

Our ref: MM/BofK

25 January 2005

To: SQA Coordinators

Action by Recipient
Response required
✓ Note and pass on
None — update/information only

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Dear Colleague

**National Qualifications – Standard Grade Drama Update  
Changes to Question Papers for 2006 Examination and after**

I write to confirm that the proposed changes to the Standard Grade Question Paper will start in the 2006 examination (see Drama Subject Update 2004, published 08.11.04). The new Question Paper structure will provide differentiated assessment pathways for Standard Grade Drama candidates of all ability levels.

Please note that page 2 of this letter details the following:

- 1. Summary of Changes to Standard Grade Question Papers from 2006 onwards**
- 2. Where to find Standard Grade Drama Specimen Question Papers and Marking Instructions**
- 3. Information on the revised Standard Grade Drama - Body of Knowledge**
- 4. Information on the Standard Grade Drama - Standardised Vocabulary List**

In addition, we have attached a copy of the revised Standard Grade Body of Knowledge document and Appendices. This documentation should be passed on to the member of staff responsible for Drama.

If you would like further clarification on any of the contents of this letter or attached documentation, please contact Muriel Walker on the contact details above, or alternatively contact myself – Mary McDonald on 0131 271 6774 or [mary.mcdonald@sqa.org.uk](mailto:mary.mcdonald@sqa.org.uk).

Yours faithfully



Mary McDonald  
Qualifications Manager

## 1. Summary of Changes to Question Papers

- In the 2006 Examination and thereafter, there will be three Question Papers for Standard Grade Drama: Foundation, General and Credit. The duration of each Question Paper will be:
  - ❖ 45 minutes for Foundation
  - ❖ 45 minutes for General
  - ❖ 1 hour for Credit
- Each paper will continue to contain two sections - Section A and Section B. Section A will continue to ask candidates about their stimulus work, and Section B will continue to test a range of Drama Knowledge and Understanding.
- The seen stimulus paper for Section A will remain common to all levels and will continue to be distributed to centres in November of each year.
- The Creating and Presenting elements of the Standard Grade Drama Course are unchanged.

## 2. Where to find Standard Grade Drama Specimen Question Papers with Marking Instructions

**A Specimen Question Paper with Marking Instructions at all three levels of Foundation, General and Credit has been published on the SQA website [www.sqa.org.uk](http://www.sqa.org.uk).**

To access the Specimen Papers, please do the following: open SQA's Website – Select *Who are you?* (Teacher) – Select *Subject* (Drama) – Select *Arrangements Documents and Specimen Question Papers* – and under the Standard Grade Arrangements documents you will find the Specimen Papers for Standard Grade Drama.

## 3. Standard Grade Drama Body of Knowledge (see attached)

**Please note that the Standard Grade Drama syllabus is unchanged.** The changes outlined in this letter are changes to external assessment only.

- Sections 1-4 of the Body of Knowledge document are unchanged
- Sections 5-15 of the Body of Knowledge document have been amended to reflect the differentiated levels which will be assessed in the new Question Papers
- Appendix 1 is a one page summary guide to the contents of the Body of Knowledge for teachers

## 4. Standardised Vocabulary List (see attached)

Appendix 2 of the Drama Body of Knowledge document is a standardised vocabulary list. This vocabulary list is not a new syllabus, but is a list of standardised, differentiated vocabulary and terms which will be sampled in SQA Standard Grade Drama Question Papers from 2006 onwards.



# **Standard Grade Drama Knowledge and Understanding**

Body of Knowledge

Staff Support Materials  
January 2005

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

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## INTRODUCTION

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

The document is organised in two parts:

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

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

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

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

## RATIONALE

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

Drama explores the relationship between

- people
- people and ideas
- people and the environment

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

(Standard Grade *Arrangements in Drama* SQA 1991)

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

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

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

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

# **PART I**

## **THE DRAMA PROCESS**

## **1. DEVISING**

### **Definition**

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

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

### **Content**

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

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

## 2. STIMULUS

### **Definition**

#### *Stimulus*

All drama is a response to stimulus.

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

### **Content**

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

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

### **3. CREATING AND PRESENTING**

#### **Definition**

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

#### **Content**

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

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

## 4. EVALUATION

### Definition

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

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

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

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

### Content

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

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

This should involve:

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

## GRADE RELATED STATEMENTS

The following Statements apply to:

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

### Grade Related Statements

#### *Foundation candidates*

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

#### *General candidates*

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

#### *Credit candidates*

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

## **PART II**

### **COMPONENT PARTS**

## 5. LANGUAGE and VOICE

### Definition

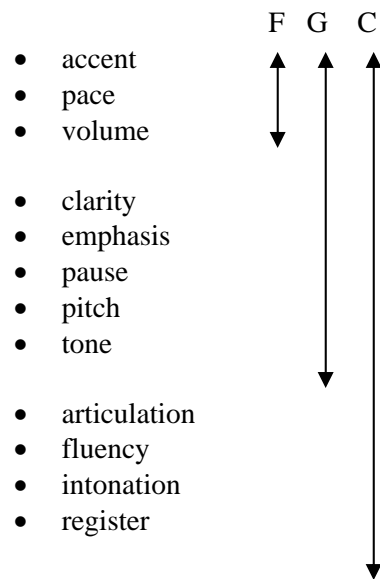
Language and voice are dependent on situation, role and purpose.

