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Active Listening
A structured form of listening and responding focusing the attention on the performer
FA 2.5.3.a

Aesthetic
Pertaining to or concerned with the sensory and emotional impact of a theatrical work
FA 12.5.4.c

Animation
Referring to cartoon characters
FA 2.5.4.b

Aristotle’s Six Elements of Drama
1) Diction (language)
2) Plot (structure)
3) Character (who)
4) Movement (blocking or choreography)
5) Thought (theme or moral),
6) Spectacle (all technical theatre elements including sets, lights, costumes, props, sound, special effects)

Articulation
The clear and precise pronunciation of words
FA 8.5.2.a, FA 12.5.2.a

Blocking
The physical arrangement and movement of actors on the stage
FA 12.5.2.a, FA 12.5.2.b

Character
The personality or part the actor (re)creates
FA 8.5.1.b, FA 8.5.1.e, FA 8.5.1.f, FA 5.5.1.f, FA 12.5.1.f, FA 12.5.2.a FA 5.5.2.b, FA 8.5.2.c, FA 12.5.2.b, FA 12.5.2.d, FA 2.5.3.c, FA 5.5.3.c, FA 8.5.3.c, FA 5.5.3.e, FA 2.5.1.f, FA 5.5.3.b, FA 2.5.2.d, FA 5.5.2.c, FA 8.5.2.a, FA 8.5.2.b, FA 12.5.2.e

Characterization
The development and portrayal of a personality through thought, action, dialogue, costuming and makeup

Collaboration
The process of working together, a joint effort with shared goals and supportive behavior

Dialogue
The conversation between characters on stage
FA 5.5.1.b, FA 5.5.1.e, FA 8.5.1.e, FA 12.5.1.e, FA 12.5.5.2.d

Elements of Theatre
Referring to posture, movement, facial expression, gestures, vocal choice, costume, makeup, hair, props, space

Emoting
Portraying emotions on stage or for a performance in a highly stylized manner

A representative sampling of Entities for creation of theatre
Referring to educational theatre
• schools: Nebraska Thespians http://nebraskathespians.org/app/webroot/, Educational Theatre Association http://schooltheatre.org/Home/
• colleges: American College Theatrer Festival http://www.kcactf.org/KCCTF.ORG_NATIONAL/KCCTF.html
• community: Nebraska Association of Community Theatres http://users.connections.net/NACT/Default.htm
• summer stock: Nebraska Repertory Theatre, Post Playhouse, Shakespeare on the Green http://www.cengage.com/resource_uploads/static_resources/0495898074/24674/summer_theatre_companies.html#nebraska
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- professional touring companies (e.g., bus and truck, national tours, Equity and non-Equity): Broadway theatre industry [http://www.broadwayleague.com/]

A representative sampling of Entities for Theatre Advocacy Referring to
- schools: Nebraska Speech Communication and Theatre Association [http://www.nscta.info/]

Environment
The physical surroundings or conditions in which a scene occurs
FA 2.5.1.a, FA 5.5.1.a, FA 12.5.1.a, FA 12.5.2.c

Enunciation
The act of speaking clearly and concisely
FA 8.5.2.a, FA 12.5.2.a

Etiquette
Common courtesies for the audience to follow when watching a play
http://www.dixiepac.net/events_tickets/school_files/Theatre_Etiquette.pdf
FA 2.5.3.a, FA 5.5.3.a

Extraneous sounds
Non-scripted utterances
FA 8.5.1.f

Facial expression
Movements of the face that show feelings or ideas
FA 12.5.1.f, FA 8.5.2.b, FA 12.5.2.b

Focal point
The center of interest or activity, the physical point or target of attention or emotion (e.g., eye contact, focus, direction of attention)
FA 8.5.2.d

Genre
A class or category of a theatrical endeavor having a particular form, content, technique, or the like
FA 5.5.3.d, FA 8.5.3.d, FA 12.5.3.d
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**Gesture**  
Movement of separate parts of the body, such as waving an arm orshrugging a shoulder, to convey meaning and emotion  
*FA 12.5.1.f, FA 8.5.2.b*

