

# Getting Started Guide



**GCSE (9-1) Drama**

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Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Drama (1DR0)

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# Getting Started: GCSE Drama 2016

## Contents

<b>1. Introduction</b>	<b>1</b>
1.1 Research and key principles	1
1.2 Support for the new specification	2
<b>2. What's changed?</b>	<b>3</b>
2.1 What are the changes to the GCSE qualification?	3
General changes to GCSE specifications	3
Changes to Drama assessment requirements	3
Non-examined Assessment: Components 1 and 2	3
Examined Assessment: Component 3	4
Changes to subject content	4
2.2 Changes to the specification	7
Specification overview	7
Changes to the GCSE in Drama specification	7
Changes to assessment	8
Content overview	8
Assessment overview	9
<b>3. Planning</b>	<b>10</b>
3.1 Planning and delivering a linear course	10
3.2 Knowledge, understanding and skills	10
Skills across components	10
Knowledge and Understanding across components	10
Planning	11
A written examination	12
<b>4. Content and assessment guidance</b>	<b>13</b>
4.1 How have the assessment grids changed?	13
Written exam marks schemes	14
4.2 Choosing a set text	15
4.3 Background to the set texts	17
List A	17
List B	18
<b>5. Assessment guidance</b>	<b>20</b>
5.1 Implications of linear assessment	20
5.2 Non-examination assessment Component 1	20
5.3 Non-examination assessment Component 2	21
5.4 Written exam	22

<b>6. Glossary</b>	<b>23</b>
General	23
Performance glossary	27
Costume design glossary	31
Lighting design glossary	33
Set design glossary	36
Sound design glossary	41

# 1. Introduction

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## 1.1 Research and key principles

Our new GCSE Drama specification is designed to support a range of student interests, learning styles and aspirations for progression.

The specifications have been developed in consultation with the teaching community, higher education, learned societies, subject associations and other stakeholders. Teachers from a range of schools and colleges have provided feedback at each stage – through focus groups, surveys, telephone interviews and face-to-face conversations – which has helped us shape the specifications.

We have commissioned and conducted our own research projects, including international benchmarking. The specifications are also aligned with our World Class Qualification principles to ensure they are demanding, rigorous, inclusive and empowering, and appropriate for a range of students.

Drawing on feedback from all parts of the Drama subject community, the 2016 GCSE specification has been designed to support students in developing the following skills, which have been identified as key for progression in this subject:

- creative skills
- practical skills
- devising skills
- self-reflection skills

The 2016 specifications have been built on the following key principles.

- **Clear and coherent structure** – our qualification has a straightforward structure with three components, one that focuses on devising, one that focuses on performing in or designing for a performance from a text and one that focuses on practical understanding of a performance text.
- **Practical focus** – this new qualification focuses on the practical exploration of performance texts. The performance text that will be studied for the examination will require students to articulate how they would perform in certain roles, and direct and design for certain extracts, putting practical work at the heart of the qualification.
- **Engaging prescribed texts** – we have selected a list of performance texts that will engage students and will inspire teachers and students. Our selection ensures that texts which have been popular in the past are still available to centres for performance in the coursework components.
- **Free choice of performance texts** – this new qualification will continue to allow you the freedom to choose performance texts that will best suit your students, their ability to access the work, their interests and their performance skills.
- **Clear and straightforward question papers** – we have focused on ensuring that our question papers are clear and accessible for students and that mark schemes are straightforward and make the requirements clear.
- **Performance and design skills** – we will continue to assess student's performance and design skills through visiting examiners ensuring students skills are assessed in a live context.
- **Develops transferable skills for progression to AS and A Level** – students will develop a multitude of skills, including collaboration, communication and an understanding of how to amend and refine work in order to make a smooth transition to the next level of study.

- **Supports progression to AS and A Level** – we have developed this GCSE at the same time as our AS and A Level qualifications. This ensures sensible progression of knowledge, understanding and skills from GCSE to AS to A Level and similar approaches to assessment, so that students will have a coherent experience of drama if they take Pearson Edexcel GCSE in Drama, AS Level in Drama and Theatre and A Level in Drama and Theatre.

### 1.2 Support for the new specification

This Getting Started guide provides an overview of the new GCSE specification, to help you get to grips with the changes to content and assessment, and to help you understand what these mean for you and your students.

We will be providing a package of support to help you plan and implement the new specification.

- Planning and delivery: In addition to the section on planning in this *getting started guide*, we will be providing an editable course planner, outlining different delivery approaches, editable schemes of work that you can adapt to suit your department, and mapping documents to highlight key differences between new and legacy specification and help you transition to the new specifications. We will also be providing guides to help with devising and interpreting texts for performance.
- Understanding the standard: We will provide a comprehensive bank of exemplar student work and examiner commentaries for the practical work, portfolio work and for the new written exam. We will provide exemplars covering a range of achievements. We will run standardisation events with 'real' student work across all titles to help you understand how to use the newly designed assessment grids.
- Subject advisor support: Our subject advisor, Paul Webster, is ready to answer your queries and offer you advice. Through regular subject updates, Paul will keep you up to date about: training events, support materials, news and government announcements affecting our qualifications, key dates and entry deadlines, and new qualifications and resources.

These support documents will be available on the GCSE 2016 Drama pages ([www.edexcel.com/gcsedrama2016](http://www.edexcel.com/gcsedrama2016))

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## 2. What's changed?

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### 2.1 What are the changes to the GCSE qualification?

#### General changes to GCSE specifications

From September 2015, the new GCSE specifications will begin to be taught in UK schools, with examination results being graded from 9–1 instead of from A\*–G. From summer 2019, results for all GCSE subjects will be graded in this way. The new GCSEs are intended to provide a greater level of challenge for students, with the changes to the grading system helping to provide more precise differentiation between the highest and lowest performing students. For all new GCSE specifications, the standard for a 'good pass' will be set at a slightly higher level than in previous specifications.

The new GCSEs are assessed through a combination of two approaches, these have been defined by Ofqual as:

- **Examined Assessment:** Through written examination, which must be **externally assessed**.
- **Non-examined Assessment:** Through coursework assessment, either written or practical, which may be **externally assessed** or **internally assessed** and **externally moderated**.

The Assessment Objectives of all GCSEs have also changed, requiring students to demonstrate a greater degree of **knowledge and understanding** in all subjects.

#### Changes to Drama assessment requirements

The assessment requirements for GCSE Drama have been revised. All awarding organisations' specifications for GCSE Drama must meet these criteria.

The new GCSE specifications in Drama will begin teaching from September 2016, with first assessment in June 2018. They will be assessed through a combination of a 40% written examination (EA) and 60% of non-examined assessment (NEA). This is a significant change for experienced teachers of Edexcel GCSE Drama, who previously have not had to prepare students for a written examination. However, this new approach, common to ALL examination boards, offers a coherent and cohesive approach to Drama at GCSE, combining the range of skills and experience utilised by the legacy specification with the new assessment model demanded by the new 1–9 GCSEs.

#### Non-examined Assessment: Components 1 and 2

Devising and scripted work form the basis for the NEA components.

In Component 1, students must devise an original piece of theatre, recording, evaluating and showing knowledge and understanding of the devising process in a coursework portfolio. This component is worth 40% and must be internally assessed by the centre and externally moderated.

In Component 2, students must practically study TWO key extracts from the same performance text. This text must contrast with the text studied in Component 3. For Edexcel GCSE, this contrast will be defined by time period, playwright and genre. There are examples of this requirement in the specification. This component will be externally assessed. There is no directly assessed written element to this component, however students will be required to provide a 100-200 word explanation for their performance/design, so that the visiting examiner knows what their intention for the piece is.

### Examined Assessment: Component 3

Students will practically study ONE complete and substantial performance text, from a list of eight prescribed texts, in preparation for one section in their written examination and will also use their experience as a member of the audience at a live performance as the basis for the preparation for a second section.

#### Changes to subject content

In addition to the structure of components and the form of assessment, the subject content for GCSE Drama has been revised. All awarding organisations' specifications for GCSE Drama must meet these criteria. The full subject content document can be found on the OFQUAL website, but the information below highlights the key requirements:

All GCSE specifications in Drama must have the following aims and objectives.

All GCSE specifications must enable students of Drama to:

- apply knowledge and understanding when making, performing and responding to drama
- explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created
- develop a range of theatrical skills and apply them to create performances
- work collaboratively to generate, develop and communicate ideas
- develop as creative, effective, independent and reflective students able to make informed choices in process and performance
- contribute as an individual to a theatrical performance
- reflect on and evaluate their own work and that of others
- develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice
- adopt safe working practices.

## 2. What's changed?

All GCSE specifications in Drama must cover the following knowledge and understanding:

Students must develop a practical and theoretical knowledge and understanding of:

- characteristics of performance text(s) and dramatic work(s), including:
  - genre
  - structure
  - character
  - form and style
  - language
  - stage directions
- social, historical and cultural contexts including the theatrical conventions of the period in which the performance texts were created
- how meaning is interpreted and communicated through:
  - performance conventions
  - use of performance space and spatial relationships on stage
  - relationships between performers and audience
  - the design of: set (including props), costume, lighting and sound
  - actor's vocal and physical interpretation of character
  - the drama and theatre terminology used by theatre makers and how to use it appropriately
- the role of theatre makers in contemporary professional practice, including:
  - performer
  - director
  - designer.

All GCSE specifications in Drama must cover the following skills:

Drawing on the knowledge and understanding in paragraph 7, GCSE specifications in drama must require students to acquire, develop and apply skills in:

- creating and communicating meaning and realising artistic intention, in a live theatre context for an audience, through:
  - research
  - developing ideas
  - interpreting texts
  - devising
  - rehearsing
  - refining and amending work in progress
  - their contribution to the final performance
- analysing and evaluating their own process of creating live theatre
- analysis and evaluation of live theatre work by others.

