|  |  |  |
| --- | --- | --- |
| Actor/Actress | Antagonist | Articulation |
| Ad lib | Audible | Audience |
| Blocking | Catharsis | Concentration |
| Center stage | Character | Characterization |
| Climax | Cold Reading | Collaboration |
| Comedy | Conflict | Context |
| Costume | Creative drama | Crisis |
| Critique | Cue | Denouement |
| Design | Dialogue | Diction |
| Directing | Director | Downstage |
| Dramatic play | Dramatic structure | Dramaturg |
| Dress rehearsals | Electronic media | Elizabethan theatre |
| Emotional memory | Ensemble | Epic theatre |
| Exposition | Farce | Form |
| Formal theatre | Genre | Gesture |
| Greek theatre | Improvisation | Informal theatre |
| Kabuki | Level | Make-up |
| Masks | Melodrama | Mime |
| Monologue | Motivation | Musical theatre |
| Noh | Objective | Pacing |
| Pantomime | Pitch | Play |
| Playwright | Position | Projection |
| Props | Proscenium | Protagonist |
| Puppetry | Rehearsal | Rising action |
| Run-through | Script | Sense memory |
| Stage | Stage crew | Stage direction |
| Stage manager | Stage left | Stage right |
| Stock characters | Style | Subtext |
| Tableau | Text | Theatre |
| Theatre games | Tragedy | Vocal quality |
| Theatre of the absurd | Theatrical conventions | Theatrical experiences |
| Volume | Act | Acting Area |
| Audition | Backstage | “Break a leg” |
| Call board | Cast | Casting |
| Center stage | Crew | Curtain Call |
| Encore | Finale | Greenroom |
| House | Imagery | Intermission |
| Producer | Prompter | Pronunciation |
| Royalty | Stage Fright | Walk on |
| Wings | Wardrobe |  |