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Abr. Quarrel, Sir? no, Sir.

Sam. If you do, Sir, I am for you; I serve as good a man as you.

Abr. No better?

Sam. Well, Sir.

‡ *Enter Benvolio.*

Greg. Say better: here comes one of my master's kinsmen.

Sam. Yes, better, Sir.

Abr. You lie.

Sam. Draw, if you be men. *Gregory*, remember thy swashing blow. [They fight.]

Ben. Part, fools, put up your swords, you know not what you do.

Enter Tybalt.

Tyb. What, art thou drawn among these heartless hinds? Turn thee, *Benvolio*, look upon thy death.

Ben. I do but keep the peace; put up thy sword, Or manage it to part these men with me.

Tyb. What draw, and talk of peace? I hate the word As I hate hell, all *Mountagues* and thee: Have at thee, coward. [Fight.]

Enter three or four citizens with clubs.

Offic. Clubs, bills, and partisans! strike! beat them down, Down with the *Capulets*, down with the *Mountagues*.

Enter old Capulet in his gown, and lady Capulet.

Cap. What none is this? give me my long sword, ho?

La. Cap. A crutch, a crutch: why call you for a sword?

Cap. A sword, I say: old *Mountague* is come, And flourishes his blade in spite of me.

Enter

‡ Much of this Scene is added since the first edition, but probably by Shakespeare, since we find it in that of the year 1599.

Stage Directions

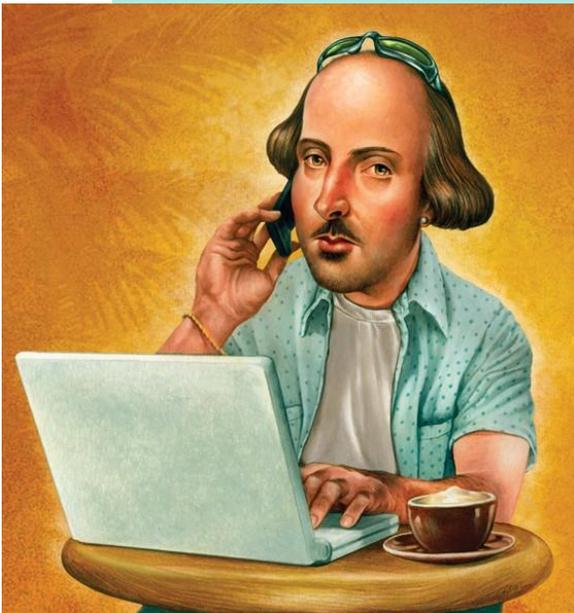
An instruction in the text of the play indicating the movement, position, or tone of an actor, or the sound effects and lighting.



Playwright



This is the name given to the person who writes the play.



Performer

A performer is an actor or entertainer who realises a role or performance in front of an audience.



Understudy

An actor who studies another's role so that they can take over when needed.



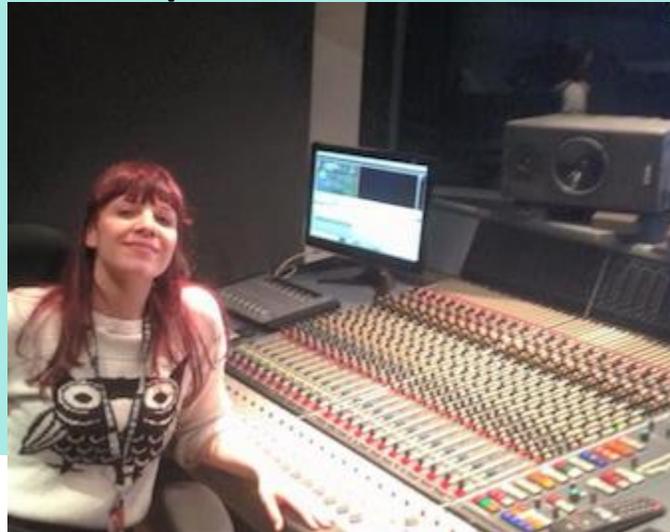
Lighting Designer

The lighting designer is responsible for designing the lighting states and, if required, special lighting effects for a performance. The final design will result in a lighting plot which is a list of the lighting states and their cues.



Sound Designer

The sound designer is responsible for designing the sound required for a performance. This may include underscoring, intro and outro music as well as specific effects. The final design will result in a sound plot which is a list of the sounds required and their cues.



