**Cross -** Used in two ways. In a play or film script, the dramatic action is what happens in a story, scene, or beat in the most fundamental sense of the word. Action spoke of both spiritual (inner) and physical (outer) action; that is, a saying is also a doing. To be “in action” is to be totally involved in the task at hand. In the Stanislavsky method, a process of an actor’s psycho physical influence upon their partner (or upon their own self), aimed at the two goals: to become aware of the festive essence of the stage circumstances and events. What follows is an actor's restive process, or act that involves the audience. **Actors’ performance** - The type of performance, characteristic of the method of realistic fantasy. In Vakhtangov’s practice, actors’ performance is the central focus of the scene, the actors, doing their theatre work.” The creative life of a Turandot actor was the one of a skilful master Performing their character. Although, the actor did so according to the laws of the organic creative life onstage.

**Ad Lib -** to insert words of your own into a script, usually on the spur of the moment.

**Adaption -** An actor’s unique way of resolving their creative task. Vakhtangov considered an actor's creative HOW the creative task and in almost every rehearsal or performance. “emotion can be expressed externally. This expression is called 'adaptation'; adaptations are characterized by repetition of the tasks”.

**Affective emotions/sensations -** In vakhhtangov’s understanding, an actor's creative passions, born out of the sensation of joy and festivity are related to external motivation, any of the feelings they have ever experienced in their every day life. Vakhtangov’s concept of affective emotions and sensations is very close to the concept of Believability - Something consistent with the created reality and style of the world of story and the personality of the character, whether like everyday life or not.

**Agent** - The American Federation of Television and Radio Artists. The union that covers radio acting and some television shows that are not filmed. AFTRA will probably soon merge with the Screen Actors Guild (see SAG.)

**Agent -** Someone who represents and markets actors. An agent normally gets a 10 percent commission on everything an actor earns. In film and television, the first step in initiating a professional film or television career.

**Appraisal of the fact, shifting point of view on the fact -** An actor's ability to take in a new piece of information, or an event occurring onstage or before the audience. Appraisal of appraisal can be subconscious or conscious. With subconscious appraisal, an actor spontaneously revives the essence of the event. Vakhtangov also states that a positive and negative appraisal of the event can be done by an actor freely and without it was a conscious act. The actor’s creativePURPOSE is to keep an open mind and react intellectually according to the law of the parasites of the character. 

**Auditorium -** Seating area for the audience, also known as House, often divided into sections.

**Automatic action -** Stanislavsky’s term for what we call a habit or reflex; something your character does without thinking.

**Bar or Barrel -** Iron pipe above the stage with lights and/or scenery are hung.

**Beat -** A unit of action with its own specific conflict and crisis. In each beat a character has a single objective. Beats are formed out of moments. A moment can say “bit” of action, though it makes sense as a unit of rhythm (as in down beat) because the flow of beats is the primary rhythm of a scene.

**Beat change -** when one of the characters changes a strategy or objective, moving the scene in a new direction. A beat change results from an actor’s response to an event as it is occurring. 

**Believability -** Something consistent with the created reality and style of the world of story and the personality of the character, whether like everyday life or not.

**Blocking -** establishing the positions and movements of the characters on the stage or in relation to the camera. Good blocking should express the underlying action of the scene.

**Border -** A Curtain used to hide lights B. Curtain or plywood covering the front of rostra to extend the stage.

**Call -** The time an actor is to report for work. Missing a call is a serious offense. In the theatre, calls are posted on the call board; in film and television, actors are called back for a final audition.

**Callback -** There are usually preliminary auditions in the audition process from which a small number of actors are called back for a final audition.

**Casting Director -** Preliminary audition, especially in film and television, are usually conducted by a casting director who then selects the final actors.

**Cheating out -** standing so that your face is turned slightly toward the audience or camera. Cheating out is more important on stage than on film.

**Choice -** When pursuing a need, your character may consider several alternative courses of action and then make a strategic choice that appears best. 

**Climax -** the main event, which is the resolution of the underlying conflict of the story and therefore ends the suspense. Scenes normally do not have climaxes.

**Continuity -** In film and television, making sure that every detail of shot matches the shots that precede or follow it. An actor has to be aware of the responsibility of the script supervisor, and unsung hero who remembers details like this even days later.

