may not necessarily be a still or frozen image. It can be a general 'stage picture' during a sequence in a scene where dialogue may be spoken and gestures used. In tableau vivant, the performers are positioned to represent a picture or 'fresco', and props and costumes are often used as an integral part of the stage picture. 'Tableau' can also be used to describe a pause on stage where all performers briefly freeze in position. This can typically be found at the end of scenes in Victorian melodramas. (See also STILL IMAGE)
TEACHER-IN-ROLE	When a class or group of participants in a drama accepts that the teacher (or leader) is going to play a role to which they are going to react and respond. The participants may or may not be in role.
TECHNIQUE	Used here to refer to drama forms, exercises, strategies and conventions that are widely used to develop understanding and explore meaning through the drama process. In a broader context, techniques encompass the whole range of physical and psychological processes and exercises that an actor might use to develop their skills as a performer.
THOUGHT TRACKING	An exercise that allows the inner thoughts of a character or role to be heard out loud. It is often used with freeze frame or still image, where a participant is asked to say what they are thinking at that point in time.
WRITING IN ROLE	An exercise where, for example, a letter, a diary or journal is written as if by the character or role being portrayed. It is a useful technique in work on building character.

Process

CALL	A notification of a working session (eg a Rehearsal Call, Band Call, Photo Call).
CUE	1) The command given to technical departments to carry out a particular operation 2) Any signal (spoken line, action or count) that indicates another action should follow.
CUE TO CUE	Cutting out action and dialogue between cues during a technical rehearsal, to save time.
CURTAIN CALL	At the end of a performance, the acknowledgement of applause by actors – the bows.
DE-RIG	The process of removing lanterns & cabling from flying bars or grid – returning the venue to its normal state, or as preparation for the next production.
DRESS REHEARSAL	A full rehearsal, with all technical elements brought together. The performance as it will be 'on the night'.
DRY RUN	A practice run, usually a Technical run without actors.
ENCORE	An extension of the performance due to audience demand.
GET-IN	The process of moving set, props and other hardware into a theatre.
GET-OUT	Moving an entire production out of the venue.
INTERVAL	Break between sections of a performance.
REHEARSAL	A session when actors are called to work through some scenes from the play in private.
TECH	Short for Technical Rehearsal.
TECHNICAL REHEARSAL	Usually the first time the show is rehearsed in the venue, with lighting, scenery and sound. Costumes are sometimes used where they may cause technical problems (eg Quick changes).
WALK THROUGH	Session on stage just after the set has been built (or reassembled) when actors and crew can go through moves to ensure all is as it should be, and to identify any problems before the performance.
WARM-UP	The Warm-Up prepares the actor's body for the performance by exercising (literally warming up) muscles, stretching limbs, and getting the cast to focus on the performance and to forget about anything outside the walls of the theatre.
CHOREOGRAPHY	The art and craft of designing the moves, pace, flow, structure and execution of a piece of dance, or any other piece of rehearsed movement. A stage combat sequence is also choreographed.

