

Vocabulary Definitions and Sentences

So you found the words and now you're ready to define them and write sentences for each word. Let me help you so we can make sure it's done right every time.

**First and foremost - Follow these directions.
If you don't...you won't get credit. Period. End of story.**

Remember, it must be turned in ON time, EVERY time or you WON'T get credit.

To help, we are going to use the same example that you will find when you find the actual word list.

1	Week 3		
2	9/10/14		
3	Incandescent	LT	4
	Adagio	MT	
	Ensembles	MT	
	Opera	MT	
	Chief Electrician	TJ	
	Adept	SAT	
	Eulogy	SAT	
	Jocular	SAT	
	Pacifist	SAT	
	Sporadic	SAT	

1. The first thing we need is the VOCABULARY FORM that is found on the website under YOUR class.
 - a. You will need to TYPE the sentences and definitions on this form. Handwritten is NOT accepted.
2. Our first word is *Incandescent* so you need to look that word up.
 - a. First - find the LT definition page. Again, located on the website under YOUR class.
 - b. Second - open that file
 - c. Third – find the word *Incandescent* and type the definition from that file on to the Vocab form.
 - d. Fourth - now write a sentence for that word.

Vocabulary Definitions and Sentences

Sample 1 & 2

1	Definition	Word	Incandescent	Light source consisting of a metal filament (Tungsten) which glows white hot when current is passed through.
	Sentence	Incandescent light bulbs were replaced by the more eco-friendly halogen lights all around the United States.		
2	Definition	Word	Incandescent	Light Bulb
	Sentence	I turned the incandescent light on.		

3. Sample 1

- a. The word is written inside the box.
- b. Notice that the FULL definition is typed out.
- c. Also notice that the sentence is COMPLETE.
 - i. It shows a complete understanding of the word AND is consistent with the ability and intellect of a high school student.

4. Sample 2

- a. The word is written inside the box
 - b. The definition is NOT complete and only gives a partial idea of what the word is or means.
 - c. Is the sentence complete? Yes. Is the word used in the sentence? Yes. Is it consistent with the intellect of a high school student? Absolutely not. That is a sentence I might expect from an elementary student.
5. Simply writing a sentence DOES NOT get you credit.
 6. If you copy and paste your friend's sentence you will BOTH get ZERO credit for the work. Even if the sentences are great, you still plagiarized the work so NEITHER of you will get credit.
 7. This is a very easy assignment. All you have to do is DO IT and do it correctly. That's it.

Directing

ACTOR

Person (male or female) who's role is to play a character other than his/her own. Although the term 'actress' is still used for a female actor, many women prefer to have the same title as the men.

AD LIB

From Latin *Ad libitum* meaning "at one's pleasure".

The presence of mind by an actor to improvise when;

- 1) another actor fails to enter on cue
- 2) the normal progress of the play is disturbed
- 3) lines are forgotten
- 4) It may also be a bad habit developed by some actors whereby unnecessary "gags" are introduced into the dialogue.

ANTAGONIST

The opposite of the PROTAGONIST in a drama.

ASIDE

Lines spoken by an actor to the audience and not supposed to be overheard by other characters on-stage.

AUDITION

Process where the director or casting director of a production asks actors / actresses / performers to show him/her what they can do. Sometimes very nerve-wracking, but auditions can be a fairly painless process if handled properly. Performers are often asked to memorize a monologue from a play they like to perform for the director. Books full of suggested monologues are available. You may be asked to do a 'Cold Reading' which tests your own response to a piece of text you've not prepared.

BEAT

- 1) In acoustics, a periodic variation in amplitude which results from the addition of two sound waves with nearly the same frequency. Also affects radio reception.
- 2) A deliberate pause for dramatic / comic effect.
- 3) A measure of time when cueing (e.g. "the LX cue needs to go four beats after the door is closed").
- 4) A unit of action, as suggested by Stanislavski to help actors determine the through-line of a role.

BREAK A LEG

A superstitious and widely accepted alternative to 'Good Luck' (which is considered bad luck). More available at the link below.

BROADWAY

The group of 40 professional theatres with 500 or more seats located in the Theatre District centered along Broadway, and in Lincoln Center, in Manhattan in New York City, USA. Along with the West End of London, Broadway theatre is widely considered to represent the highest level of commercial theatre in the English-speaking world.

CATHARSIS

A catharsis occurs when a moment of high tragedy at the emotional climax of a play is followed by an emotional cleansing for the characters and the audience.

CENTER STAGE

The middle portion of the stage - has good sightlines to all seats of the auditorium.

