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Rev. 2
15/05

TEACHER'S PACK

THE CRAZY HISTORY OF THEATRE

Forum Theatre & Education

Don't forget
resources
list!

add warm-up
ideas?

DRAFT

p. 7
rewrite

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01.INTRODUCTION.

The primary purpose of the teacher's pack is to help both teachers and students alike to get as much as possible out of their participation in the interactive performance of "THE CRAZY HISTORY OF THE THEATRE".

The pack has been designed as a tool to help students understand the play, learn new vocabulary and improve their listening and speaking skills. Once they have done the activities, students will understand better both how the story develops and the lines the actors deliver so they will get more enjoyment out of the performance. The audio material contains some introductory elements where you'll find texts corresponding to the plot synopsis and the characters, some dialogues from the play and the original songs performed in the play. Also, you'll find some suggested activities we recommend you do before the play, Pre-play activities and some Post-play activities which have been designed to check if students have understood the play correctly. The activities also enable the student's vocabulary, expressions and grammatical structures to improve.

Pre-play and post-play activities include instructions for the teacher and the corresponding student worksheets, if the activity requires them. Some of the activities have an extension part (Extension-Activity) which makes it possible to study the contents in depth, depending on the group's ability. Both the introductory material and the suggested activities may require the corresponding audio material to make better use of them.

To help the teacher find and select the audio activities, we have listed the track numbers below with their corresponding contents in the play "THE CRAZY HISTORY OF THE THEATRE".

AUDIO "THE CRAZY HISTORY OF THE THEATRE" (TRACK 1 TO 5):

- TRACK 1 - MEET THE CHARACTERS
- TRACK 2 - LISTENING. MONOLOGUE
- TRACK 3 - DIALOGUE 1
- TRACK 4 - DIALOGUE 2
- TRACK 5 - SONG

We sincerely hope that both teachers and students fully enjoy the play itself and the activities which make up this teacher's pack. We also hope this proves to be a useful aid in enhancing enjoyment of this interactive theatre experience.

DEAR TEACHER, IN THE TEACHER'S PACK THAT YOU HAVE NOW IN YOUR HANDS, THERE ARE ACTIVITIES SO YOU CAN PREPARE ALL THE STUDENTS WHO WILL ATTEND THE PERFORMANCE. YOU ARE THE BEST ONE TO DECIDE WHICH ACTIVITIES YOU THINK ARE MOST ADAPTED TO THE LEVEL OF YOUR STUDENTS. IN ANY CASE, WE RECOMMEND THAT YOU ALWAYS LISTEN TO THE SONGS AND THE LISTENINGS, AND THAT YOU WORK ON THE VOCABULARY IN CLASS, AS WELL AS THE STORY SO THAT THE STUDENTS UNDERSTANDING WILL BE COMPLETE. THANK YOU FOR TRUST IN US ONCE AGAIN.

SINCERELY, FORUM THEATRE AND EDUCATION

02.CONCEPTUAL CONTENTS.

The educational interests of this activity will focus on helping students start developing the basic skills of any foreign language: listening, speaking, reading and writing. All this with an approach based on communication, which aims to encourage students, involving them in dialogues, conversations, songs... and other forms of communication that are essential to the teaching and learning of a foreign language process.

At this stage students should develop a certain level of understanding and speaking to enable them to deploy their first English communicative manifestations, and to consolidate the basic grammatical categories of this language and ensure their awareness and approach to the Anglo-Saxon cultural tradition.

The teaching materials of "THE CRAZY HISTORY OF THE THEATRE", will allow you to study in depth the following conceptual contents:

LISTENING:

Various activities such as listening and repeating words as well as having to fill in the gaps to certain dialogues and songs, helping to sharpen the students' ear and encourage them to repeat all they hear in English.

GRAMMAR:

Question Tags
Phrasal Verbs
Unreal Conditional
So / Neither
Verbs Patterns
Make / Let
Estructuras adjetivales
Reported Speech
Reporting Verbs
Reporting Passive
Relative clauses
Word pairs
Phrasal verbs
Usually / Used to / Be get used to

03.PLOT SYNOPSIS.

Have you ever wondered why there are costume colors that actors don't want to wear?

Why the expression "break a leg" is used to wish a show goes well? ?

Why there are rituals that theater people do before, during, and after each performance?

Well, all of this is what our protagonists take part in, who, drawing on the rich world of English theatre, filled with important playwrights, famous actors, and endless anecdotes, take us through the funniest events that have happened throughout history. So, our actors play countless dramatic characters and, in a fun way, immerse us in the fascinating world of acting. A play full of intricate situations that clearly show that England is, without a doubt, the cradle of theatre.

good!

You just need to want to have a good time, be curious about everything that surrounds the world of drama, and go to the theater to discover that everything that is part of a performance has a meaning, often crazier than it seems.

nice ending

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04.MEET CHARACTERS.

