

## Character

A person who the actor represents in a play.

### Characterisation

The way an actor plays a role, using his/her acting skills to create a character in a drama, is known as characterisation.

## Perspective

This is how you see something. The audience's perspective is the way that they will see the action on stage.

## Upstage

From an audience's perspective towards the back of the stage (left, right, centre).



## Facial Expressions

When an actor changes the expression on their face to convey an emotion that tells us about the character and the way they react to the situation.

## Body Language

Body language is communication by movement or position, particularly facial expressions, gestures and the relative positions of a speaker and listener.



# Drama Crucial Knowledge Performing

**Pitch** - How high, low or natural your voice is.

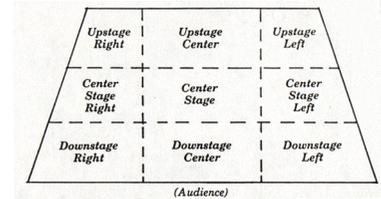
**Pace** - This is the speed of which someone speaks.

**Projection** - This refers to the strength of how you speak.

**Intonation** - The rise and fall in our voices. This helps us create emotion and to say what we mean.

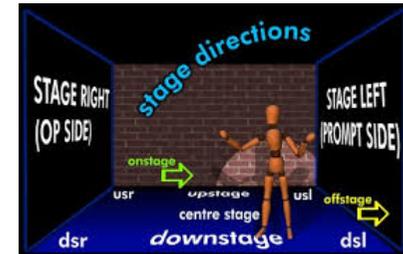
## Stage Positions

Stage left and stage right are always from the actor's perspective, as if they are standing on stage and facing the audience.



## Downstage

From an audience's perspective towards the front of the stage (left, right, centre).



## Vocal Interpretation

The voice is a powerful tool in drama. When you describe vocal work, consider things such as pitch, pace, projection and intonation.

## Devise

Devising is when you create a performance based on a stimulus. The stimulus could be music, song, text, poetry, photography or art work. Your coursework will be a devised performance and a devising log.

**Stimulus** – This is a starting point, idea or inspiration for a performance.

## Still Image

Actors assume a still position like a living photograph. A still image can be examined closely, and the audience can note body language, facial expressions or proxemics (the space between the characters) to give clues as to the situation or the people within the situation at that moment.

## Epic Theatre

Style of theatre created by Bertolt Brecht where a range of theatrical devices or techniques are used so that the audience are reminded throughout that they are watching theatre. A presentation of life, not real life itself.

## Drama Crucial Knowledge Group Work

## Hot Seating

Hot-seating is a way of developing (or deepening) character. If you are in the hot-seat you answer questions from others in the group while you are 'in role'.

**Societal & Environmental forces** – This is how a character will be influenced by the world in which they live. E.g. If they live in a poor area with a family who steal, they will also steal (i.e. The Artful Dodger in Oliver)

## Naturalism

A style of drama that developed in the late 19th century as an attempt to represent real life on stage faithfully. The actions of characters tend to be dominated by societal or environmental forces.

## Theatre in the Round

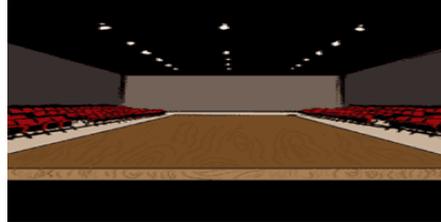
An **in-the-round** stage is positioned at the centre of the audience – i.e. there is audience around the whole stage.

This type of stage creates quite an intimate atmosphere, and is good for drama that needs audience involvement.



## Traverse

A stage where the audience sits on two sides is called a **traverse** stage. Again, this type of stage is good for creating an intimate atmosphere.



## Drama Crucial Knowledge Types of Theatre

## Proscenium Arch

A stage where the audience sits on one side only is called a **proscenium** stage (you might know this as **end-on staging**). The audience faces one side of the stage directly, and normally sits at a lower height. The frame around the stage is the 'proscenium arch' this is what makes it different to End on staging.



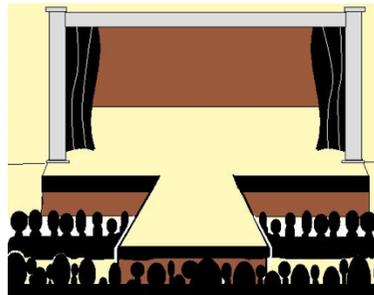
## End on Staging

Very similar to proscenium arch only the audience can come right up to the stage. It can be on the same level as the audience or the audience can stand right up to the stage like in Shakespeare's Globe Theatre.



## Thrust Staging

The audience is on three sides of the stage as if the stage has been 'thrust' forward.



## Promenade

In **promenade theatre** there is no formal stage, both the audience and the actors are placed in the same space. Performances often happen outdoors and on location. Each scene usually occurs in a different place.



## Playwright

This is the name given to the person who writes the play. For example, our set text was written by Willy Russell.

## Sound Designer

The sound designer is responsible for designing the sound required for a performance. This may include underscoring, intro and outro music as well as specific effects. The final design will result in a sound plot which is a list of the sounds required and their cues.

**Underscoring** -  
Playing music quietly under dialogue or visual sequence.

**Intro and outro** -  
Music or sound at the beginning and / or end of a scene.

## Theatre Manager

This is the person who is responsible for and manages the front-of-house team who deal with the audience during the production (for example, the box office manager, ushers and similar staff).

## Technician

A person who works backstage either setting up technical equipment such as microphones or rigging lights before a production or operating technical equipment during a performance.

## Performer

A performer is an actor or entertainer who realises a role or performance in front of an audience.

## Set Designer

The set designer is responsible for the design of the set for a performance. They will work closely with the director and other designers so that there is unity between all the designs and the needs of the performance.

# Drama Crucial Knowledge Theatre Roles

## Costume Designer

The person who designs the costumes for a performance. The costume department of a theatre is often called the wardrobe.

## Puppet Designer

The person who designs the puppets for a performance.

## Lighting Designer

The lighting designer is responsible for designing the lighting states and, if required, special lighting effects for a performance. The final design will result in a lighting plot which is a list of the lighting states and their cues.

**Cues** – A trigger for an action.

## Director

A director is in charge of the artistic elements of a production. A director will often have the initial creative idea ('concept') for a production, will work with the actors in rehearsal, and will collaborate with designers and the technical team to realise this idea in performance.

## Stage Manager

The Stage Manager is in charge of all aspects of backstage, including the backstage crew. They will oversee everything that happens backstage before, during and after a performance. During the rehearsal period, the Stage Manager and their team will make sure that all props are found or made, scene changes are rehearsed and smooth, and all other aspects of backstage are prepared. They are also in charge of the rehearsal schedule.