### Changes to Assessment Objectives

The GCSE Drama Assessment Objectives have been revised. The changes include:

- the application of four rather than three Assessment Objectives across the GCSE Drama components
- the replacement of "Exploration" as a discrete Assessment Objective with "Create and Develop ideas to communicate meaning for theatrical performance"; the focus of this AO now reflects product rather than process (see A01)
- the clarification of the wording used for A02, resulting in a clear, specific Assessment Objective for performance work
- the addition of "Demonstrate knowledge and understanding of how drama and theatre is developed and performed" as a discrete Assessment Objective, in line with all new GCSE specifications (see A03)
- the addition of the word "Analyse" to "Analyse and Evaluate their own work and the work of others" (see A04).

### All GCSE specifications in Drama must now meet the following Assessment Objectives:

<b>AO1</b> 20%	Create and develop ideas to communicate meaning for theatrical performance
<b>AO2</b> 30%	Apply theatrical skills to realise artistic intentions in live performance
<b>AO3</b> 30%	Demonstrate knowledge and understanding of how drama and theatre is developed and performed
<b>AO4</b> 20%	Analyse and evaluate their own work and the work of others

## 2.2 Changes to the specification

### Specification overview

The GCSE comprises two Non Examined Assessment (NEA) components worth 60 per cent of the qualification in total and one Examined Assessment (EA) component worth 40 per cent of the qualification. These weightings remain unchanged from the 2009 specification, although one of the Non Examined Components will be externally assessed by a visiting examiner in GCSE Drama 2016.

Component	Component 1	Component 2	Component 3
<b>Title of Component</b>	Devising	Performance from text	Theatre makers in practice
<b>Assessment</b>	Performance of a devised piece and a portfolio about the process  Internally assessed/externally moderated	Performance of two extracts from a text  Externally assessed by a visiting examiner	Written exam  Externally assessed
<b>Assessment Objective(s)</b>	A01, AO2 and A04	A02	A03 and A04

### Changes to the GCSE in Drama specification

We have used feedback from teachers in order to retain what you like and adapt existing units when redeveloping our GCSE Drama specification, building on the strengths of the 2009 specification. The table below summarises some of the more significant changes to the new specifications:

What has changed?	Why?
Exploration is no longer in place as a discrete Assessment Objective, allowing explorative skills such as <b>interpreting texts, developing ideas</b> and <b>devising</b> to be used as a supporting skill in all three components.	This allows teachers and students a clearer focus on: <ul style="list-style-type: none"> <li>creating devised performance in <b>Component 1</b>, ensuring that all students had the opportunity to be part of this process;</li> <li>creating performances from a text in <b>Component 2</b>, ensuring that all students had the opportunity to be part of this process;</li> <li>demonstrating knowledge and understanding of scripted performance in <b>Component 3</b>, ensuring that students' practical experience will support their responses to Section A of the written examination.</li> </ul>
There are now <b>two</b> practical performances required of all students of GCSE Drama.	This ensures that students complete their course in GCSE Drama having gained experience of working <b>both</b> on <b>text-based</b> and in <b>devised</b> performance, either as a performer or as a designer.

What has changed?	Why?
Coursework will now be based on students' individual experiences of the devising process, and there will be some flexibility in the format through which students submit their responses.	This allows students to record, analyse and evaluate their own devising journey in the way that is most appropriate to their individual learning style, reflecting the contribution of new technologies to assessment.
The Response to Live performance and students responses to an explored play-text will now be assessed as part of the written examination Component 3.	This allows students to use established skills with which teachers are confident when responding in examination conditions, in line with the new requirements for GCSE.

### Changes to assessment

There are some changes to assessment in our new GCSE Drama specification, and they are summarised in the list below:

- **New assessment grids:** Before we started developing our new qualifications, we received lots of feedback from teachers that the current assessment grids can be difficult to use, and that it can be hard to know where to place student work within the mark bands. We have designed new assessment grids in response to this feedback, with common descriptors used at each level and with specific skill areas for each component. For more information, see Section 4: Content and assessment guidance on page 13.
- **Written examination:** In the redeveloped GCSE specification, both the response to an explored set text and the response to live performance are assessed through a written examination. The new GCSE framework demanded that 40% of the qualification be assessed through Examined Assessment; centre feedback confirmed that these were two areas, which would transfer effectively to Examined Assessment.

### Content overview

Component	Content	Assessment
<b>Component One: Devising</b> 40% of qualification	<p>Students explore stimuli in a group, developing ideas, rehearsing and refining these to create a devised piece of theatre for an assessed performance. The stimuli are a free choice for centres.</p> <p>Students record the devising process, evaluating their own work in performance and their contribution to the creation of the devised performance.</p> <p>They answer questions about the process in their chosen format to create an individual portfolio.</p>	<p>Participation in group-devised performance as performer or designer.</p> <p>Individual portfolio.</p>

## 2. What's changed?

Component	Content	Assessment
<b>Component Two:</b> Performance from text  20% of qualification	<p>Students explore two extracts from one play text, this text must be from a contrasting time period to their Component 3 set text. It must also be by a different playwright and a different genre.</p> <p>They create a performance from the text, rehearsing and refining their performance/design realisations for an assessed performance.</p>	<p>Performance in/design realisation for two key extracts from a performance text. Each of the extract performances is assessed independently.</p> <p>Students participate as designer/performer and may submit a monologue, dialogue or group piece for each extract.</p>
<b>Component Three:</b> Theatre Makers in Practice  40% of qualification	<p>Students practically explore a chosen set text. This can come from either List A (pre-1954) or List B (post-2000).</p> <p>Students are audience members for a live performance.</p> <p>They make and refine notes on the performance.</p> <p>They practice responding to questions for both sections in examination conditions.</p>	<p>Written examination:</p> <ul style="list-style-type: none"> <li>Section A – Bringing texts to life</li> <li>Section B – Live theatre evaluation</li> </ul>

## Assessment overview

Component 1	Component 2	Component 3
<b>A01: portfolio</b> Create and develop ideas to communicate meaning for theatrical performance (30 marks)  <b>A02: performance</b> Apply theatrical skills to realise artistic intentions in live performance (15 marks)  <b>A04: portfolio</b> Analyse and evaluate own work (15 marks)	<b>A02: performance</b> Apply theatrical skills to realise artistic intentions in live performance (48 marks) Each extract performance is worth 24 marks  <b>Assessed in three discrete areas of focus:</b> <ul style="list-style-type: none"> <li>Vocal and Physical skills/Design skills</li> <li>Characterisation and Communication/Communication and contribution to performance</li> <li>Artistic Intentions</li> </ul>	<b>A03: Section A</b> Demonstrate knowledge and understanding of how drama and theatre is developed and performed (45 marks)  <b>A04: Section B</b> Analyse and evaluate the work of others (15 marks)

## 3. Planning

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### 3.1 Planning and delivering a linear course

One of the central principles of linear assessment is the idea that students will learn and revise both content and skills throughout the course, and this principle is supported by the links between the skills, knowledge and understanding, required for each component.

In a well-planned course, students will learn to use both their skills, and their knowledge and understanding, in work for one component, and will then revisit these in their work on the other components.

Whether skills, and/or knowledge and understanding, are assessed directly within a component or to support the assessment indirectly, in a well-planned course both will come from a tool-kit that will inform and enhance achievement in each component.

### 3.2 Knowledge, understanding and skills

#### Skills across components

Skill	Used where and how
Research	To meet A01 in Component 1 To support A02 in Component 2 To meet A03 and support A04 in Component 3
Interpreting texts and developing ideas	To meet A01 and A02 in Component 1 To meet A02 in Component 2 To support A03 in Component 3
Rehearsing, refining, amending work in progress Performing	To meet A02 in Components 1 and 2 To support A03 and A04 in Component 3
Analysing and evaluating	To support A02 in Components 1 and 2 To meet A04 in Components 1 and 3

#### Knowledge and Understanding across components

Area of Knowledge and Understanding	Used where and how
Characteristics of performance text(s) and dramatic work(s), including: <ul style="list-style-type: none"> <li>genre</li> <li>structure</li> <li>character</li> <li>form and style</li> <li>language</li> <li>stage directions</li> <li>social, historical and cultural contexts including the theatrical conventions of the period in which the performance texts were created.</li> </ul>	To meet A01 and A02 in Component 1 To support A02 in Component 2 To meet A03 and A04 in Component 3

### 3. Planning

How meaning is interpreted and communicated through: <ul style="list-style-type: none"><li>• performance conventions</li><li>• use of performance space and spatial relationships on stage</li><li>• relationships between performers and audience</li><li>• the design of: set (including props), costume, lighting and sound</li><li>• actor's vocal and physical interpretations of character</li><li>• the drama and theatre terminology used by theatre makers and how to use it appropriately.</li></ul>	To meet A01, A02 and A04 in Component 1  To meet A02 in Component 2  To meet A03 and A04 in Component 3
The role of theatre makers in contemporary professional practice, including: <ul style="list-style-type: none"><li>• performer</li><li>• director</li><li>• designer.</li></ul>	To meet A01, A02 and A04 in Component 1  To meet A02 in Component 2  To meet A03 and A04 in Component 3

Much of the required content and skills will already be familiar to students from their work during Key Stage 3; however, there will be a new focus on Knowledge and Understanding required. The first year of the GCSE course should focus on giving students as much experience as possible of the skills and techniques needed to respond to the assessed components. This experience can then be applied to the assessed units with real confidence, as well as offering the opportunity for trial assessments/examinations to be completed for each component.

