

**Learning Aims - A: Develop Skills and Techniques for Performance****B: Applying skills and Techniques in Rehearsal and Performance**

	KEYWORD	DEFINITION
1.	WORKSHOP	A rehearsal in which a specific idea is explored or developed.
2.	STYLE	The way in which a performance is performed. This includes naturalism, realism, expressionism, absurdity, and modernism, post-modernism, classical and epic theatre.
3.	CHARACTERISATION	Creating a fictional character by changing physical and vocal attributes.
4.	FACIAL EXPRESSION	Using your face to communicate emotions or how your character would react in different situations.
5.	GESTURE	Any movement of the actor's head, shoulder, arm, hand, leg or foot to convey meaning.
6.	SPATIAL AWARENESS	Being aware of the stage space around you and how you use to convey meaning.
7.	CLARITY AND ARTICULATION	Lines and dialogue are spoken clearly. The sounds certain letters produce can be heard in your line delivery.
8.	PROJECTION	Ensuring you speak loud enough for all of your audience to hear you.
9.	INTERACTION	How a character interacts with other characters, of the audience, whilst on stage.
10.	ENERGY AND COMMITMENT	The energy and pace of a character on stage relies heavily on what emotion they are conveying and if it is being successfully portrayed. If it isn't, it can make the scene/play seem flat and boring.
11.	BODY LANGUAGE	What your body tells the audience. It could be the whole body or even gestures to resonate what kind of character you are playing.
12.	PROPS	Objects that your character brings or uses on stage. They are not permanent fixtures on the stage.
13.	SET	The painted structures of a stage set to show a particular location.
14.	COSTUME	Clothing worn to portray a character. It usually reflects the time period a play is set in.
15.	PACE	How quickly the action takes place in a performance.
16.	STAGE PRESENCE	To command the audience's attention.
17.	INTERPRETATION	How a script or idea is portrayed to the audience.
18.	BLOCKING	Ensuring all actors can be seen clearly on the stage. A director would block where an actor is stood/moving and how they should be performing at that moment in time.
19.	REPETOIRE	A short section of performance from a play as opposed to a full play.
20.	REHEARSAL	The allocated time given for actors/actresses to develop and improve their work.

## Learning Aim C: Review own Development and Performance

	KEYWORD	DEFINITION
1.	DESCRIBE	Give a clear, objective account in your own words. Recall what you did.
2.	EXPLAIN	Provide details and give reasons and/or evidence to support your point.
3.	ANALYSE	Examine methodically and in detail, typically in order to interpret.
4.	EVALUATE	Bring together all information and review it to form a conclusion, drawing on evidence, including strengths, areas for improvement, alternative actions, relevant data or information.
5.	EXPLORE	Try out new techniques or ideas through practical investigation, with some recording of results.
6.	COLLABORATE	Work jointly with others to produce defined outcomes.
7.	DIRECTOR	The person in charge of bringing a performance to life. They must conduct research, hold auditions, choose performance venues, organise workshop and rehearsals and ensure the performance is a success.
8.	ACTOR/ACTRESS	The people acting out the play.
9.	SET DESIGNER	The person in charge of what items go on to the stage in order to help the audience understand the time period, location and time of day the scenes in a play are set.
10.	COSTUME DESIGNER	The person who designs what items of clothing the actors must wear to reflect what their character is like and when the play is set.
11.	MOVEMENT DIRECTOR	The person in charge in developing the way actors and actresses move as their characters OR the movement or dance steps choreographed for the play.