

EDUCATIONAL OUTREACH PACK PART 2

# A MIDSUMMER NIGHT'S DREAM



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**WELSH LANGUAGE ADAPTATIONS BY MARI IZZARD AND NIA MORAIS**

### AN OVERVIEW

Welcome to part two of our resource pack. Once again we remind you that it can be implemented in any order and adapted to suit your needs. We hope that you enjoyed attending *A MIDSUMMER NIGHT’S DREAM* and reflecting on it within your class time since has provoked interesting discussions and engagement with the live theatrical experience. Whilst the contents of this pack is primarily intended to link in with the requirements of most of the major GCSE Drama syllabuses we are aware that there are cross overs with other qualifications and areas of the curriculum, in particular English Language and Literature.

If there is anything we can offer in addition to this content that will be beneficial to your delivery of these qualifications then please do get in touch with us at [timothy.howe@shermantheatre.co.uk](mailto:timothy.howe@shermantheatre.co.uk) and [isaac.hall@shermantheatre.co.uk](mailto:isaac.hall@shermantheatre.co.uk), and we can discuss what we are able to offer.

This Post-Show section of the pack focuses on the following aspects:

- i. Examining Physical and Vocal Skills.
- ii. Examining Scene analysis.

As well as practical exercises this pack also has exam style questions to help prepare your students for the ‘live performance’ sections of your examinations. We have attempted to make them “one size fits all” so please feel free to adjust, where necessary, to the requirements of your exam board.

We hope that the contents proves useful to you and your students. Should you have any feedback please do not hesitate to contact us.

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**ACTING SKILLS – VOCABULARY**

Below are two tables which relate to the vocabulary needed to describe an actor in performance. However, we have mixed up the terms and their definitions. In this exercise draw lines, or colour code the terms and definitions to match them up correctly.

**Physicality**

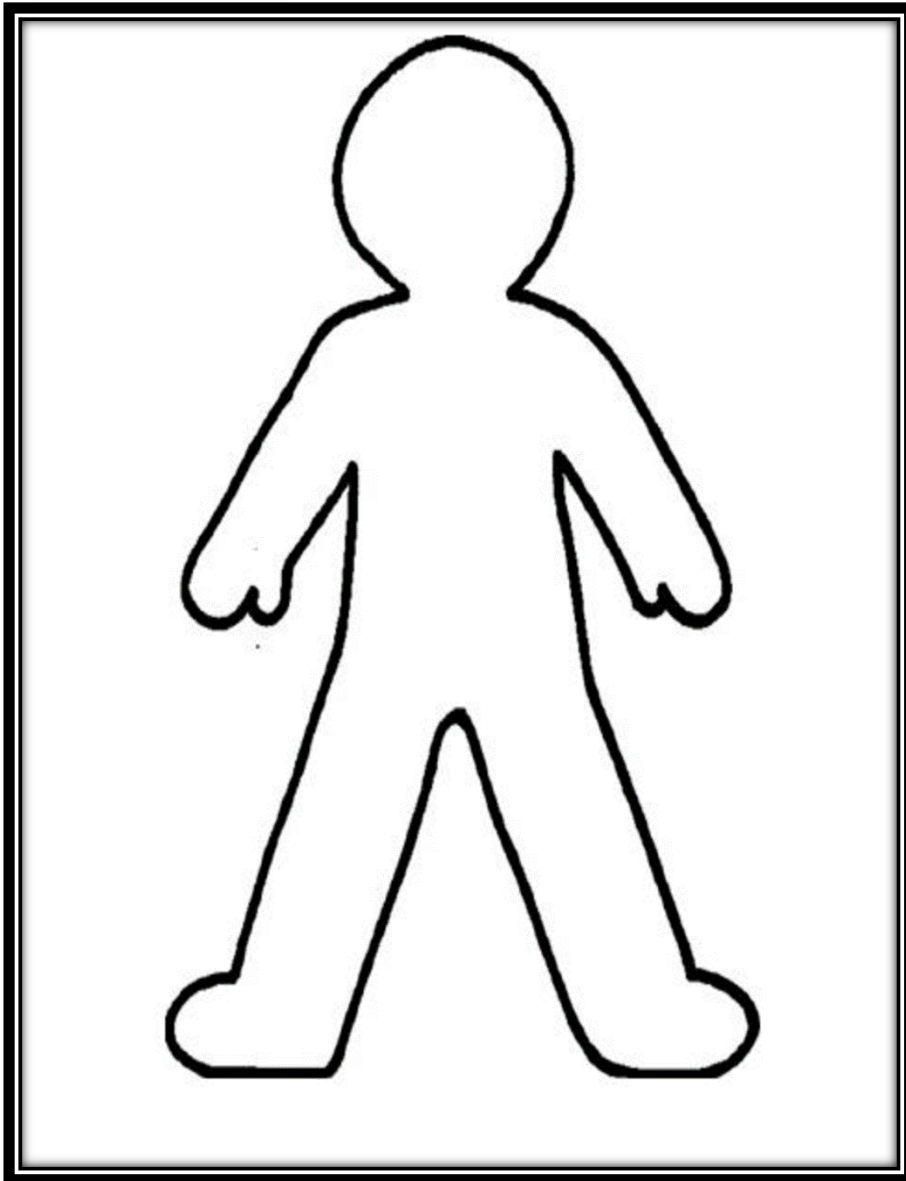
Gait
Eye Contact
Facial Expression
Gesture
Pace
Posture
Proxemics
Stance