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

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

### Content

**Voice** is given meaning and expression through the use of:



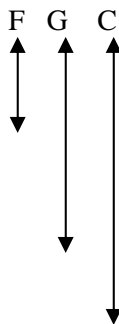
## 6. MOVEMENT

### Definition

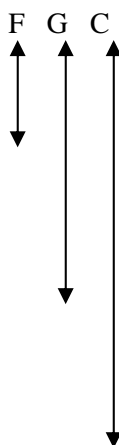
**Movement** is a way of exploring and expressing ideas, emotions and relationships. It can be **naturalistic**, as in its use as an aid to characterisation, or **stylised**, expressing abstract ideas as in dance drama, mime, dance and mask work. Improvised movement may provide opportunities for a personal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

### Content

**Naturalistic** movement, as in characterisation, involves:

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

**Stylised** movement, as in expressing abstract ideas, involves:

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

## *Mime*

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

To be effective, mimed movement should be:

- simple- precise
- exaggerated
- clear
- slow

## **7. ROLE-PLAY**

### **Definition**

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

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

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

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

## 8. CHARACTERISATION

### Definition

**Characterisation** is the investigation and portrayal of a specific character.

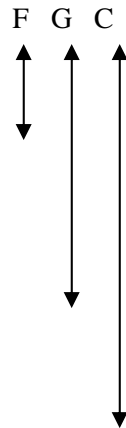
It can build on role-play by adding individual physical and vocal characteristics. Further development may include the exploration of emotions, attitudes and motivation.

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

### Content

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

- character cards
- improvisation
- role-play
  
- hot-seating
- voices in the head
- writing in role
  
- thought tracking
- thought tunnel



In characterisation, consideration should be given to the:

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

## 9. PURPOSE

### Definition

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

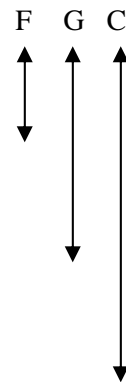
**Focus** will identify key moments or scenes, key characters, key relationships and/or key events within a drama.

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

### Content

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

- communicate a message
- entertain
- tell a story
  
- educate
- explore a theme or issue
  
- explore and experience  
(e.g. through audience participation, forum/theatre)

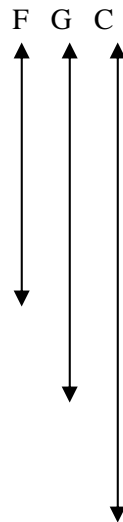


## 10. FORM and STRUCTURE

### Definition

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

- a play, scripted or improvised
- dance drama
- mime
- monologue
- movement
- musical
- pantomime
  
- comedy
- tragedy
  
- docu-drama
- forum theatre

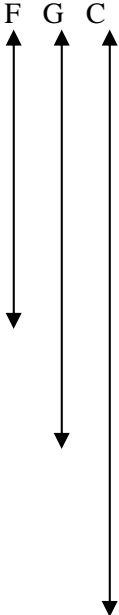


Within these forms, each of which has features associated with it, there is the opportunity to experiment with both the structure of the drama and the conventions which may enhance it.

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

## Conventions

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

- flashback
  - flashforward
  - freeze frame
  - frozen picture
  - mime
  - monologue
  - movement
  - slow motion
  
  - narration
  - voice over
  
  - aside
  - soliloquy
  - tableau (credit term for frozen picture)
- 
- The diagram consists of three vertical arrows. The first arrow, labeled 'F', has a double-headed arrowhead, indicating a bidirectional relationship. The second arrow, labeled 'G', has a single-headed arrowhead pointing downwards. The third arrow, labeled 'C', also has a single-headed arrowhead pointing downwards.

## 11. MOOD and ATMOSPHERE

### Definition

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

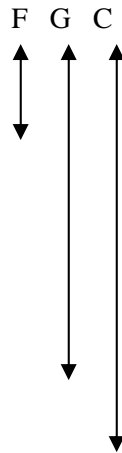
There is a link between mood and atmosphere, and tension.