There is no requirement to teach the skills/content for each component in any specific order. However, you should be aware that the assessment of Component 1 can be undertaken when you judge your students are ready, but the assessment window for Component 2 and the examination date for Component 3 will place restrictions on your planning for these components.

### Planning

Our editable course planner will help you structure your course in the best way for your students, but it may be helpful to consider the following questions.

- **Designer or Performer?** Both these theatre-making roles are options in Components 1 and 2, and accessing the design route will support student knowledge and understanding of the role of the designer for Component 3. However, before considering the design options for your students, review the requirements for each design option (see pages 13 and 35-36 of the specification document; see also *Appendix 3: Design roles minimum resource guidance for centres* from p.54).
- **Devised AND text-based performance:** Students are required to take part in both of these types of performance for the new specifications in GCSE Drama. It is worth considering the resources already used for performance work in your centre and identifying where you as teacher-assessor will need to provide extra support to ensure your students are prepared for both types of performance.
- **Knowledge and Understanding:** This implicit part of teaching drama has been made explicit in the new specifications in GCSE Drama. To ensure that students access the required knowledge and understanding, familiarise yourself with the subject content (see page 4-5 of this document) and consider carefully how to deliver each element through practice component and actual assessments.

### A written examination

This may seem like the most significant challenge for experienced teachers of Edexcel GCSE Drama, as it is a new requirement. It is important to remember that the focus of the written exam is how students would interpret an extract from the text for performance. This uses skills and knowledge and understanding that they would have learned and developed throughout the course. In order for students to feel prepared to answer the questions in the paper they will need to practically explore the chosen text, and consider how it could be interpreted for performance from the perspective of a performer, director and designer.

To best prepare for teaching component 3, you should consider:

- Which set text will be most accessible and engaging for my students?
- Which of my existing resources can be adapted to best support students in meeting the demands of the written exam?
- How can I best balance the practical delivery of this component with delivery of theory and examination practice?
- At which points in the course will students need to sit mock examinations?
- When should I plan in revisions sessions for the exam content (this is particularly important in a two-year delivery model)?

## 4. Content and assessment guidance

### 4.1 How have the assessment grids changed?

We have designed new assessment grids in response to your feedback. These changes are particularly designed to support teacher-assessors in the marking of Component 1. We have:

- written more detailed performance descriptors whose wording reflects the Assessment Objectives so that it is easier to identify where aspects of student work should be credited
- used a consistent taxonomy throughout the grids
- divided the mark bands for A01 into high, medium or low within each band, to support accurate allocation of marks
- divided the mark bands for A02 into discrete skills, to support a more accurate and reliable allocation of marks; for Component 1 these skills are assessed through one grid to support the teacher-assessor's marking.

You can see an example of the mark grid for the performers use of vocal and physical skills in the text-based piece (GCSE Component 2) below:

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (performers) <b>Vocal and physical skills</b>
	0	No rewardable material or performances below the regulatory minimum time
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>• Vocal skills are underdeveloped, demonstrating limited understanding of how creative choices communicate meaning to the audience. Vocal delivery is often inappropriate and inconsistent.</li> <li>• Basic technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Vocal performance lacks variation and range.</li> <li>• Physical skills are underdeveloped, demonstrating limited understanding of how creative choices communicate meaning to the audience. Physical delivery is often inappropriate and inconsistent.</li> <li>• Basic technical control in the use of physical techniques (gesture, facial expression, stillness, stance, contact, use of space and spatial relationships). Physical performance lacks variation and range.</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>• Vocal skills are sound, demonstrating an adequate understanding of how creative choices communicate meaning to the audience. Vocal delivery is generally appropriate and consistent.</li> <li>• Sound technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Vocal performance shows general variation and range.</li> <li>• Physical skills are sound, demonstrating an adequate understanding of how creative choices communicate meaning to the audience. Physical delivery is generally appropriate and consistent.</li> <li>• Sound technical control in the use of physical techniques (gesture, facial expression, stillness, stance, contact, use of space and spatial relationships). Physical performance shows general variation and range.</li> </ul>

<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>• Vocal skills are secure, demonstrating an effective understanding of how creative choices communicate meaning to the audience. Vocal delivery is appropriate and consistent throughout.</li> <li>• Secure technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Vocal performance shows competent variation and range.</li> <li>• Physical skills are secure, demonstrating an effective understanding of how creative choices communicate meaning to the audience. Physical delivery is appropriate and consistent throughout.</li> <li>• Secure technical control in the use of physical techniques (gesture, facial expression, stillness, stance, contact, use of space and spatial relationships). Physical performance shows competent variation and range.</li> </ul>
<b>Level 4</b>	7–8	<ul style="list-style-type: none"> <li>• Vocal skills are assured, demonstrating a comprehensive understanding of how creative choices communicate meaning to the audience. Vocal delivery is engaging and dynamic throughout.</li> <li>• Accomplished technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Vocal performance shows comprehensive variation and range.</li> <li>• Physical skills are assured, demonstrating a comprehensive understanding of how creative choices communicate meaning to the audience. Physical delivery is engaging and dynamic throughout.</li> <li>• Accomplished technical control in the use of physical techniques (gesture, facial expression, stillness, stance, contact, use of space and spatial relationships). Physical performance shows comprehensive variation and range.</li> </ul>

### Written exam marks schemes

For the written exam, the mark schemes contain indicative content for all questions. These highlight the sorts of responses that you would expect to see in the student answers.

There are also levels based mark schemes to accompany the indicative content grids. These highlight the level of response in the answer, students work should be placed into the band most appropriate to their answer.

## 4.2 Choosing a set text

The new GCSE Drama specifications require students to study two contrasting texts. In our specification this means that the text explored for Component 3 (the written exam) must contrast with the text performed for Component 2. There are three factors which have to be taken into account, they have to be from different time periods, by different playwright and from a different genre.

In order to ensure that centres meet the requirement to study contrasting performance texts, the prescribed texts lists for Component 3 have been grouped into two time periods and categorised by genre and playwright. List A consists of pre-1954 texts and List B represents post-2000 texts. For Component 3 centres must study a performance text from one of the following lists.

### List A (pre-1954) one from:

Component 3: Text for written exam	Genre	Component 2: Performance text
An Inspector Calls, J. B Priestley	Social thriller/mystery	Free choice of any post-1954 text (excluding any text on lists A and B) that has a different playwright and genre.
The Crucible, Arthur Miller	Historical drama	
Government Inspector, Nikolai Gogol (adapted by David Harrower)	Black comedy	
Twelfth Night, William Shakespeare	Romantic comedy	

OR

### List B (post-2000) one from:

Component 3: Text for written exam	Genre	Component 2: Performance text
1984, George Orwell, Robert Icke and Duncan Macmillan	Political satire	Free choice of any pre-2000 text (excluding any text on lists A and B) that has a different playwright and genre.
Blue Stockings, Jessica Swale	Historical drama	
DNA, Dennis Kelly	Black comedy	
Dr Korczak's Example, David Grieg	Historical drama	

To ensure that this contrast requirement is met, centres are required to submit their text choices via an online form. This form must be submitted to Pearson at the beginning of the year of certification. Some examples of this in practice are:

**Picking a text from List A (pre-1954) for the exam:**

Component 3 text choice	Contrast requirement	Example Component 2 text choice
Twelfth Night, William Shakespeare (romantic comedy)	Centres must choose for Component 2: one post-1954 text that is not by William Shakespeare or a romantic comedy	One Man, Two Guvnors, Richard Bean (2011 – physical comedy) or Curious Incident of the Dog in the Night-time, Simon Stephens (2012 – comic mystery)

**Picking a text from List B (post-2000) for the exam:**

Component 3 text choice	Contrast requirement	Example Component 2 text choice
DNA, Dennis Kelly (black comedy)	Centres must choose for Component 2: one pre-2000 text that is not by Dennis Kelly or a black comedy	Noises Off, Michael Frayn (1982 – British farce) or Medea, Euripides (431 BC – Greek tragedy)

## 4.3 Background to the set texts

### List A

The following plays will be well known to Drama and English teachers, even if not necessarily in this latest editions or translations. There are materials and resources available that will help to shape and develop the planning for this text in preparation for the written examination. The overall style and challenge of these particular plays will certainly develop skills at GCSE level and encourage students to think about the role of theatre in a broader social, cultural and political context.