The position in which someone holds their body when standing or sitting
A person's manner of walking.
The way someone stands, especially when deliberately adopted (as in cricket, golf, and other sports)
The amount of space between people and their surroundings.
The look on someone's face that conveys a particular emotion.
Where the actors gaze is focused.
The speed at which someone walks, runs, or moves.
An action performed to convey a feeling or intention.

**Vocal**

Tone
Accent
Inflection
Pace
Pause
Pitch
Rhythm
Stress
Volume

Speed in speaking.
The flow/frequency of words and phrases
A temporary stop in action or speech.
Give particular emphasis or importance to a point, statement, or idea.
Quantity or power of sound; degree of loudness.
The manner of speaking that expresses a particular feeling or mood.
The degree of highness or lowness in the voice.
A distinctive way of pronouncing a language (associated with a particular country, area, or social class)
The modulation of intonation or pitch in the voice.



### INTERNAL AND EXTERNAL PRESSURE - ONE

These are things we experience in our everyday life that affect the tension held within our body.

Look at the figure opposite. Consider that it is you.

#### Internal Pressure

What things are yours to control that push outwardly from you on a daily basis? (Write some of these inside the figure.)

- Your fears (People / Things / Places you are afraid of).
- Your desires (What you want / like).
- Your physicality (How you look / Stand / Sit / Walk).
- Your opinions (What you think of everything).

#### External Pressures

What things are there that put pressure on you on a daily basis over which are bought on you by other people / things? (Write some of these around the figure.)

- Work (To provide top service).
- Exams (To get results).
- Friends (To do what they want / need from you).
- Family (To do what they expect of you).
- Enemies (To avoid them).
- Environment (Where you work / live / play / shop etc).

Where in your body do these things place pressure on you?

Another way to look at these as your personal versions of Stanislavski's objectives and obstacles. In this case consider the internal pressures **OBJECTIVES** and the external pressures as your **OBSTACLES**.

## INTERNAL AND EXTERNAL PRESSURES – TWO

### Physicalising Pressures

It is possible to create a character just by playing their pressure points, and walking in their skin.

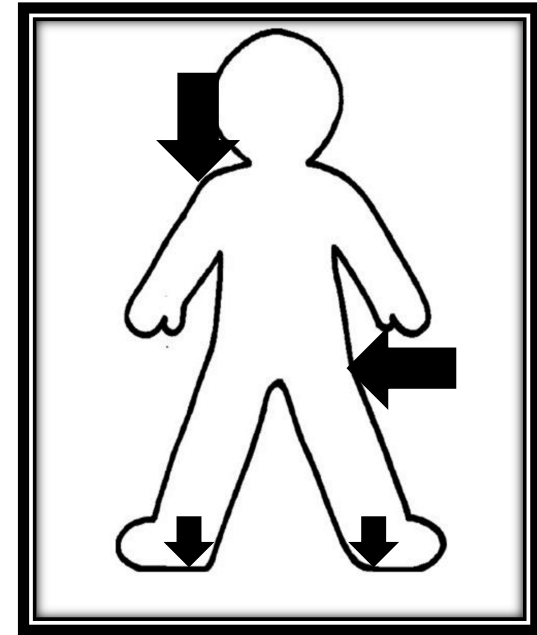
Look at this example figure.

Their obstacles and objectives have been changed into arrows that represent the force being placed on their body from outside or in. Stand up and try to replicate the physicality it will create if you follow these forced arrows.