Theatre Makers

ACTOR	Person (male or female) whose role is to play a character. Although the term 'actress' is still used for a female actor, many women prefer to have the same title as the men.
AMATEUR	Member of a theatre company which is not professional.
ASM	Assistant Stage Manager.
AUDIENCE	A group of people who participate in a show or encounter a work of art, literature, theatre, music, video games, or academics in any medium. Some types of performance (e.g. street theatre) call for greater audience involvement.
BIT PART	A small role for an actor.
CAST	The members of the acting company.
CHOREOGRAPHER	Member of the production team responsible for setting dances and movement sequences during the production.
COMPANY	The cast, crew and other staff associated with a show.
COSTUME DESIGNER	Member of the creative team for a show responsible for the clothes worn by the actors throughout the performance.
DANCER	Member of the company whose role is choreographed, and who has no spoken words.
DIRECTOR	Broadly, the role involves being responsible for the overall artistic vision of a production. ARTISTIC DIRECTOR – Normally in charge of the programming of a venue. May also direct shows. TECHNICAL DIRECTOR – In charge of the technical requirements of a production.
DRAMATIST	A playwright, composer or lyricist who takes an existing story and transforms it into a play or musical.
ENSEMBLE	An acting group. Normally used to describe a group of actors who work well together, with no one outshining the others.
LYRICIST	Author of the text of a musical / the words of a song.
PLAYWRIGHT	The author of a play. Also known as a dramatist.
PROFESSIONAL	Normally used for someone who's regularly paid for a particular job (as opposed to an amateur, who does it for fun).
SOUND DESIGNER	Member of the production team who has the responsibility for planning and executing the layout of all sound playback and reinforcement equipment for the show. This role also includes the sourcing of music and sound effects for the production.
STAGE CREW	Member of the Stage staff who is responsible for moving props and/or scenery during the show, and for ensuring that items under his/her responsibility are working correctly and properly maintained.
STAGE MANAGER	The Head of the Stage Management team comprising the deputy stage manager (DSM) and assistant stage manager (ASM). The DSM is normally "on the book" calling the cues from the prompt corner. The ASM supervises props.
UNDERSTUDY	A member of the cast of a musical or play who understudies one (sometimes more) of the principal roles and is also in the chorus.
USHERS	Members of Front-of-House staff who guide audience members to their seats, and often sit in the auditorium during the show in case of emergency.
WALK-ON	A small acting role with no lines.

Set

ACTION PROP	A hand-held practical prop used by an actor for combat or for a specific purpose.
BOX SET	Naturalistic setting of a complete room built from flats with only the side nearest the audience (the fourth wall) missing.
BRACE	1) Angled strengthening timber within a flat. 2) Support for scenery on stage.
BRACE WEIGHT	Slotted cast iron weight placed on foot of extendible or French brace to prevent movement. Often referred to as a 'Stage Weight'.
CLOTH	A piece of scenic canvas, painted or plain that is flown or fixed to hang in a vertical position. A Backcloth (or Backdrop) hangs at the rear of a scene. A Star Cloth (usually black) has a large number of small low-voltage lamps sewn or pinned through it which gives a magical starry sky effect.
COMPOSITE SETTING	A stage setting where several locations are represented in the same space and isolated or highlighted by lighting each area separately.
CYCLORAMA (CYC)	The Cyclorama is a curved plain cloth or plastered wall filling the rear of the stage.
DOOR FLAT	Scenery item consisting of a wall containing a working door.
DRESSING (the set)	Decorative props (some practical) and furnishings added to a stage setting are known as Set Dressing.
ENTRANCE	1) A part of the set through which actors can walk onto the stage. 2) The act of an actor walking onto the stage.
EXIT	1) A part of the set through which actors can leave the stage. 2) The act of an actor walking off the stage.
FLAT	A lightweight timber frame covered with scenic canvas, or plywood. Flats are used to provide a lightweight and easy-to-move-and-re-configure backdrop to a stage set. Flats sometimes have windows or doors built into them to provide extra flexibility, for use in realistic settings. Masking flats are used to hide areas the designer does not want the audience to see, or to provide actors with an exit, or somewhere to store props.
FOURTH WALL	The imaginary wall of a box set through which the audience see the stage. The fourth wall convention is an established convention of modern realistic theatre, where the actors carry out their actions unaware of the audience.
GAUZE	Cloth with a relatively coarse weave. Used unpainted to diffuse a scene played behind it. When painted, gauze is opaque when lit obliquely from the front and becomes transparent when the scene behind it is lit.
GROUNDPLAN	A scaled plan (overhead) view of the theatre stage area or of a set design, to enable all technical departments to ensure that everything will fit correctly into the space available.
MARKING OUT	Sticking tapes to the floor of the rehearsal space to indicate the ground-plan of the scenery. Also for marking position of furniture etc. within a set.
MODELBOX	A wooden box representing the walls of a theatre space in which cardboard scale models can be placed by the set designer.
PROPS	(Properties) Furnishings, set dressings, and all items large and small which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props which are kept in an actor's costume are known as personal props.
SET	1) To prepare the stage for action. 2) The complete stage setting for a scene or act.