**Corpsing -** Uncontrollable laughing or fit of the giggles from an actor on stage.

**Costume Parade -** In the theatre, the first showing of the costumes on the set and under lights for approval by the director.

**Coverage -** In film, a scene is often shot from a wide perspective called the Master; the camera is then repositioned for tighter shots called coverage of the master. Also the close-ups, which are the most demanding on the actors, are shot hours after the master and the actors must be careful to save something for them.

**Crisis -** the event in a story after which the outcome becomes, in hindsight, inevitable. Before this point, the energy of the story rises in suspense. Until the crisis, the outcome hangs in the balance. After the crisis, the energy flows toward resolution. While a crisis is often the main event, which is the resolution of the underlying conflict of the story and therefore ends the suspense, scenes normally do not have climaxes.

**Cross -** When the actor moves from point A to point B. Such movements need to be justified by some inner need. There are different kinds of cross.
Indication

In the world of professional theatre, some directors use improvisation as a rehearsal device in which the actors explore their characters in the script. Many good actors are terrible at improvisation and many good improvisers are better at stand-up comedy.

Indirect action

- Showing instead of doing; that is, standing outside the reality of your character and playing the emotion or some quality of the character instead of immersing yourself in the experience of the action.

Induction

- The actors application of a memory from his or her real or imaginary past to enrich his or her response to the actor out of the here and now.

Induction

- The job a character was created to do within the story. It can be related to plot, meaning, or understanding the main character.

Indirect action

- A character may choose an indirect strategy, saying or doing one thing while really intending another. The obstacle may be internal or external. When there is indirect action, there is also subtext.

Indication

- When some obstacle impedes direct action, a character may choose an indirect strategy, saying or doing one thing while not Really intending to do the other.

Indication

- A character’s passionate commitment to the ethical point being made gives the performance its own special kind of reality while ordinary indicating feels merely empty and unreal.
**Inner Action** - The inner process of reaction, attitude, need, and choice that results in outer or observable action. A believable performance comes from inner actions, connecting it to an internal process.

**Inner Monologue** - the “stream of consciousness” of the character. As a training or rehearsal device, actors sometimes verbalize or at least think aloud. The inner speech helps the actor to justify. In justifying, the actor puts his or her personal stamp on the performance.

**Justifying** - The process of connecting outer (visible or audible) actions to inner needs and processes. The script provides the basis for the actions, with the actor to justify. In justifying, the actor puts his or her personal stamp on the performance.

**Limelight** - green light shed by burning lime in lamps that were once used on stage. It was so much brighter then other light sources at the time.

**Lines** - ropes of hemp or steel for raising and lowering scenery, usually by pulley.

**LORT** - The League of Resident Theatres, an organization that has negotiated a specific contract with Actors Equity governing the operation of regional theatres that maintain a resident company. LORT is the best growth experience an actor can have and is the traditional stepping stone from training to a professional career.

**LX** - short for light effects. Effects may be numbered LX1, LX2 by the DSM.

**Magic If** - Stanislavsky’s technique in which you put yourself in the given circumstances of your character as if you live in that world, then you perform as if you own. This process results in metamorphosis or transformation, whereby the actor becomes the character, though without losing the dual consciousness that provides artistic control.

**Mark** - In film and television, a piece of colored tape that shows the actor where to stand at a specific moment in a scene. The actor must hit each mark without looking down.

**Matching** - In film, they need to match details and emotional tone from shot to shot.

**Moment** - A brief period of time when something of special value is happening. We speak of “making the moment.” Can also refer to one of the eight beats.

**Motivation** - The inner need that drives your character’s action, which usually comes from something that has just happened in the scene, but may not. Motivation drives you toward some objective in the immediate future because you can’t play motivation, only the action toward which it drives you. Motivation drives your toward some objective in the immediate future because you can’t play motivation, only the action toward which it drives you.

**Need** - Whatever your character needs that drives him or her to pursue an action to try to satisfy that need. We sometimes distinguish between need and motivation, a need is a state of being, whereas a need is a state of wanting. We sometimes distinguish between need and motivation. We often need something to be able to play motivation.

**Objective** - The goal you character pursues through action to satisfy a need. An objective is best defined using a transitive verb phrase such as “to get someone to do something,” such as “to get him to look at me with compassion.” The terms intention and task are often used to mean Objective.