Describe how it effects your body (using the physicality key words above):

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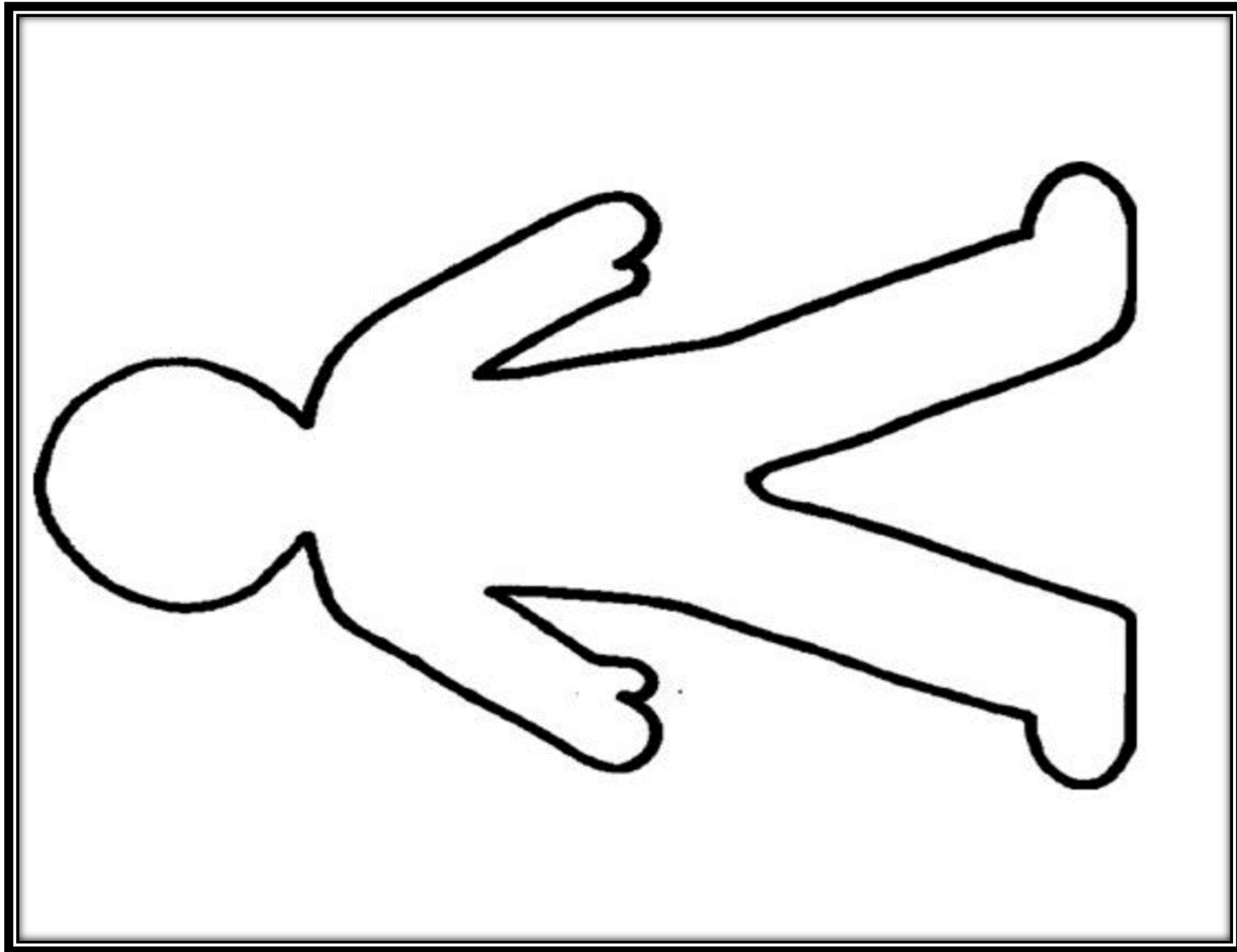
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Follow these instructions to try it out on yourself.

