

Costume/Set Design notes – fill in the blank, multiple choice, short answer (no word bank!)

- Costume design usually involves researching, designing and building the actual items from conception.
- Four types of costumes are used in theatrical design, **Historical, fantastic, dance, and modern.**
- Designs are first sketched out and **approved**
- In its earliest form, costumes consisted of theatrical **prop masks**
- The **leading** characters will have more detail and design to make them stand out
- Scenic design (also known as **stage** design, **set** design or **production** design) is the creation of theatrical scenery.
- Scenic designers are responsible for creating **scale models** of the scenery, renderings, and paint elevations as part of their communication with other production staff.
- Theatrical scenery is that which is used as a setting for a theatrical **production.**
- **Flats, short for Scenery Flats,** are flat pieces of theatrical scenery which are painted and positioned on stage so as to give the appearance of **buildings** or other **backgrounds.**
- Soft covered flats (covered with **canvas** or **muslin**)
- A **fly system** is a system of lines, counterweights, pulleys

Improv Notes – short answer – must be able to describe each of these important parts of improvisational theatre

- Describe what shapes the action of an Improv scene?

Audience suggestions or unknown topics

- List two things that make Improv different from traditional theatre?

The elements of spontaneity, unpredictability and risk of not knowing if the scene will work out

- Why do you think there is no guarantee that an Improv scene will work?

You never know what the suggestions or topics will be ahead of time

- List at least three ways that an actor defines the reality of the scene?

Giving someone a name, identifying a relationship, identifying a location, using space object work to define the physical environment

- Describe what “Blocking” means.

Not accepting another actor’s offer

- Why is “Gagging” frowned upon?

(Deliberately blocking someone) – frowned upon because it prevents the scene from developing/moving forward.

- Describe the process of “Yes, And...” Then explain why it is so important.

When you address any information given by another actor and then add new information (make an offer) for the other actors to build on. – This is important because every new piece of information added helps the actors to refine their characters and progress the action of the scene.

- Describe “Space Object Work” and why it is different than traditional Improv.

Space Object Work is when the actors create and use invisible props or define a setting through mime. This is different from traditional Improv because the actors themselves and other actors need to remember and interact appropriately with the space objects that are introduced, instead of using actual props.

- What must an actor be able to do to play different roles successfully?

The actor must be able to construct characters quickly with physicality, gestures, accents, voice changes, or other techniques as demanded by the situation. Improv actors must also be able to act according to the objectives that they believe their character seeks.

- What are Character Motivations and why are they important?

Character Motivations are the objectives the actor believes the character seeks. They are important because they move the scene along by deciding what type of space object work will be used and what the setting is.

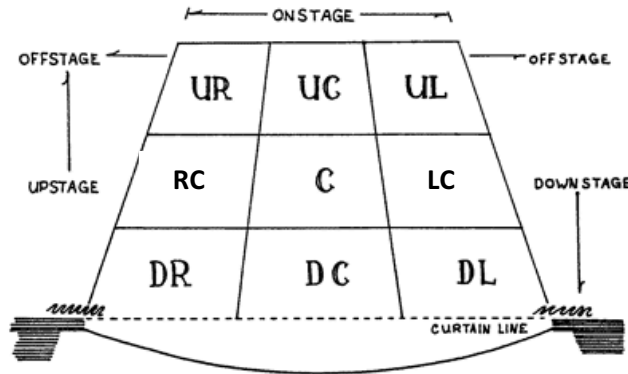
Types of Theatres – Fill in the blank (definition – no word bank)

- **Arena Theatre:** A specific type of theatre in which the audience sits completely around the acting area.
- **Black Box Theatre:** A specific type of theatre in which the audience can sit in multiple ways. The theatre is completely black.
- **Proscenium Theatre:** A specific type of theatre which has a proscenium.

- **Thrust Theatre:**

A specific type of theatre in which the audience sits on three sides of the acting area.

