

## **GLOSSARY OF DRAMA TERMS**

### **Voice, body, movement and use of space**

#### **VOICE**

**Pitch-** the highness or lowness of a sound

**Pace-** the speed at which words are spoken

**Pause -**where words stop, how often and for how long

**Projection-** enables audience to hear the voice

**Volume-** how loudly/softly the words are spoken

**Articulation-** clarity of voice

**Tone-** the feeling/emotion in the voice

**Cue-** a signal of when to speak

**Inflection-** the rise and fall of a voice

**Accent-** particular to a country/society/culture/social background

**Breathing-**to allow a controlled use of voice, to convey a feeling e.g a sigh or gasp

**Repetition-** repeating a sound or words for emphasis

**Emphasis-** choosing to stress particular words to convey meaning

#### **BODY**

**Posture-** stance, way of standing

**Gesture-** movement of any part of the body to express idea, feeling or mood

**Body awareness-** ability to select appropriate use of body on stage, choosing to use the whole body, or isolated parts of the body expressively

**Facial expression-** using the face to show mood, emotion, feeling and responses

**Eye contact-** establishing eye contact with another actor or the audience

**Body Language –** communicates a set of feelings or the mood a character is in e.g open arms protesting about something, closed arms being shy towards someone

#### **MOVEMENT**

**Timing-** fast or slow tempo, when you move (kinaesthetic response), duration (length) of movement

**Direction-** where you are going: forwards, backwards, diagonal, sideways

**Energy-** how you move, the amount of force, the mood expressed through movement

**Ensemble awareness-** moving as part of a group, proximity to other actors, responding to other actors' movement

**Pathways-** the pattern of movement you create in the space, e.g curved, straight or zig-zag pathways

**Repetition-** Repeating a movement or recycling a movement for emphasis

#### **SPACE**

**Levels-** low, medium, high – actors/props/staging at different heights

**Personal space-** your own space, the bubble immediately around your body, how you use this space

**General space-** all other space in the room, how you use this space.

**Architecture-** the physical structures of the space you are in and within the space, how you use and interact with these structures

**Proximity-** the amount of distance or space between actors

**HOT-SEATING** – A character is questioned by the class about his or her background, behaviour and motivation. It is an excellent way of fleshing out a character. Characters may be hot-seated individually, in pairs or small groups. The technique is additionally useful for developing questioning skills with the rest of the group.

**ROLE ON THE WALL** - the outline of a body is drawn on a large sheet of paper, which is stuck onto the wall. Words or phrases describing the character are then written directly onto the drawing or stuck on with sticky notes.

**ROLE PLAY** – is the ability to suspend disbelief by stepping into another character's shoes. By adopting a role, children can step into the past or future and travel to any location dealing with issues on moral and intellectual levels.

**TEACHER IN ROLE** – the teacher or facilitator assumes a role in relation to the pupils. This may be as a leader, an equal, or a lower-status role – whatever is useful in the development of the lesson.

**FREEZE FRAME OR STILL IMAGE** -like pressing the pause button on a remote control, taking a photo or making a statue. The images can be made quickly without discussion – or they can be planned and rehearsed. They are very useful as an immediate way of communicating ideas or telling a story. They can be used to represent people or objects and even abstract concepts like emotions or atmospheres. As there are no lines to learn, freeze frames can help shyer performers to gain confidence.

**THOUGHT TRACK** - like pressing the pause button on a remote control, taking a photo or making a statue of some moment in the drama. Pupils can reveal the thoughts and feelings of their character at that moment.

**CONSCIENCE ALLEY OR THOUGHT TUNNEL**- The class forms two lines facing each other. One person (the teacher or a participant) walks between the lines as each member of the group speaks their advice. It can be organised so that those on one side give opposing advice to those on the other. When the character reaches the end of the alley, she makes her decision.

**FORUM THEATRE**- A play or scene, usually indicating some kind of oppression, is shown twice. During the replay, any member of the audience ('spect-actor') is allowed to shout 'Stop!', step forward and take the place of one of the oppressed characters, showing how they could change the situation to enable a different outcome. Several alternatives may be explored by different spect-actors. The other actors remain in character, improvising their responses. A facilitator (Joker) is necessary to enable communication between the players and the audience.

**MASKING** – when one actor positions them self in front of another actor preventing the audience seeing clearly.

**BLOCKING**- Decisions about where actors enter, exit and stand on the stage is called blocking. Blocking needs to be carefully considered so that the space is used well and everybody can see.

**CORPSING**- British theatrical slang for unintentionally laughing during a non-humorous performance.

**DRYING**- from 'drying up' on stage i.e. forgetting words or lines during a performance.

**GROUND PLAN** – are drawings of the stage from above that show the location of different parts of the set. These are often drawn to scale, and can be used to decide how much space there is on stage and how different elements of the set will fit together in practice.