1. Consider your objectives and obstacles from the first part of this section.
2. Allocate these objectives and obstacles a force number between 1 (the weakest force and smallest arrows) and 10 (the strongest force and biggest arrows).
3. On the next page you will find a large outline. Put your arrows on this retaining their internal or external role.
4. *Do not label what these arrows represent.*
5. When you have done this stand with your feet shoulder width apart and relaxed.
6. Now you should attempt to replicate the physicality represented by these arrows. Allow your body to bend a flex to suit it.  
*This will feel uncomfortable.*
7. Be true to the forces you have drawn. Hold this position for 10 seconds.
8. Whilst allowing those forces to still work on your body get yourself into a standing position. Feel the pressures on you.
9. Hold this for 10 seconds. Now relax.
10. Where did you feel the most pressure? What does that represent?
11. Now swap with someone else, take their diagram and repeat the above exercise.
12. This time take 20 seconds to feel the pressures on your body.
13. How do you feel now? Consider where you feel the pressure most?  
What might it be that causes that? How might this exercise help an actor?

**INTERNAL AND EXTERNAL PRESSURES**



## ANALYSIS OF AN ACTOR IN PERFORMANCE – COMPARING HIPPOLYTA TO TITANIA

As we discussed in pack 1, through the characters of Hippolyta and Titania we can understand different power dynamics.

Both Hippolyta and Titania are played by Nia Roberts. Thinking back to our discussion on 'Power' from part one of this education resource, what does this double casting help us to understand about these two characters, and do we think it is important they are both played by the same performer? What effect does this have on the audience and what effect might it have if they were played by different performers?

By looking at Nia's acting style when playing both of these characters, we can understand how an actor in performance conveys the complexity and variety of power to an audience.

### Consider The Court Of Theseus

Examine image number 1 of Nia in the appendix, how do they convey Hippolyta's lack of power through their body and facial expressions? In order to help us better understand the key elements of the performance (Stance, Hips, Feet, Hands, Arms, Chest, Neck, Eye Contact, Facial Expression) we will use Michael Chekhov's *Visualisation and Physicalisation* exercise. This is normally used to encourage an actor to inhabit a character's physicality by first imagining it then stepping into it, and taking it on.

1. Look at the image. Take in as much as possible.
2. Now stand relaxed with your feet shoulder width apart and arms by your side.
3. Keep your eyes closed until told to open them. Ask a friend or group leader to read the instructions. **Take your time with each step.**
4. Imagine the character is right in front of you, standing with their back to you.
5. Look down at their feet and slowly track up to the top of their head noting each detail of their physicality as you do.
6. Once you reach the top of the head imagine that they are turning to face you.
7. Observe them in profile from feet to head.
8. Observe them as they face you from feet to head. Take in as much as possible. Now you can see their face note what it looks like.
9. Watch them return to their starting place. Back to you.
10. Now you are going to step into them.
11. Imagine where they are standing has become a giant jigsaw piece into which you will fit your body.
12. Step forward into their body.
13. Push your body physically into them. Taking on their physicality. Stretch and flex your body and face into the space.
14. Now step back out of them and back to your relaxed stance.
15. Open your eyes and feel where the tension in your body is.
16. Why do they hold their tension in that part of their body? // How does it affect the rest of them? // What does it tell us about Hippolyta?

***Now you have completed this consider how Nia uses the same skills in the forest to convey Titania's power – use image number 2 in the appendix for reference.***

**COMPARING HIPPOLYTA TO TITANIA – COMPILING YOUR FINDINGS**

You could use the table format below as a way of recording the information you have discovered through the above exercise. Having this information side by side will help you compare and contrast these two key moments of the play.

Return to the images in the appendix as helpful reference points and prompts to support your analysis; look at the similarities and differences in how Nia uses physicality to embody Hippolyta and Titania and what this conveys to the audience.

	<b>Hippolyta</b>	<b>Titania</b>
Stance – Wide / Narrow		
Hips – Back / Forward / Centred / Left / Right / Sat		
Feet – Planted / Sideways / Spread		
Hands – Open / Fist / Splayed		
Arms – Folded / By their side		
Chest – Pushed Out / Collapsed in		
Neck / Back – Arched / Straight		
Facial Expression – Eyebrows / Lips / Forehead		
Where is the tension in their body?		

Now you have completed the above table you could also begin to consider the additional skills below – how do they relate the character and what does that tell us about their relationships with other people in the scene? *You could also include their relationship with the audience.*

Eye Contact – where are they looking? Do they meet people’s gaze?		
Proxemics – where are the characters standing in relation to one another?		



## ANALYSIS OF AN ACTOR IN PERFORMANCE- HELENA AND DEMETRIUS

While we have considered an actor in isolation, it is also important to consider how an actor’s performance relates to the other actors onstage.