**Off Book** - Memorizing your lines so that you can perform without the script. During the period immediately after going off book, it is especially important to sense of action.

**Out(or in)** - On stage, away from center(or toward center).

**Pace** - The momentum or flow of a scene. Pace is different from tempo, which refers to the speed of the action. Regardless of tempo, the scene must be played with an inner integrity and purpose. Paradoxically, sometimes slowing the tempo of a scene improves the pace because the actors are forced to experience it more fully.

**Paraphrase** - To use your own words in place of the words of the script, though with an effort to mean the same thing. Paraphrasing can sometimes occur in moments in which you “go up” on your lines. In film and television, a modest amount of paraphrase is sometimes tolerated as a way of producting the right effect.

**Personalization** - The indispensable process of making the characters needs, choices, habits, and actions your own.

**Playable** - What we call an objective or action that is useful in performance and contributes to the movement of the scene. The most playable is the action that your character can take or do that will move the action forward and also move the character. The most playable is the action that your character can take or do that will move the action forward and also move the character.

**Playing Through** - Letting the action flow with good pace by keeping your awareness moving toward the future objective and avoiding falls into internal feelings or the past. Your energy is most useful to the scene when it is oriented outward and to the future.

**Plot** - The sequence of events as the story unfolds. The actor needs to be aware of how each of his or her actions moves the plot forward and contributes to the character's journey.

**Priming** - An undercoat of liquid called prime, or paint, used to prepare a flat before it is painted.

**Projection** - In the theatre, speaking loudly enough and with enough clarity to be heard and understood throughout the auditorium. Good projection means the audience can hear you. When Michael Redgrave, already an accomplished stage actor, did his first take for a camera, he asked the director how it was. The director said, “It’s fine, Michael, except I could hear you.”

**Prompt** - person who follows the play in the script and reminds an actor of his next words, if he forgets them. Not usually used in performance.

**Prompt Book** - The copy of the script kept by the stage manager that contains the blocking, the lighting and sound cues, and all the rest of the stage directions. Some of Shakespeare's plays were printed from his prompt books. In film, the script supervisor records even more.

**Prompting** - Giving actors lines when they ask for them. Actors usually call out, “Line”. Lines are given by the stage manager in the theatre.

**Prop** - Anything your character handles. In theatre, it is wise to begin working with rehearsal substitutes as soon as you are off book.

**Public Solitude** - Stanislavski's concept of how actors, by focusing on their objectives, can "forget" that they are in public and thereby achieve a spontaneous performance.

**Rake** - the slope of the stage floor from upstage down towards audience. Allows actors to be seen better.

**Reacting** - Allowing yourself to respond to the immediate stimulus in the scene and allowing that stimulus to make you do what your character would do if your partner provides it, rather then playing what you have previously played in your head.

**Read Through** - A rehearsal in which the entire scene or script is read aloud.

**Reel** - A videotape containing a compilation of an actor's appearances on film. A reel may contain work in student films or classroom exercises.
**Relationship** - All characters exist in relationship to other characters, and we come to understand characters mostly by observing the way other characters perceive them. It is important to develop your character in specific relationship to the performances of the other actors in your scene.

**Revolving** - circular part of the stage floor that can be rotated by machinery below-stage. Often used for quick scene changes.

**Safety curtain or Iron** - iron or fireproof sheet lowered between stage and auditorium to prevent the spread of fire.

**Stage cloth** - cloth laid on the stage, or on the floor to create an acting area painted for effect or used to deaden sound.

**Stage Directions** - Instructions to describe fairly precise positions on stage. Authors may specify which position a character should move to.

**Stage door** - door, usually at the back or side by which actors enter the theatre.

**Tabs** - another word for the curtains. The curtains across the front of the stage may be called front or house tabs.

**Thespian** - actors are sometimes called Thespians after an Ancient Greek called Thespis, said to have been the first person to step out of the Chorus to perform as a solo actor.

**Thrust Stage** - see apron

**Trapdoor** - small area of the stage floor that can be raised and lowered by machinery underneath. Used for actors to make entrances from or exits to below-stage.

**Wings** - areas at the side of the stage, masked by curtains or flats, from which actors make their entrances.