

Active Listening	A structured form of listening and responding focusing the attention on the performer <i>FA 2.5.3.a</i>
Aesthetic	Pertaining to or concerned with the sensory and emotional impact of a theatrical work <i>FA 12.5.4.c</i>
Animation	Referring to cartoon characters <i>FA 5.5.4.b</i>
Aristotle's Six Elements of Drama	<ol style="list-style-type: none"> 1) Diction (<i>language</i>) 2) Plot (<i>structure</i>) 3) Character (<i>who</i>) 4) Movement (<i>blocking or choreography</i>) 5) Thought (<i>theme or moral</i>), 6) Spectacle (<i>all technical theatre elements including sets, lights, costumes, props, sound, special effects</i>)
Articulation	The clear and precise pronunciation of words <i>FA 8.5.2.b, FA 12.5.2.b</i>
Blocking	The physical arrangement and movement of actors on the stage <i>FA 12.5.2.b, FA 12.5.2.c</i>
Character	The personality or part the actor (re)creates <i>FA 8.5.1.b, FA 8.5.1.e, FA 8.5.1.f, FA 2.5.1.c, FA 5.5.1.d, FA 12.5.1.f, FA 8.5.2.b, FA 12.5.2.b, FA 5.5.2.b, FA 8.5.2.c, FA 12.5.2.c, FA 8.5.2.d, FA 12.5.2.e, FA 5.5.3.b, FA 2.5.3.c, FA 5.5.3.c, FA 8.5.3.c, FA 5.5.3.e</i>
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 <i>FA 5.5.1.b, FA 5.5.1.c, FA 8.5.1.e, FA 12.5.1.d</i>
Elements of Theatre	Referring to posture, movement, facial expression, gestures, vocal choice, costume, makeup, hair, props, space
Emoting	Portraying emotions in a theatrical manner <i>FA 8.5.2.c</i>

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 Theater Festival http://www.kcactf.org/KCACTF.ORG_NATIONAL/KCACTF.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
- dinner theatre: Kearney Community Theatre <http://www.kearneycommunitytheatre.com/season.html>,
Kountze Memorial Theatre <http://www.melodrama.net/park.htm>
- regional theatre: Guthrie Theater <http://www.guthrietheater.org/>,
Kansas City Repertory Theatre <http://www.kcrep.org/>,
Denver Center Theatre Company <http://www.denvercenter.org/intro.aspx>,
Steppenwolf Theatre Company <http://steppenwolf.org>
- professional touring companies (e.g., bus and truck, national tours, Equity and non-Equity):
Broadway theatre industry <http://www.broadwayleague.com/>

Entities for Theatre Advocacy Referring to

- schools: Nebraska Speech Communication and Theatre Association (<http://www.nscta.info/>)
- local/state arts councils: Arts Councils of Nebraska
http://www.nebraskaartscouncil.org/news_resources/resources/arts_councils/nebraska_arts_councils/,
Nebraska Arts Council <http://www.nebraskaartscouncil.org/>
- community/state: Arts Across Nebraska <http://liedcenter.org/content/community/arts-across-nebraska>,
Nebraska Association of Community Theatres <http://nebact.org/>,
Nebraskans for the Arts <http://www.nebraskansforthearts.org/>,
Nebraska High School Theatre Awards <http://www.nebraskahsta.org/>,
Nebraska Cultural Endowment <http://www.nebraskaculturalendowment.org/>
- national: American Association of Community Theatre <http://www.aact.org/>,
Americans for the Arts <http://www.americansforthearts.org/>,
American Theatre Wing <http://americantheatrewing.org/>,
League of Resident Theatre <http://www.lort.org/>,
National Endowment for the Arts <http://arts.gov/>
- international: International Amateur Theatre Association <http://www.aitaiata.org/>,
International Thespian Society <http://schooltheatre.org/ITS>

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.d

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

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.c, FA 12.5.2.c

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.e

Genre	A class or category of a theatrical endeavor having a particular form, content, technique, or the like <i>FA 5.5.3.d, FA 8.5.3.d, FA 12.5.3.d</i>
Gesture	Movement of separate parts of the body, such as waving an arm or shrugging a shoulder, to convey meaning and emotion <i>FA 12.5.1.f, FA 8.5.2.c</i>
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 <i>FA 8.5.1, FA 8.5.1.b, FA 8.5.2</i>
Improvisation	Spontaneous or loosely planned use of speech/dialogue and/or movement to create characters, setting and dramatic action <i>FA 8.5.1.b, FA 12.5.1.b</i>
Improvised Performance	A performance developed through exploration of set givens and a plot outline <i>FA 12.5.1.a</i>
Inflection	Modulation of voice, change in pitch or tone, to convey meaning and emotion <i>FA 8.5.2.b, FA 12.5.2.b</i>
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) <i>FA 5.5.4.e, FA 8.5.4.e, FA 12.5.4.f</i>
Linear Plot Structure	Plot 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 <i>FA 12.5.1, FA 8.5.1.c, FA 12.5.1.b, FA 12.5.1.e</i>
Monologue	A speech within a play delivered by a single actor alone on stage <i>FA 12.5.1.f, FA 12.5.2.b, FA 8.5.2.e, FA 12.5.2.e</i>
Narration	The spoken or written account of an event <i>FA 5.5.1.c, FA 12.5.1.d</i>
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) <i>FA 12.5.1</i>
Performance space	The acting area surrounded by the audience area (e.g., proscenium, thrust, arena (theater-in-the round), black box, flexible staging) <i>FA 8.5.2.f, FA 12.5.2.f</i>
Projection	Control of volume, clarity, and distinctness of a voice to gain greater audience understanding <i>FA 8.5.2.b, FA 12.5.2.b</i>
Rate	The speed at which a message is delivered <i>FA 8.5.2.b, FA 12.5.2.b</i>
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 <i>FA 12.5.1.e</i>
Stump speech	An impromptu “campaign” speech <i>FA 12.5.2.a</i>
Suspension of disbelief	Willingness of the audience to overlook the limitations of a performance and believe its events to be true
Tableau	A group of people or motionless figures representing a scene from a story or from history <i>FA 2.5.1.b</i>
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 <i>FA 8.5.1.d, FA 12.5.1.c, FA 12.5.4.c</i>
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 (<u>The Fourth Wall</u>), 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 <i>FA 12.5.2.a, FA 8.5.2.a, FA 5.5.2.a</i>
Volume	The degree of loudness or softness of voice