Using this key moment between the characters of Helena and Demetrius, we will consider how proxemics, eye contact and the physicality we have already discussed are used to convey meaning to the audience.

Helena is played by Rebecca Wilson and Demetrius is played by Tom Mumford. A larger version of this image can be found in the appendix.

“**HELENA:**

I am your spaniel; and, Demetrius, The more you beat me, I will fawn on you: ”

Look at the **Proxemics** between Helena and Demetrius in this photo. How do they convey meaning, power, status and love to the audience? What distance is between them? How would you describe it? Close / Far / Intimate. Or are there any phrases that you could use such as ‘nose to nose’ or ‘squaring up to one another’?



Look at the **Proxemics** between the characters and the audience. How are our opinions shaped by the ways in which the actors engage the audience? Downstage / Upstage or Standing / Seated.

Look at the **Eye Line** of both actors. What can this tell us about the relationship between Helena and Demetrius? If it helps then draw a line that shows

How does the **Physical Contact** between the two actors help us to understand what’s happening? What is significant about when they do or don’t touch?

How does the use of **Levels** tell the audience more about what is going on?

Consider these questions:

**If this picture was a piece of art in a gallery what would its title be?**

**What feelings might provoke the physical performance we see?**

**Finally, why not try the pressures exercise on this character, how does this help improve our understanding of the action?**

**ANALYSIS OF AN ACTOR IN PERFORMANCE - VOICE**

When analysing an actor’s performance, it is important to consider their use of voice. Looking back to page 4, what effect do these have on the audience? How does the actors use of them help us to understand what is happening?

<b>Vocal Element</b>	<b>What effect do they have?</b>
Tone	
Accent	
Inflection	
Pace	
Pause	
Pitch	
Rhythm	
Stress	
Volume	

**ANALYSIS OF AN ACTOR IN PERFORMANCE – HELENA'S VOICE**

All these vocal elements are used to build character. In the following speech, how did Rebecca Wilson as Helena use their voice to shape meaning and build character? Annotate the speech below, the words, phrases and punctuation that help the actor to use the following techniques to effect an audience:

Tone // Inflection // Pace // Pause // Pitch // Stress // Volume

**HELENA** You draw me, you hard-hearted adamant;  
But yet you draw not iron, for my heart  
Is true as steel: leave you your power to draw,  
And I shall have no power to follow you.

**DEMETRIUS** *Do I entice you? do I speak you fair?  
Or, rather, do I not in plainest truth  
Tell you, I do not, nor I cannot love you?*

**HELENA** And even for that do I love you the more.  
I am your spaniel –

**DEMETRIUS** *My what?!*

**HELENA** I will fawn on you. Neglect me, lose me; but  
only give me leave,  
Unworthy as I am, to follow you.  
What worser place can I beg in your love,--  
And yet a place of high respect with me,--  
Than to be used as you use your dog?

Helena is played by Rebecca Wilson and Demetrius is played by Tom Mumford. *An image for this scene can be found in the appendix.*

*What was the actor was trying to get the audience to understand?*

*What was the emotion conveyed?*

*What effect did this have on the audience?*

*Give reasons for your answer by referring to the actors use of vocal skills as well as their physical performance.*

**ANALYSIS OF A SCENE IN PERFORMANCE (ACTING):**

“**Bottom:** Monsieur Gwyfyn, monsieur bach, cydia yn dy arfau  
A lladd i mi wenyen bach coch, ei gluniau ar ben yr ysgallen”

“**Bottom:** *Monsieur Moth, good monsieur, collect your weapons  
And kill me a little red bee, with his tights atop the thistle”*

How was this delivered and by whom?

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What did this convey to the audience?

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Describe these elements of the performance:

Eye Contact

---

Facial Expressions

---

Proxemics

---

---

What did this convey to the audience?

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**IMAGE APPENIDX:  
COMPARING HIPPOLYTA TO TITANIA – THESUS' COURT**



**COMPARING HIPPOLYTA TO TITANIA – THE FOREST**



**ANALYSIS OF AN ACTOR IN PERFORMANCE- HELENA AND DEMETRIUS**





## GLOSSARY OF THEATRICAL TERMS:

Here are some terms and words that you may find useful when describing *A MIDSUMMER NIGHT'S DREAM*.

### A

**Acting Area** The area of the stage setting within which the actor performs.

**Accent** Emphasis or attention given to elements within a composition. Can be created by light, contrast, scale. OR a style of speech which denotes where someone resides.