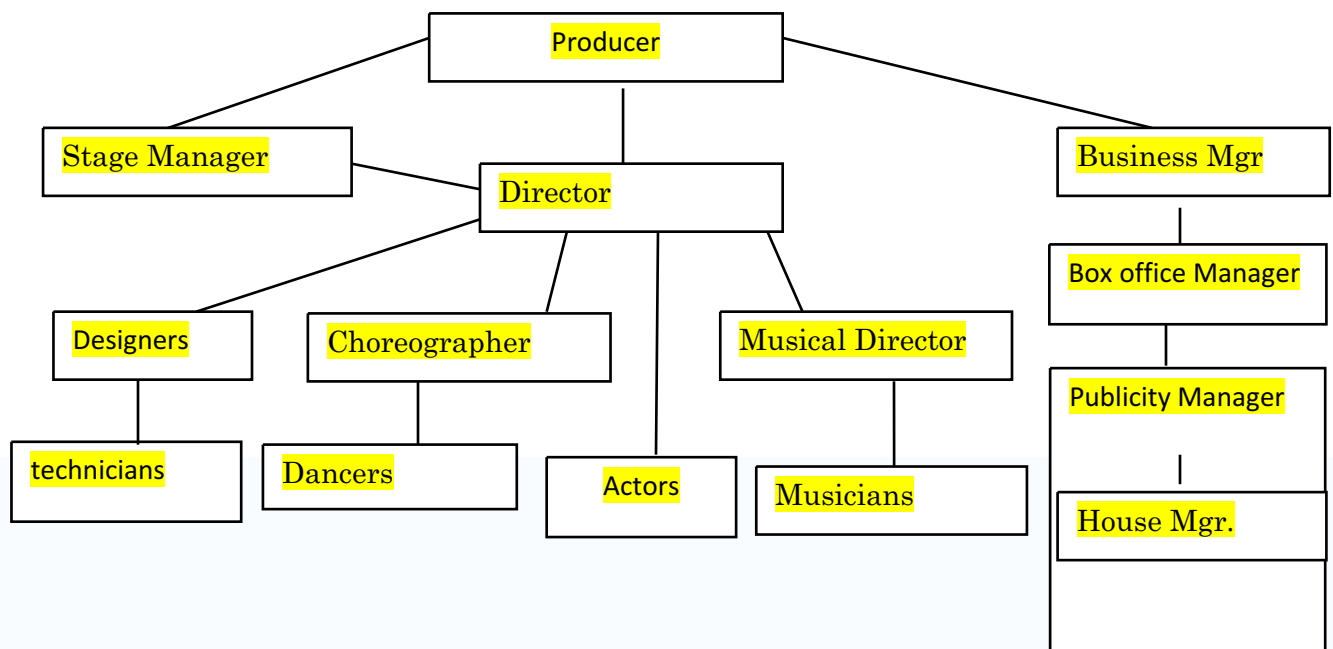
Stage Directions (diagram) - fill in the blank – no word bank – no partial credit on this, all or nothing!



Props Notes – (fill in the blank – no word bank!)

- A theatrical property is any object **held** or **used** on stage by an actor
- The difference between a set decoration and a prop is **use**. If the item is not **touched** by a performer for any reason it is simply a set decoration
- Small acting troupes formed during the **renaissance**, traveled throughout Europe
- The first known props were hand held **masks** used by performers in "Greek Theatre" and have become symbols of theatre today, known as the "**comedy** and **tragedy** masks".
- a prop must read well from the **house** or on-screen, meaning it must look **real** to the **audience**.
- In some cases, a **prop** is designed to behave differently than the real object would, often for the sake of **safety**.
- A prop **weapon** (such as a stage gun or a stage sword) that reads well but lacks the intentional harmfulness of the corresponding real weapon. In the theater, prop weapons are almost always either **non-operable** replicas, or have safety features to ensure they are not **dangerous**.
- The safety and proper handling of real weapons used as movie props is the premiere responsibility of the **prop master**,
- Breakaway objects, such as **balsa-wood** furniture, or **candy-glass** (mock-glassware made of crystallized sugar)
- Props will sometimes have crossover requirements, needing to be addressed by the different departments.
- Props designers/master/mistress must work in coordination with the **set** designer, **costume** designer, **lighting** and sometimes, **sound** designer