<p><b><i>Twelfth Night,</i></b> <b>William Shakespeare</b></p>	<p>This Shakespearean text, first performed around 1602, has been regularly studied and performed since its first production. It is recognised as one of the playwright's greatest comedies, and since its first performance, <i>Twelfth Night</i> has been internationally recognised as one of Shakespeare's sharpest pieces of writing. The themes of the play, exploring love and illusion, are as relevant today as they were for an audience in 1602, and students will be able to consider how this play, in its five act structure, is still able to resonate with a contemporary audience. Students will be challenged by the two plot threads running through the play and the way in which the ideas are brought theatrically to life, for example with the Malvolio sub-plot converging with the main plot. Through practical exploration they will be able to consider how a range of theatre makers might use specific skills to bring this social commentary to life.</p>
<p><b><i>Government Inspector,</i></b> <b>Nikolai Gogol (adapted by David Harrower)</b></p>	<p>This classically structured text has been performed in various translations regularly since its first performance in 1836. <i>Government Inspector</i> is internationally recognised as Gogol's most successful and, arguably most important piece of writing. The themes of the play, centred on identity and corruption, are as relevant today as they were for an audience in 1836, therefore students will be able to consider how this play, in this translation by David Harrower, is still able to resonate with a contemporary audience. Students will be challenged by the structure of the play and the way in which the ideas are brought theatrically to life, with Khlestakov assuming his new identity without actually saying that he is – or, indeed, is not – the Government Inspector. As the fawning officials present themselves to him, his responses to them soon start to peel away the layers of corruption that exist in the town. Through practical exploration students will be able to consider how a range of theatre makers might use specific skills to bring this comic social commentary to life.</p>
<p><b><i>The Crucible,</i></b> <b>Arthur Miller</b></p>	<p><i>The Crucible</i> is a classically structured text that is often performed and brought to life for a contemporary audience, as well as being a staple of English specifications for many years. First published in 1953, <i>The Crucible</i> is internationally recognised as one of Miller's most successful and, arguably most important pieces of writing. The themes of the play, challenging prejudices and persecution at the time that it was written as well as the time in which it is set, are as relevant today as they were for an audience in 1953. As a result, students will be able to consider how this play in its four Act</p>

	structure and long descriptive passages is still able to resonate with a contemporary audience. Students will be challenged by the structure of the play and the way in which the ideas are brought theatrically to life, with the relationship between John Proctor and Mary Warren threading its way through the major events of the play, leading to its inevitable conclusion. Through practical exploration students will be able to consider how a range of theatre makers might use specific skills to bring this social historical commentary to life.
<b><i>An Inspector Calls,</i> J.B. Priestley</b>	This classically structured text was given a late twentieth century re-imagining for a contemporary audience. First performed in the Soviet Union in 1945 and in London in 1946, <i>An Inspector Calls</i> is internationally recognised as Priestley's most successful and, arguably most important piece of writing. The themes of the play, challenging as they do accepted norms of the class system for the time in which the play is set, are as relevant today as they were for an audience at the end of the Second World War. As a result, students will be able to consider how this play, in its three Act structure, is still able to resonate with a contemporary audience. The play is set in 1912 and its events take place over one night in the home of the wealthy Birling family. Students will be challenged by the structure of the play and the way in which the ideas are brought theatrically to life, with the inspector peeling back the façade of the Birling family as revelation builds upon revelation. Through practical exploration students will be able to consider how a range of theatre makers might use specific skills to bring this social commentary to life.

### List B

These texts will be well known to Drama teachers for good reason, and there is a range of material and resources available (including recent productions) that will help to shape and develop the planning for these texts, in preparation for the written examination. The overall style and challenge of these particular plays will certainly develop skills at GCSE and encourage students to think about the role of theatre in a broader social and political context.

<b><i>Dr Korczak's Example,</i> David Grieg</b>	Written with a Year 9 audience in mind and first performed in 2001, the play is internationally recognised as one of Greig's most successful and, arguably most important pieces of writing. The themes of the text, exploring prejudices, defiance and acceptance in the Warsaw Ghetto, are as relevant today as they were for an audience in 2001, and as a result students will be able to consider how this play, in its Brechtian structure, is able to resonate with a contemporary audience. Students will be challenged by the structure of the play and the way in which the ideas are brought theatrically to life, for example through the use of dolls to represent characters at particular moments in the play. Through practical exploration students will be able to consider how a range of theatre makers might use specific skills to bring this social commentary to life.
<b><i>DNA,</i> Dennis Kelly</b>	This contemporary text was first published and performed in 2008, and <i>DNA</i> is recognised as a challenging yet accessible piece of theatre for young people. The themes of the play, for example

#### 4. Content and assessment guidance

	<p>around gangs and bullying, are relevant to this particular age group and as a result, students will be able to consider how this play in its relatively loose structure is able to resonate with a contemporary audience. Students will be challenged by the structure of the play and the way in which the ideas are brought theatrically to life, with the focus being on the characters rather than their place in time. Through practical exploration students will be able to consider how a range of theatre makers might use specific skills to bring this social commentary to life.</p>
<p><b>1984 by George Orwell, adapted by Robert Icke and Duncan Macmillan</b></p>	<p>The themes and ideas of Orwell's novel, as explored in the contemporary style of theatre-making used by Icke and Macmillan in 2013, are as relevant today as they were when the book was first published in 1949. As a result, students will be able consider how this play version is structured to resonate with a contemporary audience. Students will be challenged by the structure of the play and the way in which the ideas are brought theatrically to life, not least by the use of technology. Through practical exploration students will be able to consider how a range of theatre makers might use specific skills to bring this political <i>tour de force</i> to life.</p>
<p><b>Blue Stockings, Jessica Swale</b></p>	<p>A contemporary text that was first performed in 2012, <i>Blue Stockings</i> was developed through a series of workshops. Swale's play is recognised as an important piece of writing, exploring the prejudices faced by the 'blue stockings' of Girton College, Cambridge. The themes of the play, centred on changing the face of education and the rights of women to graduate from university, resonate with a contemporary audience. Students will be challenged by the way in which Swale brings ideas theatrically to life through an episodic structure and by the fact that the play's first public performance was staged at The Globe Theatre. Through practical exploration, they will be able to consider how a range of theatre makers might use specific skills to bring this social and political commentary to life.</p>

## 5. Assessment guidance

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### 5.1 Implications of linear assessment

The written exam (Component 3) must be sat at the end of the course - normally two years. First GCSE assessment for the new specifications is 2018.

The assessment by visiting examiner (Component 2) must take place in the terminal year of the qualification – normally two years. First assessment by visiting examiner for the new specifications is 2018.

The portfolio and devised performance (Component 1) are internally assessed and externally moderated. This work will have to be submitted at the end of the course – normally two years.

### 5.2 Non-examination assessment Component 1

In Component 1 students must complete a portfolio and take part in the performance of a piece of theatre they have devised as either a performer or a designer.

The portfolio and performance are marked by the teacher and then externally moderated by Pearson.

Centres have a free choice for the stimuli that students devise from. It is recommended that you use 1-3 stimuli. Not all groups in a centre have to use the same stimuli material, although they can.

#### **Portfolio:**

Students will respond to six questions which can be found in the specification. These questions will help them to document the creation and development of their ideas as they went through the devising process. It will also help them to analyse and evaluate their own contribution to the process and of their performance.

The portfolio can be completed as a written document, an audio-visual piece to camera or a combination of the two. It can also include annotated photos, sketches, notes, clips of audio-visual evidence, drawings.

The recommended word count or audio-visual equivalent is:

- handwritten/typed evidence between 1500 and 2000 words
- or
- recorded/verbal evidence between 8 and 10 minutes
- or
- a combination of handwritten/typed evidence (between 750 and 1000 words) and recorded/verbal evidence (between 4 and 5 minutes).

The portfolio is out of 45 marks. The portfolio assesses AO1 creation and development of ideas (30 marks) and also AO4 analysis and evaluation of their own work (15 marks).

#### **Devised performance:**

Students will all take part in a group performance of the piece they have devised, this can be as a performer or a designer. The group sizes are 3-6 performers, with a design candidate of each role also allowed. The design roles are set, light, sound and costume.

## 5. Assessment guidance

The performance times are:

- 3-4 performers, 10-15 minutes
- 5-6 performers, 20-35 minutes.

The teacher is the facilitator in this component, rather than the director. This means that the creative decisions should be those of the student.

This performance is worth 15 marks and AO2, applying theatrical skills to realise artistic intentions in live performance, is assessed.

There is an individual mark scheme for AO1, AO2 and AO4.

### 5.3 Non-examination assessment Component 2

In Component 2 students must take part in the performance of two extracts from the same performance text as either a performer or a designer. They can be a performer for both, a designer for both, or be a performer for one and a designer for the other.

This component is marked by an external visiting examiner.

Centres have a free choice for the performance text that students take their extracts from. The only requirement is that it contrasts with the set text chosen in component 3, it has to contrast in terms of time period, and be from a different playwright and genre.

Before the performance, each student must produce for the visiting examiner a brief written explanation of the intention for each performance or design. This explanation must include the following:

For performance students (100–200 words per extract)

- what role(s) are you playing?
- what is happening to your character(s) in the key extract?
- what are your character's objectives/motivations/feelings?
- how are you interpreting this character(s) in performance? (i.e. vocal, physical, communication of intent).

For design students (100–200 words per extract designed for)

- what design role are you fulfilling?
- what is your central design concept in the key extract?
- how have you interpreted this key extract through your design?
- what are you hoping to communicate to the audience?

There is flexibility for how students can complete this component, they can perform in:

- two monologues
- a monologue and a duologue
- two duologues
- a monologue and a group piece
- a duologue and a group piece
- two group pieces.

The definition of a group, is 3-6 performers. Design candidates have to work with a performer. The design roles are set, light, sound and costume.

The performance times (per extract) are:

- monologue, 2-3 minutes
- duologue, 3-5 minutes
- 3-4 students, 10-12 minutes
- 5-6 students, 13-15 minutes.

The extracts are each assessed out of 24 marks. AO2, applying theatrical skills to realise artistic intentions in live performance, is assessed.

The teacher can direct the performances in this component.

## 5.4 Written exam

There is one externally assessed written exam in the new GCSE qualification.

The exam paper is 1 hour and 30 minutes long, is worth 60 marks in total and comprises two sections.

Section A focuses on exploration of a set text, with students being asked questions on a specific extract from the text they have practically explored. This extract will be provided for the students in the exam room, they will not know which extract it is in advance. The questions they will be asked are from the perspective of a performer, director and designer. This section of the paper focuses on AO3, knowledge and understanding of how drama and theatre is developed and performed.

Section A is made up of 5 questions, ranging from 4-14 marks, there are 45 marks in total for this section of the paper. Students have to answer all five questions in the paper on the set text they have explored.

Section B focuses on students evaluating a piece of live theatre they have been to see. There are two questions in this section, one focusing on aspects of the performance in the piece of theatre and one on aspects of the design. Students have to answer both of these questions. This section of the paper focuses on AO4, analysis and evaluation of the work of others.