**Alienation Effect** also called **Verfremdungseffekt**. Central to the work of Brecht it involves the use of techniques designed to distance the audience from emotional involvement in the play through reminders that they are watching a theatrical performance.

**Apron** A short extension so the stage area in front of the proscenium arch.

**Architrave** The moulding for door openings and windows. Seen as applied wood, carved polystyrene or as a painted effect.

**Arena** The form of stage where the audience are seated on at least two (normally three, or all four) sides of the whole acting area.

**Aside** The lines spoken by an actor to the audience which are not supposed to be overheard by other characters on-stage.

**ASM** Assistant Stage Manager.

**Auditorium** The part of the theatre where the audience sit during the performance, also known as the "house". The word originates from the Latin; *Audire* - "I hear".

### B

**Backcloth** or **Backdrop** A wide stretched cloth, covering the width of the stage. Fixed at its base to the floor or with a length of steel rod inserted within a sewn base pocket. With painted effect whether it be landscape, townscape, sky or other.

**Backlight** A light coming from behind the actors which helps to sculpt them and separate them from their background.

**Bar** Horizontal metal tube of scaffolding diameter for hanging lanterns, cloths or set from.

**Barn Door** Four-shutter rotatable device which slides into the front colour runners of Fresnel spots to shape the beam and reduce stray scatter light.

**Battens** Length of overhead flooding equipment arranged in 3 or 4 alternating circuits for colour mixing.

**Beam Angle** Angle of the cone of light produced by a light.

**Bifocal Spot** Profile spot with additional set of shutters to allow combination of hard and soft edges from the same lantern.

**Black-out** When all lights are turned off.

**Bleed** Lighting a scene behind a gauze to make the scene gradually visible through the gauze.

**Board** The central control point for the stage lighting.

**Book** Flat flats centrally hinged so that they fold together.

**Boom** Vertical pole, usually of scaffolding diameter, for mounting lighting lanterns.

**Boom Arm** Bracket for fixing lanterns to a boom.

**Borders** Neutral or designed strips of material hung above the stage to form a limit to the scene and mask the technical regions above the performance area.

**Box Set** A three-walled set, the fourth wall removed for the audience to see in.

**Bridge** An access catwalk, passing over the stage or incorporated within the auditorium ceiling, to facilitate focusing.

**Build** Increase in light intensity.

## C

**Caricature** The depiction of a character in performance within which certain striking characteristics are exaggerated in order to create a comic or grotesque effect.

**Centre-Line** The exact centre position of the stage, a line running between down-stage and up-stage.

**Channel** A complete stage circuit including a dimmer.

**Chase** To switch lights in a looped sequence so that they appear to be 'chasing' each other.

**Climax** The significant moment in the plot of a play, when things change, or reach a crisis point.

**Cloth** A scenic canvas drop hanging vertically.

**Composite Set** A set design that can represent many different locations without the need for a full set change.

**Costume Parade** An opportunity to see all costumes on the actors.

**Cross-fade** Lighting change where some of the channels increase in intensity while other channels decrease.

**Cue** General word for the signal that initiates a change of any kind – actor entrance, change scenery, lighting or sound.

**Cut-cloth** A canvas cloth with cutaway sections for doorways, or the contour edge cut round painted canvas foliage.

**Cut-out** Flat a shaped or designed contour edge flat.

**Cyclorama** Plain cloth extending around and above the stage to give a feeling of infinite space.

## D

**Designer** The person who produces designs of the set and a scale model, which are then given to the stage carpenter to construct. The designer may also influence the publicity designs and logos.

**Downstage** The area of the stage nearest to the audience.

**Diffuser** A filter, also called a frost, which softens the beam from a lantern.

**Dimmer** Electrical device which controls the amount of electricity passed to a light and therefore the intensity of that light's brightness.

**Director** The individual who brings together the many complex pieces of a production—the script, actors, set, costuming, lighting and sound and music—into a unified whole that helps them create their interpretation of the play.

**Dramatic Irony** When the audience is aware of something that one or more characters are not, and action onstage reflects the effect of this lack of knowledge (frequently comic, but also tragic).

**Dramatic Tension** is how you keep an audience hooked to the story of your play. It is a growing sense of expectation within the drama, a feeling that the story is building up towards something exciting happening.