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

### Content

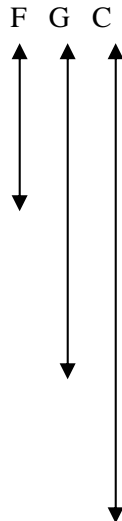
Tension can be created through:

- movement
- shock or surprise
- silence
  
- action
- conflict and confrontation
- mystery
- relationships and status
- threat or pressure
  
- dramatic irony



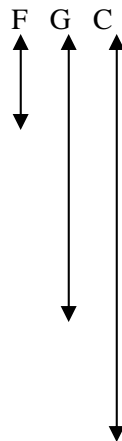
**Acting techniques** can be used to heighten tension and create mood and atmosphere, through:

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



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

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



## 12. THEATRE ARTS

### Definition

*Theatre Arts*

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

### Content

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

Taking responsibility for theatre arts involves the ability to:

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

G&C only



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

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

### 13. THE ACTING AREA

#### Definition

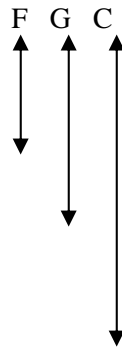
The **acting area** is that part of the available space occupied by the set and used by the actors when acting.

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

#### Content

Types of staging are:

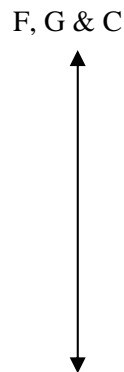
- End on
- Theatre in the round
- Thrust
- Proscenium arch
- Avenue
- Promenade



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

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

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



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

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

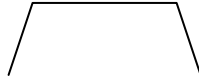
The following should be evident in any ground plan:

F, G & C

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



- *a delineation of the acting area*



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

- *position of audience*

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

- *entrances/exits*

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

- *the viability of the set*

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

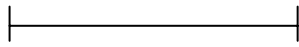
- *an indication of scale*

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

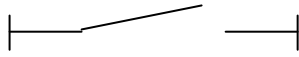
\*Please note that indication of the *starting positions of actors* is a requirement exclusive to the ground plan for the Dramatic Commentary in Higher Drama.

- *a key*

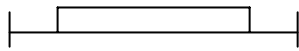
The following items should only be represented by the undernoted symbols. Symbols for any other items may be designed, and should be clearly explained in the key.



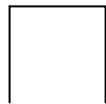
Flat



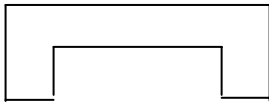
Door Flat



Window Flat



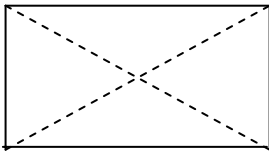
Chair



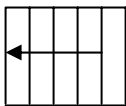
Sofa



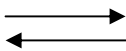
Table



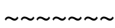
Rostrum



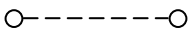
Stairs – arrow indicates up



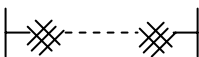
Entrance/Exit



Curtain



Backcloth



Gauze

## 14. SCRIPT

### Definition

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

The conventions associated with a script include:

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

C only



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

## 15. DIRECTING

### Definition

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

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

### Content

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

A **director** assumes responsibility for:

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

C only



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

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

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

**Key:**

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

## **APPENDIX II – Standard Grade Drama Vocabulary List**

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

Please note the following:

**Pages 2-6**      Vocabulary List

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

## Standard Grade Drama Vocabulary List

### A

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

### B

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

### C

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

## D

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

## E

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

## F

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

## **G**

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

## **H**

G	<b>Hot-seating</b>	Questioning a character in role
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## **I**

C	<b>Intonation</b>	Rising and falling of voice in speech
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## **K**

F	<b>Key</b>	Explanation of symbols on a ground plan
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## **M**

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

## **N**

G	<b>Narration</b>	Part(s) of the drama are told as a story by a narrator
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## **P**

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

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

## R

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

## S

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

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

## T

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

## U

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

## V

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

## W

C	<b>Wings</b>	Sides of a theatre stage
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## Supplementary Theatre Arts Vocabulary List

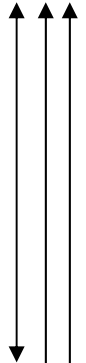
### THE THEATRE STAGE

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

## Supplementary Theatre Arts Vocabulary List

### LIGHTING

F G C

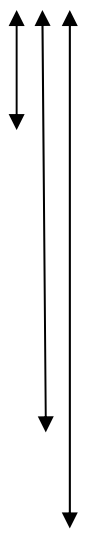


<b>Blackout</b>	The acting area is not lit
Slow fade to	The lighting/sound is faded out slowly
Fast fade to	The lighting/sound is faded out quickly
Snap to	Blackout is achieved instantly
<b>Crossfade</b>	To change from one lighting cue to another with no blackout in between
<b>Fade up/down</b>	To brighten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

## Supplementary Theatre Arts Vocabulary List

### SOUND

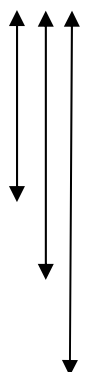
F G C



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

### COSTUME

F G C



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

## Supplementary Theatre Arts Vocabulary List

### PROPS (PROPERTIES)

F G C

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

F G C

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

### SET

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