The two questions are worth 6 and 9 marks, 15 marks in total on this section of the paper. Students can take in up to 500 words of notes on one piece of theatre they have seen in to the exam with them.

The mark schemes for this component contain indicative content for all questions. For smaller mark questions, these highlight the sorts of responses that you would expect to see in the student answers (and indicate where a mark should be awarded), they also require that all other reasonable marking points are looked for.

There are also levels based mark schemes for the longer answer questions (typically those worth more than six marks). These highlight the level of response in the answer, students work should be placed into the band most appropriate to their answer. These longer answer questions also have indicative content, but there are no specific points that get marks.

## 6. Glossary

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This glossary has been provided to support the teaching and learning of this course. You might find this helpful to support students in developing their knowledge and understanding of subject specific terminology.

### General

Term	Definition
<b>acting area</b>	that area within the performance space within which the performer may move in full view of the audience. Also known as the <b>playing area</b> .
<b>action</b>	the movement or development of the plot or story in a play; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters.
<b>analysis</b>	in responding to dramatic art, the process of examining how the elements of drama—literary, technical, and performance—are used.
<b>apron</b>	the area between the front curtain and the edge of the stage.
<b>arena stage</b>	type of stage without a frame or arch separating the stage from the auditorium, in which the audience surrounds the stage area; see <b>theatre-in-the-round</b> .
<b>black box</b>	a one-room theatre, without a proscenium arch; interior is painted black, including walls, floor, and ceiling, and any drapes are also black.
<b>catharsis</b>	the feeling of release felt by the audience at the end of a tragedy; the audience experiences catharsis, or is set free from the emotional hold of the action, after experiencing strong emotions and sharing in the protagonist's troubles.
<b>character</b>	a person portrayed in a drama, novel, or other artistic piece.
<b>climax</b>	the point of greatest intensity in a series or progression of events in a play, often forming the turning point of the plot and leading to some kind of resolution.
<b>comedy</b>	a play that treats characters and situations in a humorous way. In Shakespeare's time, a comedy was any play with a happy ending that typically told the story of a likable character's rise to fortune. In ancient Greece, comedies dealt almost exclusively with contemporary figures and problems. <b>Low comedy</b> is physical rather than intellectual comedy; <b>high comedy</b> is more sophisticated, emphasizing verbal with more than physical action.
<b>comic relief</b>	a break in the tension of a tragedy provided by a comic character, a comic episode, or even a comic line.
<b>conflict</b>	the internal or external struggle between opposing forces, ideas, or interests that creates dramatic tension.
<b>contrast</b>	dynamic use of opposites, such as movement/stillness, sound/silence, and light/darkness.
<b>dénouement</b>	The moment in a drama when the essential plot point is unraveled

Term	Definition
	or explained.
<b>development</b>	progression of the plot or conflict in a play.
<b>drama</b>	term comes from a Greek word meaning action. The enactment of drama in theatre, performed by performers on a stage before an audience, presupposes collaborative modes of production and a collective form of reception. The structure of dramatic texts is directly influenced by this collaborative production and collective reception.
<b>dramatic and theatrical elements</b>	focus, tension, timing, rhythm, contrast, mood, space, language, sound, symbol, conflict, climax theatrical: divided into literary elements: Characters, Plot, Theme, Dialogue, Convention, Genre, Audience technical elements: set, props, lighting, sound, costume performance elements: acting, motivation, vocal/physical expression.
<b>dynamic</b>	the energetic range of or variations within physical movement or the difference between levels of sound
<b>end on</b>	Traditional audience seating layout where the audience is looking at the stage from the same direction. This seating layout is that of a Proscenium Arch theatre. See also THRUST, IN THE ROUND, TRAVERSE.
<b>ensemble</b>	the dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of theatrical production.
<b>exposition</b>	the part of a play that introduces the theme, chief characters, and current circumstances.
<b>farce</b>	an extreme form of comedy that depends on quick tempo and flawless timing and is characterized by improbable events and farfetched coincidences; from the French meaning 'to stuff.'
<b>flashback</b>	in a non-linear plot, to go back in time to a previous event; a <i>flash forward</i> would move the action into the future.
<b>form</b>	formal elements and characteristics (e.g. structure and content) of a particular play e.g. a well-made play usually consists of three acts.
<b>fourth wall</b>	the invisible wall of a set through which the audience sees the action of the play.
<b>genre</b>	a category or 'type' given to plays that include a particular form, content or technique, based upon the conventions used e.g. tragedy, comedy, farce, and melodrama.
<b>irony</b>	an implied discrepancy between what is said and what is meant. There are several forms of irony. <i>Verbal irony</i> is when a writer or speaker says one thing and means something else (often the opposite of what is said). When the audience perceives something that a character does not know, that is <i>dramatic irony</i> . <i>Situational irony</i> can be described as a discrepancy between expected results and the actual results.
<b>melodrama</b>	a style of play, which originated in the 19th century, relying heavily on sensationalism and sentimentality. Melodramas tend to

## 6. Glossary

Term	Definition
	feature action more than motivation, stock characters, and a strict view of morality in which good triumphs over evil.
<b>mood</b>	the tone or feeling of the play, often engendered by the music, setting, or lighting.
<b>naturalism</b>	a style of drama that developed in the late 19th century as an attempt to represent real life on stage faithfully and without artifice; the actions of characters tend to be dominated by determinism (societal or environmental forces).
<b>parody</b>	a mocking or satirical imitation of a literary or dramatic work.
<b>plot</b>	the events of a play or arrangement of action, as opposed to the theme.
<b>plot development</b>	the organisation or building of the action in a play.
<b>Promenade</b>	a theatrical production with the expectation that audience members will predominantly walk or move about (rather than sit)
<b>Proscenium</b>	a frame or arch separating the stage from the auditorium. The proscenium opening was of particular importance to the Realistic playwrights of the 19th century, such as Henrik Ibsen and George Bernard Shaw, for whom it was a picture frame or an imaginary fourth wall through which the audience experienced the illusion of spying on characters.
<b>protagonist</b>	the main character or hero in a play or other literary work.
<b>scenography</b>	the art of creating performance environments using one or more components including light, costume, set, space and sound.
<b>sightlines</b>	imaginary lines of sight that determine what areas of the stage are visible to the audience from any given seat in the house.
<b>site-specific</b>	any type of theatrical production designed to be performed at a unique, specially adapted location other than a standard theatre.
<b>space</b>	a defined area
<b>stage furniture</b>	elements of the production that can be used/moved but cannot be defined as personal props e.g. chair, table.
<b>staging</b>	another term for <b>blocking</b> ; deliberate choices about where the performers stand and how they move on stage to communicate character relationships and plot and to create interesting stage pictures in relation to set, properties and audience and effects created by lighting, for example.
<b>style</b>	the decisions made when presenting a play in performance, influenced by the social, historical and cultural context and artistic choices of the creative team. The mode of expression - the way in which characters, narrative, are expressed to an audience.
<b>Realism</b>	an attempt in theatre to represent everyday life and people as they are or appear to be through careful attention to detail in character motivation, costume, setting, and dialogue. Plays from this period (from 1820 to 1920) seek the truth, find beauty in the commonplace, and focus on the conditions of the working class. Henrik Ibsen is an exemplar of the movement; he influenced

Term	Definition
	others such as George Bernard Shaw and Anton Chekov.
<b>resolution</b>	how the problem or conflict in a drama is solved or concluded.
<b>ritual</b>	a prescribed form or ceremony; drama grew out of religious ritual.
<b>satire</b>	a play in which sarcasm, irony, and ridicule are used to expose or attack folly or pretension in society.
<b>scene</b>	a small section or portion of a play.
<b>scenography</b>	the art of creating performance environments using one or more components including light, costume, set, space and sound.
<b>set</b>	the physical surroundings, visible to the audience, in which the action of the play takes place.
<b>Setting</b>	when and where the action of a play takes place.
<b>sightlines</b>	imaginary lines of sight that determine what areas of the stage are visible to the audience from any given seat in the house.
<b>sound</b>	the effects an audience hears during a performance to communicate character, context, or environment.
<b>sound elements</b>	music, sound effects, performers' voices.
<b>space</b>	a defined area
<b>story line</b>	the plot or plan of action.
<b>structure</b>	The arrangement of and relationship between the constituent parts of a whole as in 'prologue, exposition, denouement' or scenes and acts within a play.
<b>stylisation</b>	the shaping of dramatic material, settings, or costumes in a deliberately non-realistic manner.
<b>suspense</b>	a feeling of uncertainty as to the outcome, used to build interest and excitement on the part of the audience.
<b>symbolism</b>	the use of symbolic language, imagery, or colour to evoke emotions or ideas.
<b>tempo</b>	relative speed or rate of movement in pace over time, e.g. the speed at which the music for a dance should be played. Can be applied to dramatic contexts such as in 'tempo rhythm'.
<b>tension</b>	the atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address; the state of anxiety the audience feels because of a threat to a character in a play.
<b>text</b>	the basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation.
<b>theatre-in-the-round</b>	an acting area or stage that may be viewed from all sides simultaneously.
<b>theatre maker</b>	a professional who contributes to a theatrical production in a single or multi-disciplinary role, such as a performer, director, choreographer, writer, designer, technician or set/costume/lx/sx maker.