**DSM** Deputy Stage Manager.

## E

**End On** 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.

**Epic Theatre** Epic theatre is a theatrical movement arising in the early to mid-twentieth century. It emphasises the audience's perspective and reaction to the piece through a variety of techniques that deliberately cause them to individually engage in a different way. The purpose is to encourage an audience to see their world as it is.

## F

**Fade Up / Down** The speed at which the lights come on or go off.

**Flash out** Checking whether lights are working by switching them on one at a time.

**Flood** Simple lantern giving fixed spread of light.

**Focus** The process of adjusting the direction and beam of lanterns (in which the desired image may be anything but clearly defined).

**FOH** All lanterns which are 'Front of House', i.e. on the audience side of the proscenium.

**Follow Spot** Profile spotlight with an operator used to follow actors around the stage.

**Fourth Wall** The imaginary wall of a box set through which the audience see the stage. The fourth wall convention is an established convention of modern realistic theatre, where the actors carry out their actions without acknowledging the audience. Where the cast addresses the audience directly, this is said to be 'Breaking the Fourth Wall'.

**Fresnel** Light with soft edges due to the Fresnel lens which has a stepped moulding on the front and a textured surface on the back.

**Fit-Up** The installation of lighting, technical equipment and scenery on the stage.

**Flame Proofing** A liquid chemical solution applied to soft scenery, drapes, cloths and some soft props to make them non-flammable.

**Flat** A standard scenic unit of either solid wood, or canvas.

**Flies** The area above the acting area for suspended scenery and lighting.

**Floor Cloth** A heavy canvas cloth with painted design used for covering the floor of an acting area.

**Fly** The process of bringing in and out anything that is suspended from the flies.

## G

**Gauze** Fabric with holes which becomes transparent or solid under appropriate lighting conditions.

**Gels** The colour filters placed in front of light beams.

**Genre** A style of performance - a way of categorising different types of drama.

**Gobo** A stencil placed in a profile spot to shape the beam of light into a pattern.

**Get-in / Get-out** The process of installation or dismantling of equipment and scenery prior to and at the end of a production.

**Grid** The metal bar structure suspended below a ceiling for the fixing onto of lights and scenic units.

**Ground Plan** The drawing depicting the view of the acting area seen from above.

## H

**Hook / G Clamp** A clamp for fixing a lantern to a horizontal bar, usually of scaffolding diameter.

**Houselights** The decorative lighting in the auditorium.

**Header** A vertical strip which can be hard or soft, hung with its base edge level with the top of the proscenium, running across the stage width, creating the first border.

**House Curtain** The theatre's curtain or tab acting as the fourth wall.

## I

**In The Round** When the acting area is surrounded on all sides by seating. When designing for this layout consideration needs to be given to onstage furniture and scenery as audience sightlines can easily be blocked.

**Iris** An adjustable circular diaphragm to alter the gate size in a profile spot.

**Iron** the fireproof curtain, usually solid, that acts as a seal between the stage and the auditorium.

## L

**Ladder** Framework in the shape of a ladder (but not climbable) for hanging side lighting.

**Lamps** The light source within a lantern but sometimes used as an alternative to the word lantern.

**Lantern** The generic name for all the lights used in the lighting design.

**Leg** Cloth suspended vertically, acts as masking along with borders.

**Lighting Designer** The person who designs the lighting and lays out this design on a grid plan, so that the lighting technicians can rig it.

**Lighting Grid** A latticework of lighting bars from which lanterns are hung.

## M

**Masking** A piece of scenery used to conceal a part of the stage from the audience (normally for the purposes of entrance and exit) Can be soft or hard depending on design choices and choice of performance space – Also be known as a **Leg**.

**Mark up** Taping on the rehearsal floor of the ground plan details to set and furniture placement.

**Monologue** A speech within a play delivered by a single actor alone on stage. See also SOLILOQUY.

## N

### Naturalism

- i) A naturalistic **performance** (general accepted as following the approaches of Stanislavski) requires the actor to completely understand and inhabits every aspect of the characters' life.
- ii) A naturalistic **lighting design** requires lanterns to be placed in ways that duplicate where the light would come from in nature / real world setting.
- iii) A naturalistic **set design** aims to reproduce reality as closely as possible.

## P

**Paint Frame** A wood framework to which cloths are attached for painting.

**Palette** The range of individual light beams prepared for mixing to 'paint' the stage pictures.

**Pan** Horizontal (left/right) movement of an lantern.

**Parcan** The simple lantern which holds a par lamp and therefore does not require any optical system of lenses or reflectors.