CHARACTER

1. The mental and moral qualities distinctive to an individual within the world of the play.
2. A named individual within the play (e.g. "There are ten characters in scene one, all of whom have speaking parts.").

CHARACTERIZATION

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.

CHEAT OUT

An actor facing too far upstage (so that he/she is invisible to the audience) may be requested by the director to "cheat out", and turn downstage slightly, to improve audience sightlines. "Out" in this sense means towards the audience, and rather than being a derogatory term, "cheat" simply means to improve the situation (sightline in this case) without anyone realizing it's not a totally natural position.

CHEWING THE SCENERY

An actor who gives a completely hammy and over-the-top performance is said to be Chewing the Scenery. See the link below for more.

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. This is usually carried out by a Choreographer, but choreography can be devised by a group of dancers. A stage combat sequence is also choreographed, but by a fight director.

CHORUS

- 1) In Greek theatre, a character (or group) representing an element in the drama which comments on the action, and advances the plot.
- 2) A sound processing effect which adds 'body' to a sound by overlapping a number of slightly delayed versions of the original sound.

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.

COMMEDIA DELL' ARTE

Italian comic form - started in the Renaissance, and still has massive influence today. A range of stock characters (Harlequin, Captain, Doctor, Pantaloon, Zanni, the Lovers etc.) were represented by stylized masks. Each character had a series of comic "lazzi" (business). The performances were based on the pre-rehearsed lazzi, but were largely improvised.

CONFLICT

A device setup by the playwright consisting of an argument, disagreement, need or inequality between characters. There are broadly four types of conflict:

1) Relational Conflict

This is the predominant type, and consists of a battle between the mutually exclusive goals of characters (often the protagonist & antagonist).

2) Societal Conflict

Occurs between an individual character (or small group) and a larger group or society.

3) Inner Conflict

A character struggling with her/himself; either trying to escape a mode of behavior (addictive) or a state of mind.

4) Situational Conflict

Involving a situation which must be escaped or resolved.

DENOUEMENT

The moment in a drama when the essential plot point is unraveled or explained. (e.g. "So you see I couldn't have killed the gardener. Because I AM the gardener" (Loud organ music etc.)).

DIALOGUE

The spoken text of a play - conversations between characters is dialogue. See MONOLOGUE and DUOLOGUE.

DICTION

The quality or style of speaking of a character within the play, consisting of components such as accent, inflection, intonation and enunciation. An actor whose words are clearly intelligible and audible is said to have good diction.

DRAMATIC IRONY

A dramatic device whereby the audience is aware of something that one or more characters are not, and action onstage reflects the effect of this lack of knowledge (frequently comic, but also tragic). Dramatic Irony is often used to underline plot points for the audience.

ENSEMBLE

An acting group. Normally used to describe a group of actors who work well together, with no-one outshining the others.

EPILOGUE

Scene or speech, which follows the main action of the play and provides some insight or comment on the action. See also PROLOGUE.

EQUITY

Short for British Actors' Equity (or American Actor's Equity Association, founded in 1913, is the labor union representing actors and stage managers in the legitimate theatre in the United States). The trade union of actors, directors, designers and stage managers.

EULOGY

A speech in praise of a person or thing, often a person who has recently died or moved on to a different role / job.

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.

EXPRESSIONISM

Theatre design and performance style, which places greater value on emotion than realism. The trademark Expressionist effects were often achieved through distortion.

FARCE

Form of comedy play originated in France, using fast-paced physical action and visual comedy more than humour based on language.

FIGHT DIRECTOR

Choreographer of fight scenes on stage. Works intensively with actors training them how to avoid hitting (and hurting) each other, how to use weapons safely etc. Fight directors are highly skilled and trained and should not be substituted for someone 'who once saw Gladiator' and thinks they can repeat it!!

FORESHADOWING

Foreshadowing or adumbrating is a literary device in which an author indistinctly suggests certain plot developments that might come later in the story.

FOUND SPACE

A performance space that wasn't designed to be one. Performances that take place outside the theatre (e.g. in historic buildings, factories, public areas) are said to be using found spaces.

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.

FREEZE FRAME

A technique for allowing a character to 'step out' of a scene and reveal something to the audience, while the rest of the action freezes. The name comes from a film technique where the images is frozen in time.

FRENCH SCENE

A scene division within a play marked (as in French drama) by the entrance / exit of an actor. These divisions can be useful in splitting up rehearsal schedules, and for marking lighting changes etc.

GENRE

A style of performance - a way of categorizing different types of drama.