## 6. Glossary

Term	Definition
<b>theme</b>	the basic idea of a play; the idea, point of view, or perception that binds together a work of art.
<b>thrust</b>	a stage that extends into the audience area, with seats on three sides of a peninsula-shaped acting space.
<b>timing</b>	includes setting cues for effects and lighting, synchronizing two or more things that must happen simultaneously, and establishing the pace at which lines will be delivered or the play performed.
<b>Tragedy</b>	a form of drama based on human suffering that invokes in its audience an accompanying catharsis or pleasure in the viewing In the wake of Aristotle's Poetics (335 BCE), tragedy has been used to make genre distinctions i.e. tragedy is opposed to comedy. In the modern era, tragedy has also been defined against drama, melodrama, the tragicomic and epic theatre. It derives from Classical Greek, 'goat song'.
<b>traverse</b>	form of staging where the audience is on either side of the acting area. See also IN THE ROUND, END ON, THRUST.
<b>turning point:</b>	the climax or high point of a story, when events can go either way.
<b>wings</b>	offstage areas to the right and left of the acting/onstage area.

## Performance glossary

Term	Definition
<b>acting style</b>	a particular manner of acting which reflects cultural and historical influences
<b>antagonist</b>	the opponent or adversary of the hero or main character of a drama; one who opposes and actively competes with another character in a play, most often with the protagonist
<b>articulation</b>	the clarity or distinction of speech
<b>aside</b>	Lines spoken by an performer to the audience and not supposed to be overheard by other characters on-stage.
<b>blocking</b>	the path formed by the performer's movement on stage, usually determined by the director with assistance from the performer and often written down in a script using commonly accepted theatrical symbols.
<b>business</b>	a piece of unscripted or improvised action, often comic in intention, used to establish a character, fill a pause in dialogue, or to establish a scene. An author may simply suggest 'business' to indicate the need for some action at that point in the play.
<b>characterisation</b>	how a performer uses body, voice, and thought to develop and portray a character.
<b>choreography</b>	the movement of performers and dancers to music in a play.
<b>chorus</b>	a group of performers who sing, dance, or recite in unison; in Greek drama, the chorus was the group of performers who sang

Term	Definition
	and danced between episodes, narrated off-stage action, and commented on events.
<b>concentration</b>	the performer's focus, also called centering; focusing on the work at hand, being in character, or being in the moment.
<b>dialogue</b>	spoken conversation used by two or more characters to express thoughts, feelings, and actions.
<b>focus</b>	in acting, the act of concentrating or staying in character.
<b>gesture</b>	any movement of the performer's head, shoulder, arm, hand, leg, or foot to convey meaning.
<b>imaging</b>	a technique which allows performers to slow down and focus individually on an issue. The performers, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, etc.
<b>improvisation</b>	the spontaneous use of movement and speech to create a character or object in a particular situation; acting done without a script.
<b>inflection</b>	change in pitch or loudness of the voice.
<b>interaction</b>	the action or relationship among two or more characters.
<b>isolation</b>	control of isolated body parts; the ability to control or move one part of the body independently of the rest.
<b>kinaesthetic</b>	resulting from the sensation of bodily position, presence, or movement.
<b>language</b>	in drama, the particular manner of verbal expression, the diction or style of writing, or the speech or phrasing that suggests a class or profession or type of character.
<b>mannerism</b>	a peculiarity of speech or behaviour.
<b>mime</b>	acting without words.
<b>mirroring</b>	copying the movement and/or expression or look of someone else exactly.
<b>monologue</b>	a long speech made by one performer; a monologue may be delivered alone or in the presence of others.
<b>motivation</b>	the reason or reasons for a character's behaviour; an incentive or inducement for further action for a character.
<b>movement</b>	stage blocking or the movements of the performers onstage during performance; also refers to the action of the play as it moves from event to event.
<b>pace</b>	rate of movement or speed of action
<b>performance elements</b>	include acting (e.g., character motivation and analysis, empathy), speaking (breath control, vocal expression and inflection, projection, speaking style, diction), and nonverbal expression (gestures, body alignment, facial expression, character blocking, movement).
<b>pitch</b>	the particular level of a voice, instrument or tune.

## 6. Glossary

Term	Definition
<b>posture</b>	Physical alignment of a performer's body or a physical stance taken by a performer which conveys information about the character being played
<b>projection</b>	how well the voice carries to the audience.
<b>prompt</b>	to give performers their lines as a reminder; the <i>prompter</i> is the one who assists performers in remembering their lines.
<b>proxemics</b>	contemporary term for 'spatial relationships', referring to spatial signifiers of the relationship between different performers or a performer and elements of the set which convey information about character and circumstances.
<b>rhythm</b>	measured flow of words or phrases in verse forming patterns of sound. Regularity in time or space of an action, process or feature.
<b>role</b>	the character portrayed by a performer in a drama.
<b>role playing</b>	improvising movement and dialogue to put oneself in another's place in a particular situation, often to examine the person(s) and/or situation(s) being improvised.
<b>soliloquy</b>	a speech in which a performer, usually alone on stage, speaks the inner thoughts of his/her character aloud.
<b>spatial awareness</b>	traditional term for what is currently referred to as ' <b>proxemics</b> ', referring to spatial signifiers of the relationship between different performers or a performer and elements of the set which convey information about character and circumstances.
<b>stage presence</b>	the level of comfort, commitment, and energy a performer appears to have on stage.
<b>staging</b>	another term for <b>blocking</b> ; deliberate choices about where the performers stand and how they move on stage to communicate character relationships and plot and to create interesting stage pictures in relation to set, properties and audience and effects created by lighting, for example.
<b>stock characters</b>	characters who represent particular personality types or characteristics of human behaviour. Stock characters are immediately recognizable and appear throughout the history of theatre, beginning with Greek and Roman comedy and elaborated upon in <i>commedia dell' arte</i> .
<b>tableau</b>	a technique in creative drama in which performers create a frozen picture, as if the action were paused; plural is <i>tableaux</i> . Not to be confused with <i>freeze frame</i> , which is a term used in film and video production.
<b>theatre games</b>	improvisational exercises structured by the director or teacher to achieve a specific objective, such as breaking down inhibitions or establishing trust.
<b>timbre</b>	The distinctive character or quality of a musical or vocal sound apart from its pitch or intensity such as in a nasal voice quality.
<b>upstage: (verb)</b>	to deliberately draw the audience's attention away from another performer or performers by overacting, using flashy bits of

Term	Definition
	business, or other means; term originated from an performer purposefully positioning himself upstage of the other performers so that they must turn their backs on the audience to deliver their lines to him.
<b>vocal expression</b>	how an performer uses his or her voice to convey character
<b>vocal projection</b>	directing the voice out of the body to be heard clearly at a distance.
<b>voice</b>	the combination of vocal qualities a performer uses such as articulation, phrasing, and pronunciation.

## Costume design glossary

Term	Definition
<b>accessories</b>	anything carried or worn on top of the basic costume for decorative purposes, e.g. a purse or shawl
<b>basic block</b>	a pattern which is the starting block for a more detailed pattern based on a particular performer's measurements, and reflecting specifics like historical period
<b>basting</b>	sewing fabric pieces together with long or loose temporary stitches
<b>breaking down</b>	artistic process of aging or distressing a costume. Paint, glue, dye, ripping and tearing can be used in this process.
<b>costume</b>	what a performer wears to evoke the appearance of a particular character. Costumes maybe realistic or stylised. They may be 'period' – appropriate to the historical setting of the play – or deliberately modern in look, even when the play is set in a past era.
<b>costume build</b>	the process of constructing the costume
<b>costume fitting</b>	first meeting between the performer and his/her costume. Enables wardrobe staff to ensure a correct fit, and to enable the performer to see if all necessary movement is possible.
<b>costume parade (or dress parade)</b>	costume check on stage
<b>costume plot</b>	a list or chart made by the costume designer showing the characters appearing in each scene, and what they are wearing. This helps track each character's whereabouts throughout the performance.
<b>cutter</b>	skilled wardrobe craftsperson who creates the patterns and is responsible for the construction of the female costumes. The cutter's tools include craft paper, T square and fashion ruler.
<b>draping</b>	creating a pattern by draping muslin on a dress form, pinning and tucking to get the desired shape, and transferring that shape to craft paper.
<b>dresser</b>	crew member who aids with dressing
<b>dress form</b>	the adjustable torso (male and female) used by costume cutters, dressmakers and tailors for creating garments; useful for: creating shapes from which patterns are made (draping), fitting and detailed in-place sewing.
<b>dress rehearsals</b>	dress full costume/lighting/effects/sound/ action rehearsal
<b>dressing rooms</b>	rooms containing clothes rails and mirrors (often surrounded with lights) in which performers change into their costumes and apply make-up. Dressing Room doors have a list of the performers contained within. See also GREEN ROOM.
<b>First Hand</b>	an assistant to a cutter or tailor who may sew the costume together, assist at fittings, supervise the sewing team and do the finishing details on a costume.

Term	Definition
<b>fittings</b>	the process of adjusting the costume to the performer's body.
<b>flat drafting</b>	the use of a basic block and cutter's tools to draft a pattern on craft paper.
<b>gondola</b>	an enclosed easily transportable costume rail with removable side which enables large shows to manage huge quantities of costumes, wigs etc. easily.
<b>hand</b>	the way a particular fabric feels when it is touched; it may have a soft hand, or a crisp hand, etc.
<b>Head of wardrobe</b>	person in charge of the wardrobe and responsible for budgeting, supplies, staff allocation.
<b>maquette</b>	a model of the set or costume sketch intended for use by the builder as a guide to construction.
<b>mock-up</b>	a full-scale model of a costume, used as a test-run.
<b>muslin</b>	a simply woven cotton fabric used to make the costume mock-up, also called performance cotton or unbleached cotton
<b>pancake</b>	water based stage make up, applied with sponge
<b>preliminaries</b>	the costume designer's first rough drawings which are assessed for feasibility and affordability
<b>personal props</b>	small props that are usually carried in an performer's costume, such as money or a pen
<b>props</b>	abb. for Properties. Any items used onstage which are not costume or scenery; any moveable object that appears on stage during a performance.
<b>quick change</b>	a change of costume that needs to happen very quickly takes place close to the side of the stage. Costume designers need to know about the need for a quick change so that the costume is made incorporating elements such as velcro and zips rather than buttons. A quick change room is often erected at the side of the stage to enable changes to take place in privacy.
<b>quick change room</b>	area adjacent to the stage containing lighting, a mirror and a costume rail in which performers can make costume changes quickly, sometimes with the aid of a dresser.
<b>seamstress</b>	member of the wardrobe department who operates sewing machines and carries out other sewing tasks.
<b>silhouette</b>	a figure whose outline indicates the shape of clothing in a particular historical period.
<b>stock</b>	costumes stored from previous productions for recycling and re-use.
<b>swatch</b>	a sample of fabric to demonstrate the material to use on a costume or set design, or a sample of lighting gel. A catalogue of all the gel colours made by a particular manufacturer is called a SWATCH BOOK.
<b>T-square</b>	ruler, with perpendicular crosspiece at one end (it looks like the letter 'T'), used for establishing and drawing parallel lines.