Theatre Hierarchy – fill in the blank (word bank provided)



Musicals (storyline) Vocabulary – Short answer and multiple choice

(know all of the following – and plot diagram- for The Miracle Worker)

- **EXPOSITION:** The presentation of information that the audience needs to enter the play's action.
- **RISING ACTION:** Central part of the story during which various problems and complications arise, which cause the characters to take action.
- **CLIMAX:** The highest point or turning point in the action, which pits protagonist and antagonist against each other in a final confrontation that settles all their difficulties.
- **FALLING ACTION:** Contains the action or dialogue necessary to lead the story to a resolution or ending.
- **RESOLUTION:** The end of the story in which the problems are solved and the story is finished.
- **SETTING:** The time and place of the story. Geography, social eras and political events are all influential.
- **COMPLICATIONS:** A force, an obstacle, a reversal, a sharply disappointing setback, or an unexpected event that changes the course of the play.
- **FORESHADOWING:** A device used by the playwright to build suspense and tension, and to prepare the audience for action that follows.
- **THEME:** The central idea, thought, or meaning of the play. It answers the question, "What is the play about?"
- **SECONDARY THEME:** An underlying idea, or thought. There can be more than one of these.
- **RELATIONSHIPS:** There will be several of these in each play or musical. This is how you describe the interaction between characters.
- **IRONY:** Words, phrases or actions used to mean the exact opposite of their normal meaning. Ex. "Be careful what you wish for." People wish for things that they don't really want to come true.
- **SYMBOLISM:** An image, or a concrete or real object used to present an idea.
- **MOOD:** The feeling an audience gets from the play changes as the actions progress.
- **PROTAGONIST:** The chief figure in a drama whose actions are the primary focus of a story. Protagonists cannot exist in a story without opposition from a figure or figures called antagonist(s).
- **ANTAGONIST:** Often a villain, but may be a force of nature, set of circumstances, an animal, or other force that is in conflict with the protagonist.
- **Know this:** Four things every musical must have – Music, Songs, Spoken Dialogue, Dance

Stage Terms/Vocab – matching definitions to the vocabulary word

- **Apron** - The area of the stage directly in front of the Act Curtain.
- **Valance/Border (Grand Drape)** - The cloth border hung downstage of the main curtain and used to change the height of the proscenium opening.
- **Act Curtain** - A curtain used at the beginning of, during, and at the end of a production
- **Legs** - Curtains hung extreme left and right for the purpose of masking back/off stage.
- **Wings** - Space on either side of the stage area, behind the proscenium where actors wait for their cue to enter the acting area. (When you are here you are also considered "off stage")
- **Fire Curtain/Safety Curtain** - a fireproof theater curtain lowered in case of fire, used in large proscenium theatres, located just behind the proscenium arch.
- **Cyclorama (Cyc)** - A backdrop used to simulate the sky
- **"In One"** - Space from left to right stage between valance/border and first legs. (The area where you can see the acting happening)
- **Orchestra Pit** - Space under the stage located in the apron, to hold the orchestra for musical productions.
- **House** - The area of a theatre where the audience sits.
- **Traps (Trapdoor)** - Removable sections of the stage floor, for access to under stage.
- **Batten** - A long pipe or pole from which scenery, lights and curtains are suspended.
- **Offstage** - Towards the sides of the stage away from the center and out of view of audience. (offstage right/offstage left)
- **Backstage** - Area of a theatre that is behind the stage and is out of view of the audience.

The Miracle Worker – Essay questions

- Be able to describe the characters and their roles in the play (there are several questions about this!) Also must be able to describe the following important parts of the plot in The Miracle Worker:

The Miracle Worker: Plot Diagram