GOD MIC

A PA system setup for a director to use in a large venue to talk to everyone on stage without shouting, during rehearsals and technical periods. Also used in some small or experimental spaces for tech crew to talk to actors or other crew, if no headset comms system or radios are available.

HIT YOUR MARK

When an actor stands in the correct position (usually with regard to lighting) she/he is said to have **Hit the Mark**.

Holding for a Laugh

A risky practice, this involves the actors and director pre-planning where the audience will laugh, and inserting suitable pauses in the action, or ensuring that nothing important will be missed if the audience is in stitches. However, if the audience fails to laugh, the pause will slow the pace of the performance. The actors must learn to react to the audience as they react. An even more dangerous practice is to assume that the audience of the show tonight will laugh at the same points as the audience of the previous show.

HOT SEATING

A technique used in interactive theatre when an actor, in character, is questioned by the audience about her/his actions.

INGENUUE

The ingénue is a stock character in literature, film, and a role type in the theatre; generally a girl or a young woman who is endearingly innocent and wholesome. Ingénue may also refer to a new young actress or one typecast in such roles.

INSTALLATION

1) An electrical system in a particular building (e.g. "the stage lighting installation was tested last year")
2) A piece of art designed to transform a particular room or building into something other than a room in an art gallery. Installations often use complex audio-visual equipment and can be intensely immersive experiences. (e.g. "In the studio space this week we have an installation by John Doe entitled 'Space'")

INTENTION

Intention is an character's specific purpose in performing an action or series of actions, the end or goal that is

aimed at. Outcomes that are unanticipated or unforeseen are known as unintended consequences.

INTERIOR MONOLOGUE

The interior (or internal) monologue is the stream of consciousness discussion a character has with her/himself whilst 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.

INTERMISSION

Break between sections of a performance. During a play, the interval is normally half way through a standard length performance (approx 1 hour each half) and is usually 15 or 20 minutes in duration.

LINE-TOPPING

Undesirable behavior where an actor responds with more volume or intensity to a line delivered to them.

MAGIC IF

Stanislavskian technique which encourages actors to explore how they would feel and what would happen **IF** the situation in which the character they are portraying was to happen to them, or **IF** their personal circumstances were different.

MAKE-UP

Products applied to the face or body of an actor to change or enhance their appearance..

MELODRAMA

A Melodrama is a dramatic work that exaggerates plot and/or characters in order to appeal to the emotions. It is usually based around having the same character traits, (for example, a **hero**, who is fearless and who the audience is rooting for, the **heroine**, who is usually in peril of some kind, which the hero rescues her from; the **villain** (usually likes the heroine too) and villain's sidekick (typically gets in the way of or annoys the villain). The term is also used in scholarly and historical musical contexts to refer to dramas of the 18th and 19th centuries in which orchestral music or song was used to accompany the action.

METHOD ACTING

Method Acting is any of a family of techniques used by actors to create in themselves the thoughts and emotions of their characters, so as to develop lifelike performances. Though not all Method actors use the same approach, the "method" in Method acting usually refers to the practice, influenced by Constantin Stanislavski and created by Lee Strasberg, in which actors draw upon their own emotions and memories in their portrayals (known as Emotional Recall), aided by a set of exercises and practices including sense memory and affective memory.

MIME

Form of performance with no spoken words. Plot, character etc. are conveyed to the audience by movement and gesture. From the Greek *Mimos*.

MONOLOGUE

A speech within a play delivered by a single actor alone on stage.

MOTIVATION

Part of METHOD ACTING, influenced by Stanislavski and created by Lee Strasberg. Strasberg uses the question, "What would motivate me, the actor, to behave in the way the character does?" Strasberg asks the actor to replace the play's circumstances with his or her own, the substitution.

MYTH

A traditional story, which may define how a particular civilization came into being, or a tale with a clearly defined moral code designed for social education. Myths often involve supernatural beings and may be enhanced accounts of historical events, or as an allegory for or personification of natural phenomena, or as an explanation of a ritual.

NATURALISM*

1) When creating a lighting design, naturalism dictates that lanterns should be placed according to where the light would come from in nature. For example, a sunny day would be lit primarily from above the acting area, with fill lighting in from the sides as if from the cloud. A dark room would be lit by moonlight through a window, and the light level would increase when a door is opened from a lit corridor or when a light fitting is turned on.

NOISES OFF

Stage direction to indicate a clatter / bang offstage to which the cast should react. The type of noise should be indicated by the surrounding action!