## 6. Glossary

Term	Definition
<b>tailor</b>	an expert in building clothing for men: historic costumes, military costumes and formal wear. A tailor would create the patterns for jackets, trousers and shirts using the performer's body measurements.
<b>unpick</b>	small cutter designed for unpicking a sewn seam. Useful for undoing alterations to a costume following a production.
<b>wardrobe</b>	the general name for the costume department, its staff and the accommodation they occupy.
<b>wardrobe maintenance</b>	washing and repair of costume
<b>wardrobe plot</b>	performer-by-performer, scene-by-scene inventory of all the costumes in a production, with a detailed breakdown into every separate item in each costume.
<b>working drawings</b>	drawings made in addition to those done by designers

## Lighting design glossary

Term	Definition
<b>advance Bar</b>	lighting bar hung from auditorium close to stage
<b>amp</b>	abb. amplifier used to amplify sound
<b>AMP</b>	abb. Ampere, a unit of electrical current
<b>baby Spot</b>	small spotlight under 500w
<b>backlight</b>	light coming from upstage, behind scenery or performers, to sculpt and separate them from the background
<b>back projection</b>	a method of projecting images onto a translucent screen from behind. Often used for projected scenery or special effects. Because the projector is usually close to the screen, special lenses are needed to ensure that the image seen by the audience is large enough.
<b>bar</b>	metal tube used for hanging lanterns
<b>barn-door</b>	a rotatable attachment consisting of two or four metal flaps (hinged) which is fixed to the front of a <b>Fresnel</b> or PC type lantern to cut off the beam in a particular direction(s). Profile lanterns use SHUTTERS to achieve a greater degree of control and accuracy.
<b>battens</b>	compartmentalised floodlights set up so as to allow colour mixing. See also GROUNDRROW. Low voltage battens are commonly used as light curtains & for colour washes. Known in the US as a Strip light.
<b>beam Light</b>	lantern with no lens but with parabolic reflector
<b>bifocal spot</b>	profile lantern with two sets of shutters, one of which produces a hard edge, and one a soft edge. Not necessary in zoom profiles, because this requirement is fulfilled by two lenses.

Term	Definition
<b>blackout</b>	a lighting cue where all stage lights go off simultaneously.
<b>board</b>	abb. for 'lighting control board'
<b>build</b>	increase light levels
<b>bulb round</b>	lighting check
<b>channel</b>	connected circuit in lighting system
<b>check</b>	decrease light levels
<b>cinemoid</b>	type of colour gel
<b>circuit</b>	means by which a lantern can be identified and connected to a dimmer
<b>clamp</b>	normally used to attach lanterns to bars
<b>colour call</b>	list of gels for a design
<b>colour filter</b>	a sheet of plastic usually composed of a coloured resin sandwiched between two clear pieces. The coloured filter absorbs all the colours of light except the colour of the filter itself, which it allows through. A colour filter is sometimes known as a Gel, after the animal material Gelatine, from which filters were originally made.
<b>colour mixing</b>	combining the effects of two or more lighting gels.
<b>control room</b>	where lighting is controlled from
<b>cross-fade</b>	bringing another lighting state up to completely replace the current lighting state. Sometimes abbreviated to Xfade or XF.
<b>cue lights</b>	system of lights used to give 'Cues'.
<b>cue sheet</b>	list of effects
<b>diffusion gel</b>	also called Frost. Softens light
<b>dimmer</b>	device that controls electricity passed to lanterns
<b>downlight</b>	a light from directly above the acting area.
<b>dress rehearsal</b>	full costume/lighting/effects/sound/ action rehearsal
<b>electrician</b>	(Chief, Deputy, Assistant) responsible for lighting
<b>LX</b>	electrical things or electrical department
<b>LX tape</b>	electrical tape sticky back plastic tape available in various colours
<b>ellipsoidal</b>	type of reflector used in profile spots
<b>engineer</b>	usually 'sound' but can be 'lighting'
<b>fader</b>	means of controlling lights
<b>flash</b>	when lights are flashed for effect
<b>flash up</b>	method of testing lanterns
<b>floats</b>	jargon for footlights
<b>flood</b>	to wash the stage with general lighting. The name given to a basic box-shaped lantern with a simple reflector used to achieve this

## 6. Glossary

Term	Definition
	effect.
<b>focus</b>	The adjustment of lighting/projection equipment and/or the direction in which it is aimed
<b>focusing session</b>	when adjustment and plotting is done
<b>follow spot</b>	large profile spotlight with operator
<b>fresnel</b>	adjustable spotlight giving a diffused light, created by the construction of its lens of 'concentric circles'. Used with <b>barn doors</b> .
<b>FX</b>	abb. for 'effects'
<b>gel</b>	coloured lighting film (originally made from gelatine)
<b>gobo</b>	metal slide placed in gate of lantern which throws a pattern
<b>ground row</b>	floodlight battens placed on stage
<b>halogen</b>	gas contained in lamps
<b>heads below</b>	warning shouted if anything is dropped from above
<b>house lights</b>	the lights that illuminate the auditorium before and after the performance and during intermission.
<b>impedance</b>	term of electrical resistance
<b>iris</b>	device in lantern gate that allows beam size to be altered
<b>kill</b>	instruction to stop action or effect
<b>lamps</b>	the thing that creates light in a lantern ('bulb' in domestic terms)
<b>lantern</b>	stage light
<b>LED</b>	LED stage lighting instruments are stage lighting instruments that use light-emitting diodes (LEDs) as a light source. LED instruments are an alternative to traditional stage lighting instruments which use halogen lamp or high-intensity discharge lamps.
<b>level</b>	intensity of light
<b>lighting plot</b>	lighting cue description
<b>light set</b>	a term used to describe a situation where no physical set is used on stage. The 'set' is created entirely by means of lighting.
<b>lose</b>	to turn something off
<b>limes</b>	old term for Follow Spots
<b>mains</b>	power source
<b>master</b>	lever/slide which controls all light
<b>multicore</b>	thick cable containing many cables
<b>PC – prism convex</b>	or 'pebble'. A lens in a lantern
<b>parcan</b>	type of lantern containing a fixed beam par lamp
<b>patch panel</b>	panel where lighting circuits are connected and changed –

Term	Definition
	'patched'
<b>perch</b>	lighting position concealed behind proscenium
<b>profile spot</b>	lantern which can produce hard or soft light
<b>plot</b>	any list of cues
<b>prompt copy/book</b>	the master copy of the performance, including all blocking, effects and cues
<b>record</b>	plotting a lighting cue by saving it to the lighting board
<b>reflector</b>	shiny surface in back of lantern which helps throw light
<b>rigging</b>	fixing lighting, sound and scenic devices to the theatre structure
<b>saturation rig</b>	lighting rig at full capacity
<b>scatter</b>	low level light cast at side of normal light beam
<b>shin buster</b>	low side lights
<b>shutter</b>	device in lantern used to shape beam
<b>slots</b>	side lighting position in auditorium walls
<b>special effects</b>	lighting effects used to enhance a theatrical performance.
<b>spill</b>	unwanted light on the stage
<b>spot</b>	abb. spotlight; a bright beam of light projected onto a performance space.
<b>strobe</b>	flashing light
<b>tech</b>	Technical Rehearsal, a run through of all the technical elements of the performance
<b>throw</b>	distance between lantern and object
<b>tripe</b>	thick bundle of cables from lighting bar
<b>tri-lite</b>	lighting/scenic metal section made from three lengths of lightweight alloy (triangular construction)
<b>UV</b>	abb. Ultra Violet
<b>wash</b>	a general 'fill' of light and colour across the stage.
<b>working lights</b>	lights used by stage crew to aid work

## Set design glossary

Term	Definition
<b>act drop</b>	cloth flown in at the end of an act
<b>backcloth</b>	flown cloth behind scenic element
<b>back projection</b>	a method of projecting images onto a translucent screen from behind. Often used for projected scenery or special effects. Because the projector is usually close to the screen, special lenses are needed to ensure that the image seen by the audience is large