Set Designer

The set designer is responsible for the design of the set for a performance.

They will work closely with the director and other designers so that there is unity between all the designs and the needs of the performance.



Costume Designer

The person who designs the costumes for a performance. The costume department of a theatre is often called the wardrobe.



Puppet Designer

The person who designs the puppets for a performance.



Technician

A person who works backstage either setting up technical equipment such as microphones or rigging lights before a production or operating technical equipment during a performance.



Director

A director is in charge of the artistic elements of a production. A director will often have the initial creative idea ('concept') for a production, will work with the actors in rehearsal, and will collaborate with designers and the technical team to realise this idea in performance.



Stage Manager

The Stage Manager is in charge of all aspects of backstage, including the backstage crew. They will oversee everything that happens backstage before, during and after a performance.

During the rehearsal period, the Stage Manager and their team will make sure that all props are found or made, scene changes are rehearsed and smooth, and all other aspects of backstage are prepared.

They are also in charge of the rehearsal schedule.

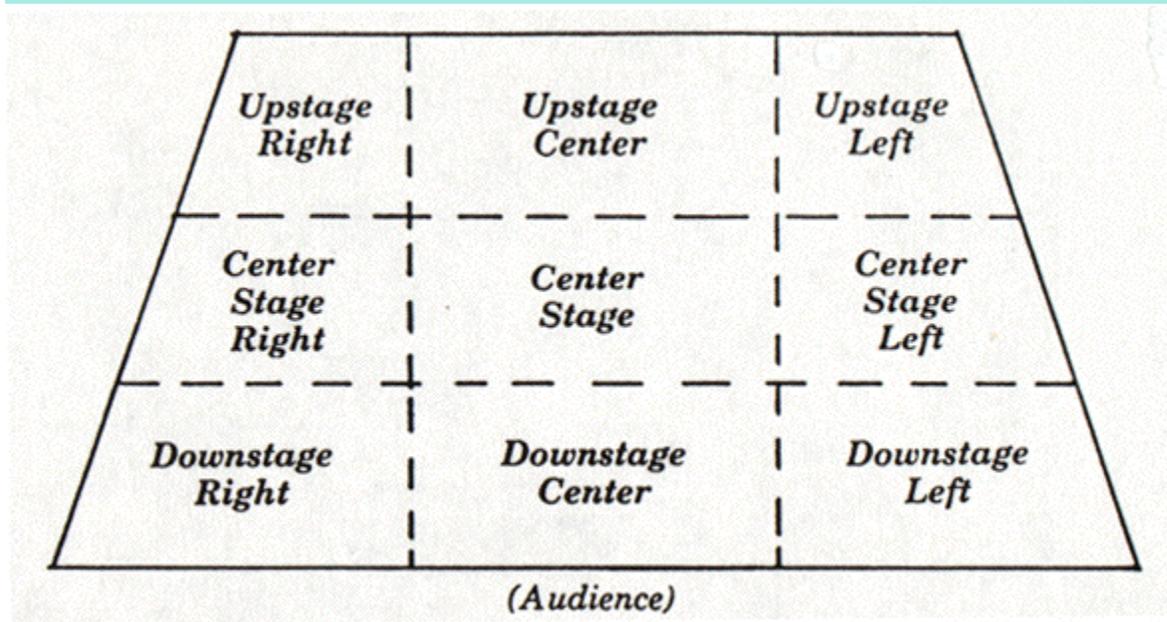


Theatre Manager

This is the person who is responsible for and manages the front-of-house team who deal with the audience during the production (for example, the box office manager, ushers and similar staff).