Also, a farce by British playwright Michael Frayn about life backstage, featuring a large interval set change.

NOTES

Following a rehearsal (or an early performance in a run) the director will give notes to the cast and crew about where to make changes, improvements, cuts etc.

OFF BROADWAY

Originally referring to the location of a venue and its productions on a street intersecting Broadway in Manhattan's Theatre District, the hub of the theatre industry in the United States, the term later became defined by the League of Off-Broadway Theatres and Producers as a professional venue in New York City with a seating capacity between 100 and 499, or a specific production that appears in such a venue, and which adheres to related trade union and other contracts.

OVERTURE

Introductory musical piece played before a musical which contains many of the musical motifs and themes of the score.

PHYSICAL THEATRE

Physical theatre is a genre of performance which makes use of the body (as opposed to the spoken word) as the primary means of performance and communication with an audience. In using the body, the performer or actor will concentrate on:

The use of body shape and position

Facial expressions, Rhythmical movement, pace and the energy of the body, Gesture, Posture, Gait

Physical theatre can be distinguished from dance in that it tends to focus more on narrative, character and action. However, the boundaries between the two are rather blurred. There are various styles and genre of physical theatre. These include: Physical comedy - where the body is the primary means of comic creation Mime Stomp- where the body, with external objects, is used for its percussive potential Some forms of puppetry Circus

PREPRODUCTION

Planning phase of production before actors rehearse (or sometimes have even been cast) and before sets are built. Brings together the production team in discussions about style, possibilities and budgets.

PREVISUALISATION

Computerized tools which enable design teams to show directors and other members of the production team how lighting or scenic automation will look before the set is even built. See WYSIWYG.

PRODUCTION DESK

Table in the auditorium at which director/designer etc sit during rehearsals (especially technical rehearsals). Usually has its own lighting and communications facilities.

PROLOGUE

Short scene or speech before the main action of the play to put it into context or set the scene. See also EPILOGUE.

PROTAGONIST

The leading character or 'hero' in a play who has to fight against / oppose the ANTAGONIST.

This term derives from the theatre of Ancient Greece when the Protagonist was the first actor to speak (aside from the CHORUS). As more 'lead' actors were added, they became known as the Deuteragonist and Tritagonist.

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 orient the cast and help them get to know each other and the text.

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 stylized interpretation. Examples are Kitchen sink realism, an English cultural

movement in the 1950s and 1960s that concentrated on contemporary social realism, or Poetic realism, a film movement in France in the 1930s that used heightened aestheticism. In the visual arts the term denotes any approach that depicts what the eye can see, such as in American realism, a turn of the 20th century idea in arts, Classical Realism, an artistic movement in late 20th Century that valued beauty and artistic skill.

REHEARSAL

(from Latin hirpex - 'large rake used as a harrow'. Rehearse means 're-harrow', or to 'go over again'. It originally meant 'to repeat' (mid 14th century). It wasn't until the late 16th century that it came to its modern meaning.)

A session when actors are called to work through some scenes from the play in private. A TECHNICAL REHEARSAL is the first time when technical elements (lighting, set etc.) are combined with actors. A DRESS REHEARSAL is a performance of the show as it will be on opening night.

RESOLUTION

- 1) The point during a drama when the plotline reaches a conclusion, and conflict is resolved.
- 2) A measure of the quality of a video display
- 3) The quality of a sound sample is measured by the sample rate (e.g. 44.1kHz is CD quality sample rate) and the resolution (either 8 bit or 16 bit normally).

RUN-THROUGH

A rehearsal of the show (or a section of it). Often shortened to just RUN. See also TECHNICAL RUN, DRESS RUN. The first run-through is often known as a STAGGER-THROUGH as there are usually many errors and delays.

SCRIPT

The text of a musical or play. Also contains stage directions and other notes.

SITE-SPECIFIC THEATRE

A piece of performance which has been designed to work only in a particular non-theatre space. The space may have been adapted to fit into the themes or style of the production. A site-sensitive piece, on the other hand, will not adapt the space, but work with it's style and history to create a piece of performance. See also INSTALLATION.

SLAPSTICK

- 1) Two pieces of wood loosely joined at one end, which make a loud 'slap' sound when used to hit something / someone.
- 2) Form of physical comedy where people get hit, covered in custard pies or showered with water.

SLATE

(Actor audition term) When auditioning on-camera, or when recording a piece of footage, an actor may be asked to Slate their name and their agent's name, or to Slate the scene being recorded. This term is from the film industry when a piece of slate with chalk writing on it to indicate the actor being shot was filmed for a few frames before the actor, to enable later identification.