**Pin-hinge** A hinge with removable pin, used to assemble flats and join units of scenery.

**Practical** A light fitting (table lamp, wall bracket, etc.) which is not merely decorative but is wired to light up.

**Pyrotechnics** Bombs, bangs, flashes, etc. usually fired electrically.

**Pre-Set** Furnishing, properties and all practical fittings in their position ready for the beginning of the scene or act.

**Promenade** Form of staging where the audience moves around the performance space / building / location and sees the play at a variety of different places.

**Prompt Corner** The stage corner set up with desk and console for the stage manager to run the show.

**Properties/Props** Movable objects that are used on stage.

**Proscenium Arch Stage** An end on stage with a masking frame surrounding its downstage edge.

**Physical Theatre** Is a genre of performance which makes use of the body (as opposed to the spoken word) as the primary means of performance and communication with an audience. *N.B It's focus on narrative and use of spoken word differentiates it from dance.*

## Q

**Quick Change Area** A suitable off-stage position for flats or curtain masking to enable an actor to quickly change costume.

**R**

**Rake** An ever-increasing slope to the stage as you travel up-stage.

**Ramp** A sloped level joining a level to a platform.

**Realism** Is the presentation of an accurate depiction of the real world, rather than a stylized interpretation.

**Record** Plotting a cue state by filing it in the electronic data storage of a memory board.

**Revolve** A turntable making up part or all of the stage floor.

**Rostrum** Strong, portable blocks that can be assembled to create platforms on different levels.

**S**

**Scenographer** A term for the designer of scenery, where it is appreciated that the work provides an environment as an integral part of the production.

**Set** The designed space in which the actors perform.

**Setting Line** A line running parallel to the down-stage edge, positioned upstage of the house curtain, from which all scenery is measured. Shown on the ground plan.

**Sightlines** The eye view from the audience positioned in seats at the extreme points within a theatre's auditorium.

**Skene** A simple, structured backdrop to the performance area in Greek theatre.

**SM** Stage Manager is in overall control of the performance, calls actors to rehearsal, notes all rehearsal needs, works the running of

the show through called cues that co-ordinate actors and technicians.

**Special** A lantern used for a specific lighting effect.

**Strike** To remove scenery, props, and furnishings in all or in part.

**Strobe** Device giving a fast series of very short light flashes under which action appears frozen.

**Subtext** The content of a play which is not announced explicitly by the characters (or author) but is implicit or becomes something understood by the observer of the work as the production unfolds. Subtext can also refer to the thoughts and motives of the characters which are only covered in an aside.

**Symbolic** Forms having meaning, through culture, tradition, or collective, a form or character that represents something applied. May represent idea, situation, not the thing itself but rather a sign of the thing.

**T**

**Tab** Theatre Curtain or House Curtain. The original drew upwards and outwards.

**Tab-track** The attachments for curtains which traverse the stage.

**Tallescope** A vertical extendible ladder with an adjustable wheelbase, usually with outriggers for safety.

**Technical Rehearsal (Tech)** The first occasion when the technicians, crew, wardrobe and cast rehearse with the director, and the levels and cues are marked in the book by the deputy stage manager.

**Throw** The distance between a light and the actor or object lit.

**Thrust** A performance arena surrounded by the audience on three sides.

**Tilt** Vertical (up/down) movement of a lantern.

**Tone** The quality of brightness as in light and dark.

**Trap** The opening to beneath stage, with steps or ladder for access.

**Traverse** Form of staging where the audience is on either side of the acting area

**Treads** Also steps or stairs.

**Truck / Wagon** A mobile platform or rostrum.

**Truss** A framework of alloy bars and triangular cross-bracing (all of scaffolding diameter) providing a rigid structure for hanging lighting lanterns.

## U

**UV** Ultra Violet light used to light specially treated materials which fluoresce in an otherwise blackened stage.

## W

**Wardrobe,** The team in charge of making and looking after the costumes designed by the costume designer. The team will probably include a pattern maker, cutter and seamstress.

**Wings** The technical areas to the sides of the acting area.

**Working lights** Stage lights independent of the main production lighting system. Switched from the prompt corner, or with an overriding switch in the control room.

**Wipe track** A single curtain or track, moved across the stage rather than being in two parts.

## Z

**Zoom** A differential movement of two lenses in an optical system. In a simple zoom, the lenses are moved independently, but in more complex forms a single movement alters the size of the beam while the image remains in constant focus. Used in advanced profile spots and scene projectors.