Stage Positions

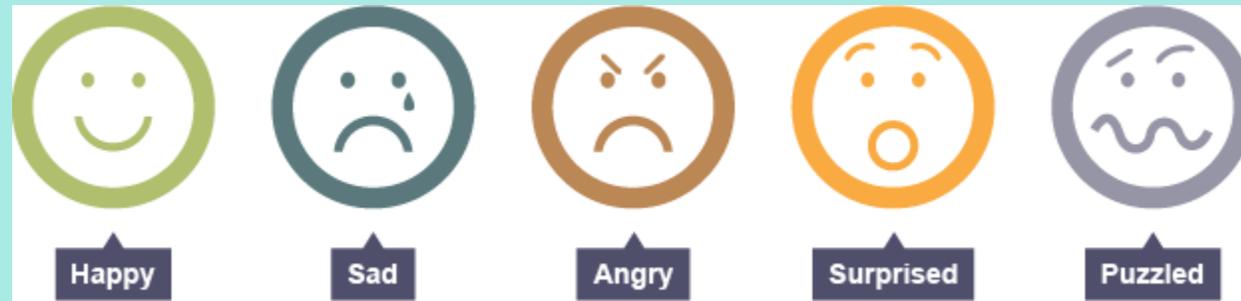


Make sure you know where these areas are - you may need to write them on your script or use them when directing members of your group. You may also need to write about stage areas in your [evaluation of a live theatre performance](#) in your exam.



Facial Expressions

When an actor changes the expression on their face to convey an emotion that tells us about the character and the way they react to the situation.



Body Language



Body language is communication by movement or position, particularly facial expressions, gestures and the relative positions of a speaker and listener.



Still Image



Actors assume a still position like a living photograph.

A still image can be examined closely, and the audience can note **body language**, **facial expressions** or **proxemics** to give clues as to the situation or the people within the situation at that moment.



Cross Cut

Cross-cutting is what you do after you've created a series of scenes or sequences, and you **re-order** them to create a drama that goes forwards and backwards in time.



Hot Seating

Hot-seating is a way of developing (or deepening) character. If you are in the hot-seat you answer questions from others in the group while you are 'in role'.



Character



A person who the actor represents in a play.

Characterisation

The way an actor plays a role, using his/her acting skills to create a character in a drama, is known as characterisation.



Vocal Interpretation



The voice is a powerful tool in drama. When you describe vocal work, consider elements such as pitch, pace, projection and intonation. Characters should always use a suitable language register.



Promenade



In **promenade theatre** there is no formal stage, both the audience and the actors are placed in the same space.

The performance starts when one of the actors draws attention to himself or light is pointed in such manner that draws attention to a particular person.

Often each scene takes place somewhere different.



Theatre in the Round



An **in-the-round** stage is positioned at the centre of the audience - ie there is audience around the whole stage.

This type of stage creates quite an intimate atmosphere, and is good for drama that needs audience involvement.