SOLILOQUY

Lines delivered by an actor on stage as if to her/himself.

STAGE LEFT / RIGHT

Left/ Right as seen from the Actor's point of view on stage. (ie Stage Left is the right side of the stage when looking from the auditorium.)

Stage Right = OP (Opposite Prompt) French: Cote Jardin, Netherlands: Toneel Links (translates to Stage Left!)

Stage Left = PS (Prompt Side) French: Cote Cour, Netherlands: Toneel Rechts (translates to Stage Right!).

NB: The Netherlands, Portugal and Germany use the opposite to the rest of Europe; i.e. Stage Left UK = Stage Right. The directions are seen from the director's and audience's perspective, NOT the actors. In

Portugal *Isquerda* (left) is the equivalent of UK Stage Right and *Direita* (right) is the equivalent of UK Stage Left.

STAND-BY / STANDBY

1) A warning given to technical staff by stage management that a cue is imminent. The member of the stage management team calling the cues will say "Standby Sound Cue 12". Technicians acknowledge by saying "Sound Standing By".

In the US, the word "Warning" replaces "Stand-by".

2) A member of the cast of a musical or play who understudies one (sometimes more) of the principal roles but is NOT also in the chorus. A standby often will not even be required to be at the venue at each performance unless he/she is called in to perform in the role for which he/she is an understudy.

See also ALTERNATE, SWING, UNDERSTUDY.

Additional information submitted by Pierce Peter Brandt

SUBTEXT*

Subtext or undertone is content of a book, play, musical work, film, video game, or television series which is not announced explicitly by the characters (or author) but is implicit or becomes something understood by the observer of the work as the production unfolds. Subtext can also refer to the thoughts and motives of the characters which are only covered in an aside. Subtext can also be used to imply controversial subjects without specifically alienating people from the fiction, often through use of metaphor.

SWING

A member of the cast of a musical (or a play with a large cast) who understudies multiple chorus roles in the production. When a chorus member is not well, has a day off or, in some cases, is performing in a principal role for which he or she is the understudy, a swing performs in this chorus member's place. In the cast of a musical, there will be a male swing who understudies all the male chorus roles in the cast, and also a female swing who understudies all the female chorus roles. In larger casts, there might be two or more swings for each gender. Swings are members of the cast who are in addition to those called for by the script, so in a performance where all of the chorus members and all the actors playing principal roles are present, the swings will not be performing in that particular performance -- although in most cases they will be waiting backstage to be available in the event they are needed.

See also ALTERNATE, STANDBY, UNDERSTUDY.

Submitted by Pierce Peter Brandt

TABLE READ

An initial read-through of the script of a show, with actors and creative team sitting around a table. It allows the whole team to become familiar with the script, and each other in a non-threatening environment.

THESPIAN

Named after the Greek actor *Thespis* (considered to be the founder of Greek tragedy), a Thespian is a follower of

Thespis - an Actor.

THOUGHT TRACKING

Thought-tracking is a technique used in work shopped drama sessions to explore a character's thoughts during a narrative. It often takes the shape of an exercise where the action is frozen and a character is asked to speak a few words about his or her feelings and thoughts for the rest of the group.

TRAGEDY

Tragedy is a form of drama based on human suffering that invokes in its audience an accompanying catharsis or pleasure in the viewing. While many cultures have developed forms that provoke this paradoxical response, the term tragedy often refers to a specific tradition of drama that has played a unique and important role historically in the self-definition of Western civilization.

TYPECAST

An actor who is regularly cast in the same kind of roles is said to be TYPECAST. If an actor has played similar roles for a while (e.g. muscle-bound baddie) and is cast in a completely different role (e.g. a nanny) he's said to have been cast AGAINST TYPE.

UNIT OF ACTION

Units of action, or units (sometimes also called beats), were first suggested by Konstantin Stanislavski as a means of helping actors determine the through line or super objective of a role. A unit is a discrete piece of action in a play-text, marked by a significant change in action. This could be a change in what the characters already on stage are doing or trying to do, i.e. a change in their objective, a new character entering the scene or those already on stage exiting.

VIGNETTE

A short impressionistic scene that focuses on one moment or gives a trenchant impression about a character, idea, setting, or object. This type of scene is more common in recent postmodern theater, where less emphasis is placed on adhering to the conventions of theatrical structure and story development. Vignettes have been particularly influenced by contemporary notions of a scene as shown in film, video and television scripting.

WALK-ON

A small acting role with no lines.

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.