## 6. Glossary

	enough.
<b>bar</b>	metal tube used for hanging scenery
<b>batten</b>	length of wood attached to cloth to keep it taut
<b>book flat</b>	a hinged flat
<b>border</b>	flown scenic element used in masking
<b>box set</b>	a set with three walls and a ceiling, leaving the fourth wall to be imagined by the performers. The box set represents a real room with doors and windows that work.
<b>brace</b>	portable support for flats
<b>breaking down</b>	artistic process of aging costume, props or scenery.
<b>butterfly tabs</b>	tabs fixed at top and drawn in from sides
<b>carpenter</b>	(Scenic, Deputy, Master): maker of scenery
<b>centre line</b>	imaginary line shown on ground-plan
<b>cleat</b>	metal device used for tying sash lines
<b>cloth</b>	a piece of scenic canvas, painted or plain, which is flown or fixed to hang in a vertical position. A <b>Backcloth</b> (or Backdrop) hangs at the rear of a scene. A <b>Floorcloth</b> is a painted canvas sheet placed on the stage floor to mark out the acting area, or to achieve a particular effect. A <b>Frontcloth</b> hangs well downstage, often to hide a scene change taking place behind.
<b>come down</b>	when the curtains come down
<b>counterweights</b>	system used for lowering and raising scenery
<b>curtains</b>	at front of stage - called Tabs
<b>curtain up/down</b>	beginning and end of performance
<b>cut cloth</b>	scenic piece with no centre
<b>cyclorama</b>	a fabric drop hung from a curved or segmented batten, or a curved wall at the back of the stage, upon which light can be cast to create effects (cyc for short).
<b>dead</b>	marked position of scenery or equipment
<b>dock</b>	area at side/rear of stage for storing scenery
<b>dress rehearsal</b>	dress full costume/lighting/effects/sound/ action rehearsal
<b>elevation</b>	technical drawing showing side view
<b>EMU</b>	electrical Multiple Unit, used to describe stage machinery composed from multiple moving parts
<b>false pros'</b>	decorative proscenium arch
<b>fit up</b>	installation of equipment and scenery

<b>flat</b>	a wooden frame, usually covered with painted cloth, used to create walls or separations on stage.
<b>flies</b>	area above stage where flown scenery is kept
<b>floor-cloth</b>	painted canvas flooring
<b>footing</b>	to steady a ladder/flat with your foot
<b>flown</b>	scenery or equipment which has been 'flown' into the flies
<b>fly</b>	raising scenery above audience sight level
<b>flyman</b>	crew member operating flying equipment
<b>fly tower</b>	structure above stage containing flying equipment
<b>french flat</b>	solid flat
<b>french brace</b>	collapsible brace fixed to flat
<b>gaffer tape</b>	sticky back fabric tape
<b>gauze</b>	see 'Scrim'
<b>genie trap</b>	a mechanised trap where performer shoots through stage floor
<b>get in</b>	when a touring company installs a show
<b>get out</b>	when touring company uninstalls show
<b>grave trap</b>	body length trapdoor in stage
<b>grid</b>	metal frames in flying tower from which flying equipment is held (wooden in very old theatres)
<b>ground-plan</b>	technical drawing of stage
<b>hand props</b>	properties such as tools, weapons, or luggage that are carried on stage by an individual performer.
<b>header</b>	horizontal flying piece horizontal flying piece
<b>heads below</b>	warning shouted if anything is dropped from above
<b>hemp</b>	type of abrasive rope originally used in theatre for flying
<b>hemp flying</b>	traditional method of flying using 3 or 5 hemp ropes and no counter-weights
<b>iron</b>	fireproof metal curtain
<b>ladder</b>	framework in shape of ladder
<b>leg</b>	flown cloth or flat masking side of stage
<b>light set</b>	A term used to describe a situation where no physical set is used on stage. The 'set' is created entirely by means of lighting.
<b>lose</b>	to remove from set
<b>maquette</b>	a model of the set intended for use by the builder as a guide to construction.
<b>mark it</b>	instruction to record position of performer/object on stage
<b>mark out</b>	temporary objects/lines on rehearsal floor used to describe set/stage

## 6. Glossary

<b>mask</b>	to hide from audience's sight
<b>masking</b>	flats/cloths used to Mask
<b>model</b>	model of stage design
<b>model box</b>	model of theatre in which stage design model is housed
<b>milliput</b>	type of modelling plastic used to create model figures and model scenery
<b>out</b>	piece of scenery that has been flown 'Out'
<b>platform</b>	also referred to as a <b>riser</b> or <b>rostrum</b> it is a stationary, standard flat walking surface for performers to perform on. Typically, they are built to be assembled modularly. They are often used to provide varying levels, to make a show more visually interesting. They are also used to separate areas on stage, and as seating.
<b>pin hinge</b>	hinge jointed by removable pin
<b>practical</b>	a working object onstage, such as a door or window
<b>preset</b>	position of scenery and effects at start of performance and scene
<b>props</b>	abb. for Properties. Any items used onstage which are not costume or scenery; any moveable object that appears on stage during a performance. Also can include stage furniture: immovable elements of set design.
<b>prop box/skip</b>	place to store props
<b>prop table</b>	table situated in wings on which props are placed
<b>props room</b>	room for construction of props
<b>pyrotechnics</b>	bombs, bangs, flashes etc.
<b>rigging</b>	fixing lighting, sound and scenic devices to the theatre structure
<b>runner</b>	used to hold down carpet edges
<b>scenery</b>	the theatrical equipment, such as curtains, flats, backdrops, or platforms, used in a dramatic production to communicate environment.
<b>scenic artists</b>	people who paint scenery
<b>scrim (or gauze)</b>	A drop made of fabric that seems almost opaque when lit from the front but semi-transparent when lit from behind.
<b>set</b>	the physical surroundings, visible to the audience, in which the action of the play takes place.
<b>set designer</b>	the person who designs the physical surroundings in which the action of the play takes place.
<b>setting line</b>	line past which no scenery, props or furniture may be set
<b>size</b>	glue like preparation made from animal bones, used to harden and preserve canvas on flats
<b>spike</b>	nail something to floor
<b>stage brace</b>	extending support for scenery
<b>stage crew</b>	employed to move/operate scenery

<b>star trap</b>	a mechanised trap where performer shoots through stage floor
<b>strike</b>	to remove object or scenery from stage
<b>swag</b>	curtains fashioned so they do not hang straight
<b>tabs</b>	curtains
<b>teaser</b>	short flown border
<b>tech</b>	technical rehearsals
<b>treads</b>	steps or stairs
<b>tri-lite</b>	lighting/scenic metal section made from three lengths of lightweight alloy (triangular construction)
<b>truck</b>	platform with wheels
<b>working drawings</b>	drawings made in addition to designers

## Sound design glossary

Term	Definition
<b>amp</b>	abb. amplifier used to amplify sound
<b>AMP</b>	abb. Ampere, a unit of electrical current
<b>build</b>	increase sound levels
<b>channel</b>	connected circuit in sound system
<b>check</b>	decrease sound levels
<b>condenser</b>	type of microphone
<b>control room</b>	where lighting and sound is controlled from
<b>cross-fade</b>	in sound, bringing another sound state up to completely replace the current sound state/ change at which some channels are increased while other are lowered. Sometimes abbreviated to Xfade or XF.
<b>crossover</b>	sound system device that routes pitch to the correct part of the speaker
<b>cue sheet</b>	list of effects
<b>decibel</b>	dB. measurement of sound
<b>desk</b>	Sound Desk – sound operators desk
<b>dub</b>	reproduce sound from one copy to another
<b>dynamic</b>	type of microphone
<b>engineer</b>	Sound engineer
<b>E.Q.</b>	abb. for equalisation
<b>fader</b>	means of controlling sound
<b>feedback</b>	when a mic picks up its own signal from a speaker
<b>floatmics</b>	microphones placed along front of stage
<b>foldback</b>	sound sent to performer
<b>frequency</b>	number of times a sound vibrates
<b>FX</b>	abb. for 'effects'
<b>gain</b>	the 'master' volume control on mixer
<b>horns</b>	metal speakers
<b>hypercardioid</b>	type of pick-up pattern of a microphone
<b>impedance</b>	term of electrical resistance
<b>kill</b>	instruction to stop action or effect
<b>lavalier</b>	type of radio-mic fitting
<b>level</b>	intensity of sound
<b>lose</b>	to turn something off
<b>mains</b>	power source

Term	Definition
<b>master</b>	lever/slide which controls all sound
<b>mixer</b>	desk/software for mixing sound
<b>multicore</b>	thick cable containing many cables
<b>omnidirectional</b>	pick up pattern of microphone
<b>overture</b>	music which starts a musical performance
<b>PA system</b>	the public address system or any sound system
<b>PFL</b>	'Pre Fade Listen' means of listening to a mic channel without bringing up the fader
<b>pitch</b>	the particular level of a voice, instrument or tune.
<b>pan</b>	to move sound from one place to another
<b>plot</b>	any list of cues
<b>prompt copy/book</b>	the master copy of the performance, including all blocking, effects and cues
<b>radio mic</b>	personal microphone without power lead
<b>rigging</b>	fixing lighting, sound and scenic devices to the theatre structure
<b>sound</b>	the effects an audience hears during a performance to communicate character, context, or environment.
<b>sound design</b>	the three categories of sound design, are: <b>Functional</b> (e.g. practical sounds such as a gunshot to coincide with an action on stage) <b>Atmospheric</b> (i.e. the possibility of using underscoring that may include music but which may also be in the form of a soundscape) <b>Incidental</b> where sound can be used to cover moments of transition (e.g. between scenes or to cover the placing of stage props).
<b>sound effects</b>	1) <b>Recorded</b> : Often abbreviated to FX. There are many sources for recorded sound effects, from Compact Discs, to downloading from the internet. May form an obvious part of the action (train arriving at station) or may be in the background throughout a scene (e.g. birds chirping). 2) <b>Live</b> : Gunshots, door slams, and offstage voices (amongst many others) are most effective when done live.
<b>sound elements</b>	music, sound effects, performers' voices.
<b>special effects</b>	sound effects used to enhance a theatrical performance.
<b>tech</b>	technical rehearsal
<b>timbre</b>	The distinctive character or quality of a musical or vocal sound apart from its pitch or intensity such as in a nasal voice quality.