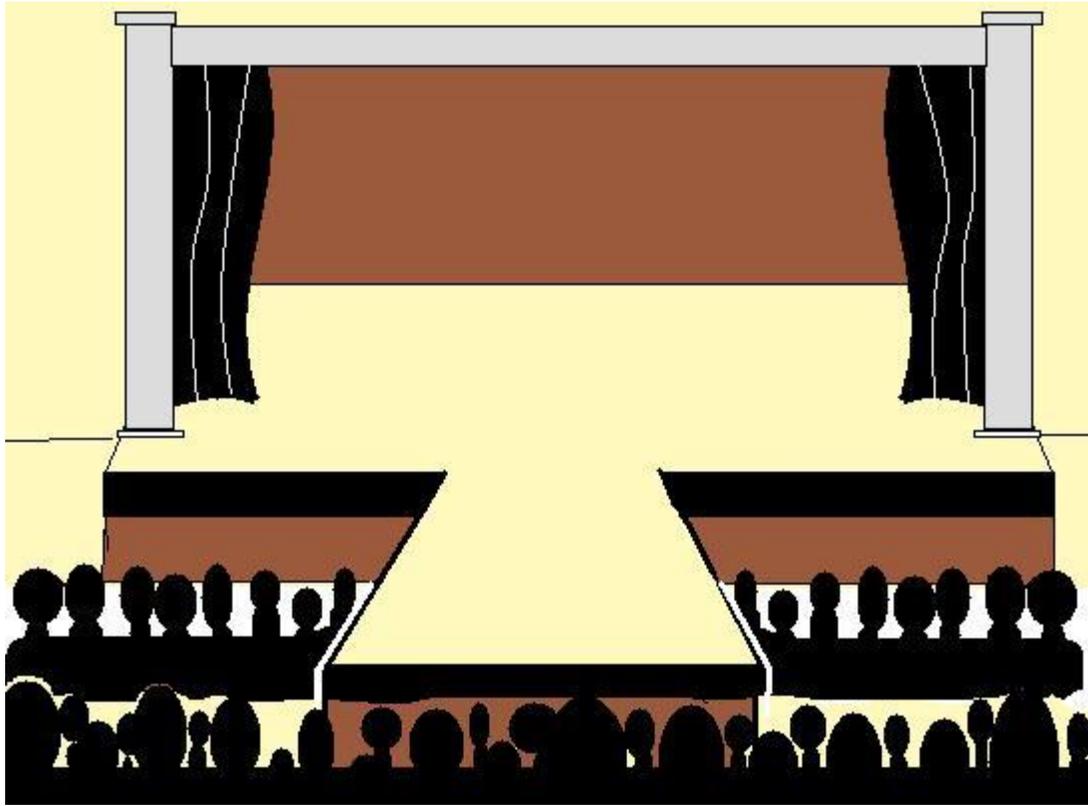
Proscenium Arch



A stage where the audience sits on one side only is called a **proscenium** stage (you might know this as end-on staging). The audience faces one side of the stage directly, and normally sits at a lower height.



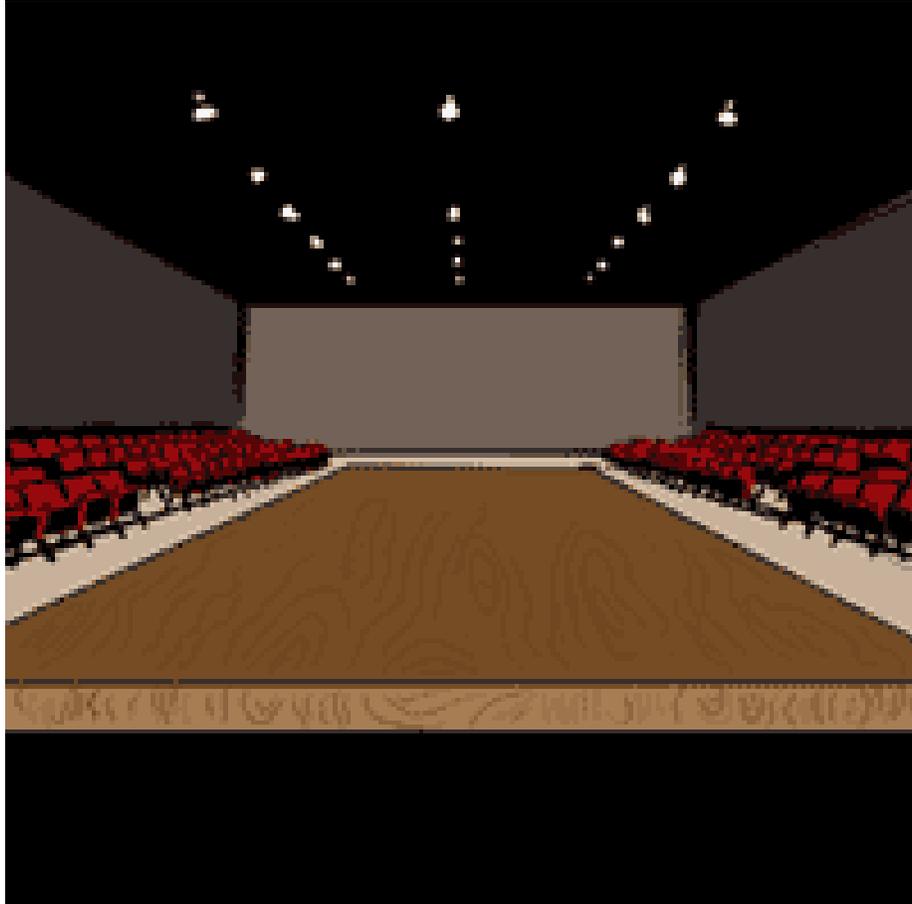
Thrust Staging



The audience is on three sides of the stage as if the stage has been 'thrust' forward.



Traverse



A stage where the audience sits on two sides is called a **traverse** stage. Again, this type of stage is good for creating an intimate atmosphere.



End on Staging



Very similar to proscenium arch only the audience can come right up to the stage. It can be on the same level as the audience or the audience can stand right up to the stage like in Shakespeare's Globe Theatre.



Commitment

Planning of rehearsal and commitment to the performance.

COMMITMENT:
EITHER YOU DO OR
YOU DON'T, THERE
IS NO IN-BETWEEN.



Concentration

Discipline in rehearsal with a focus on developing and improving your work.



Confidence

Confidence in responding to feedback and the capacity to improve.