**The “Givens”**  
The pre-determined elements of a story or plot:  
who - character  
what - character’s activity (the “what” defines the “who”)  
when - time of day, time of year, time in history  
where - place or environment  
why - character’s objective - what a character wants, needs, his/her goal  
*FA 8.5.1.b, FA 8.5.2, FA 8.5.1*

**Improvisation**  
Spontaneous or loosely planned use of speech/dialogue and/or movement to create characters, setting and dramatic action  
*FA 8.5.1.b, FA 12.5.1.c, FA 2.5.1*

**Improvised Performance**  
A performance developed through exploration of set givens and a plot outline  
*FA 12.5.1.a*

**Inflection**  
Modulation of voice, change in pitch or tone, to convey meaning and emotion  
*FA 8.5.2.a, FA 12.5.2.a*

**Intellectual property**  
A work that is the result of creativity, such as a manuscript or a design, to which one has the rights of ownership, and for which one may apply for a copyright (e.g., royalties, rights, accreditation)  
*FA 5.5.4.f, FA 8.5.4.f, FA 12.5.4.f*

**Linear Plot Structure**  
The main story arc/framework of a literary work, including the following elements:  
Exposition - introduction of the main characters, setting and situation  
Inciting Incident - event that begins the conflict, is directly linked to the climax and the resolution  
Rising Action - one or more characters in crisis  
Climax - point of highest emotion; turning point  
Falling Action - resolution of character’s crisis  
Denouement (Resolution) - untying of plot threads  
*FA 12.5.1, FA 8.5.1.c, FA 12.5.1.c*

**Monologue**  
A speech within a play delivered by a single actor alone on stage  
*FA 12.5.1.f, FA 12.5.2.a, FA 8.5.2.d, FA 12.5.2.d, FA 12.5.2.a*

**Narration**  
The spoken or written account of an event  
*FA 5.5.1.e, FA 12.5.1.e, FA 5.5.2.d*

**Nonverbal Communication**  
Communicating without words using facial expression, gestures, and body language

**Nonlinear plot structure**  
Using a plot (conflict) structure in which events do not happen causally or chronologically (e.g., flashbacks, parallel structures, reverse chronology)  
*FA 12.5.1.b, FA 12.5.1*
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**Performance space**  The acting area surrounded by the audience area (e.g., proscenium, thrust, arena (theater-in-the round), black box, flexible staging
*FA 8.5.2.f, FA 12.5.2.f*

**Projection**  Control of volume, clarity, and distinctness of a voice to gain greater audience understanding
*FA 8.5.2.a, FA 12.5.2.a*

**Rate**  The speed at which a message is delivered
*FA 8.5.2.a, FA 12.5.2.a*

**Scenic elements**  Components of a performance space that indicate time period, setting, and mood (e.g., scenery, props, costumes)

**Storyboard**  A sequence of drawings, typically with some directions and dialogue, representing the scenes planned for a production
*FA 12.5.1.b*

**Stump speech**  An impromptu “campaign” speech

**Suspension of disbelief**  Willingness of the audience to overlook the limitations of a performance and believe its events to be true
*FA 8.5.3.e*

**Tableau**  A group of people or motionless figures representing a scene from a story or from history
*FA 2.5.1.c, FA 5.5.1.c*

**Tone**  Intensity and inflection to express a mood, emotion or character

**Theme**  The subject, main idea or topic of a piece of writing, a person's thoughts; a topic
*FA 8.5.1.d, FA 12.5.1.d, FA 12.5.4.c, FA 5.5.1.d, FA 2.5.1.d*

**Theatrical Conventions**  Generally accepted rules of the theatre by which the audience understands the play (e.g., audience is invisible to the characters of the play (The Fourth Wall), asides, soliloquies, split staging, performers in the audience)

**Theatrical jobs/careers**  Anyone who is contributing to a theatrical work (e.g., performers, directors, designers, technicians (crew), management, playwrights/screenwriters, financial management (producers) in the realms of theatre, film, television, web-based programming, circuses, dance, music, professional wrestling)

**Vocal Variety**  The use of tone, pitch, volume, rate, articulation, inflection and expressiveness in speech
*FA 2.5.2.a, FA 5.5.2.a*

**Volume**  The degree of loudness or softness of voice