Sound

ACAPPELLA	A sung performance which is not accompanied by musicians.
ACOUSTICS	The acoustic of a room depends on its size and shape and the amount and position of sound-absorbing and reflecting material.
AMBIENT NOISE	The sound heard in a room with no sound sources.
CONTROL ROOM	Room at the rear of the auditorium (in a proscenium theatre) where lighting and sometimes sound are operated from. The control room is usually soundproofed from the auditorium so that communications between operators cannot be heard by the audience.
MICROPHONE	Device for converting sound into electrical pulses which can then be amplified or recorded onto tape.
MIXER	A desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs.
RADIO MIC	Device consisting of a microphone head, transmitter pack with batteries, aerial and mains receiver unit which allows actors and singers to be amplified with no visible means of connection.
SOUND CHECK	A thorough test of the sound system before a performance. This will include checking each speaker cabinet individually, and each playback device. In the case of a live concert, this is the session when each instrument is played in turn for the sound engineer to check and fine-tune the sound.
SOUNDSCAPE	Using sounds to create an aural environment for a scene. A director or designer might develop a soundscape to create an atmosphere appropriate to the drama. Each individual might create a sound appropriate to accompany or introduce the scene. For example, one person might make sea sounds vocally while another imitates the cry of a seagull to suggest the seaside. Repeated words and phrases overlapping each other can also be used to suggest a location or to portray sounds in a character's head from a nightmare or series of flashbacks.
SX	Used by some as a shorthand for sound.

Other

ARTISTIC INTENTION	The way the director (or ensemble) decides to realise the performance including decisions on the staging, performance style and design requirements. See also VISION.
ATMOSPHERE	The mood of a scene as it is understood by the audience.
AUDITION	Process where the director or casting director of a production asks actors / actresses / performers to show him/her what they can do.
CONTEMPORARY	A performance for a 21 st Century audience. See also PRESENT-DAY.
CONTEXT	The situation or circumstances in which a piece of drama is set or devised, including historical, cultural or social influences. Context may be explored using the 'W' questions: What? Who? Why? Where? When?
CONVENTION	Stage conventions or theatrical conventions are practices that have become accepted over time or that can be established within a performance piece. For example, it is a convention in pantomime that the Dame is played by a male performer and the Principal Boy by a female performer. 'Convention' may also be used to describe drama activities such as conscience corridor.
CULTURAL CONTEXT	The values and attitudes explored thematically in the text.
FORM	The shape and structure of a drama. In theatre, form is determined by the content of the drama (e.g. the way the playwright has constructed the narrative elements) and by the way it is presented (the choices made by actors, designers and directors in interpreting the material for performance). Form is closely associated with genre and these terms are often confused but they do not have the same meaning. For example, a play classified as in a naturalistic genre will be recognised by the audience as naturalistic by the form it takes on stage. (See also GENRE and STYLE)
HISTORICAL CONTEXT	The time/period the text was written in and the playwright was writing AND the context within the text of when and where the narrative is set.
PRESENT-DAY	A performance for an audience today. See also CONTEMPORARY.
PROXEMICS	Proxemics means the distances between characters/actors in a play. It shows their relationships and feelings.
REALISATION	The performance that is viewed by an audience.
REPERTOIRE	A collection of regularly performed pieces or techniques, usually attributed to a particular performer or playwright.
SEMIOTICS	How meaning is created and communicated through systems of signs and symbols of drama. All of the elements that make up a theatrical performance have meaning and an audience 'reads' or interprets them to understand the events in the performance.
SOCIAL CONTEXT	The relationships and interactions between the characters and the events in the text.
SUSPENSION OF DISBELIEF	The idea that an audience watching a drama is willing to accept that what is happening on stage (or on film) is real.
VISION	The description or record of the artistic intention for the performance. See also ARTISTIC INTENTION.