Throughout the play, two performers an actor and an actress play a wide range of characters.

The Actress

Enthusiastic and full of life, she is a young, dynamic woman with endless ideas and a deeply bohemian view of theatre. For her, stepping onto the stage and inhabiting countless different characters is what gives her life meaning. Her passion often drives her to take on roles of extraordinary complexity without hesitation. She is the opposite of a method actress. Emotional, instinctive, and energetic, she allows herself to be led entirely by her feelings, a quality that frequently spills over into her personal life. She struggles to distinguish completely between performance and reality. Despite this, she possesses exceptional talent, both as an actress and as a musician.

The Actor

He is the complete opposite of the actress, and this contrast is the source of their constant creative disagreements. A dedicated method actor, he relies on discipline, established techniques, and absolute emotional control. Everything he performs on stage is carefully researched and supported by literary analysis, and his approach is precise and methodical. While this gives him a strong intellectual understanding of his craft, it often leaves him lacking in emotional spontaneity. He may not possess the actress's natural talent, but he is an accomplished storyteller and an excellent writer of theatrical texts.

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05.LISTENING.

MONOLOGUE -TRACK 1-

"What is the theatre, anyway, but a mere illusion?"

A fleeting act that, like a star from the East, lights up our mortal lives for no more than a few brief moments and then, after taking shape in the attentive eyes of the audience, vanishes like a morning mist.

Perhaps we should look for the meaning of theatre in real life. A scene is nothing more than a small shred of reality projected on to a stage. And the authors, those gods, allow themselves the luxury of recreating situations that occur between kings and princes, thieves and prostitutes, noblemen and women, drunks and beggars... all of them struggling to survive on London's noisy and pernicious streets. A nest of whores and great creators. A whole city waiting to be discovered; a city brought to its knees by the great plague, languishing, while every evening it counts up its dead.

And moving along these characters, there he is, William, William Shakespeare the genius, the one and the only, he of the agile quill and haughty heart. The creator of stories, Hamlet's father, Othello's close friend and Oberon's companion. I'd give my very hands to have this intellect; my legs for his lively temperament; my life for his imagination. In his mind there live a thousand and one characters, hundreds of stories and infinite adventures to be told.

What is the theatre, anyway, but a mere illusion?"



06.DIALOGUE 1.

-TRACK 2-

The Puritans have arrived in the theatre just before the beginning of the show.

- PURITAN 1. Stop! Special Puritan Service!
- PURITAN 2. Halt all unethical actions!
- PURITAN 1. Let's search for evidence.
- PURITAN 2. I see curtains.
- PURITAN 1. I see lights.
- PURITAN 2. I see seats.
- PURITAN 1. I see an audience. Charley, do you see what I see?
- PURITAN 2. I don't know, what do you see?
- PURITAN 1. I see a piece of paper.
- PURITAN 2. Paper! Yes, it's paper!
- PURITAN 1. Charly, I think this is evidence.
- PURITAN 2. Yes, I think it's a script.
- PURITAN 1. Definitively evidence.
- PURITAN 2. No doubt it's evidence.
- PURITAN 1. Charly, you have a wonderful sense of observation.
- PURITAN 2. You too, Roger.
- PURITAN 1. This is definitely... A theatre!
- PURITAN 2. A temple of immorality!
- PURITAN 1. The Queen will be proud.
- PURITAN 2. Oh, yes, very proud.
- PURITAN 1. By order of her Majesty Queen Elizabeth the First this theatre is officially...
- PURITAN 1 & 2. CLOSED!

07.DIALOGUE 2.

[TEACHERS]

- TRACK 3-

The Puritans have closed the theatre

- SHAKESPEARE. I'm an actor, I'm a director, I'm a playwright, but I haven't got a theatre!
- WENDY. Rats for sale! Pig snouts, Lizard's tails, Rotten apples... Mr. Shakespeare... Blimy! Mr. Shakespeare! What are you doing here? The show is about to start! Come on!
- SHAKESPEARE. There won't be any shows, Wendy. The theatre has been closed.
- WENDY. Puritans?
- SHAKESPEARE. Puritans!
- WENDY. Blimy!
- SHAKESPEARE. I am unemployed, you are unemployed. We are unemployed.
- WENDY. Wait a minute... Perhaps we can do something.
- SHAKESPEARE. What?
- WENDY. We can prepare a play and, and... go to London and show it to the Queen. If the Queen watches the play, she'll open the theatre again.
- SHAKESPEARE. Nah...
- WENDY. No, listen Mr. Shakespeare: What was the last play you were working on?
- SHAKESPEARE. It was A Midsummer Night's Dream. But I really don't think...
- WENDY. Oh, is that the one with Titania and Oberon?
- SHAKESPEARE. Yeah, the two gods, but really I don't think...
- WENDY. So, where are these gods?
- SHAKESPEARE. In a forest.
- WENDY. Right! So we have two gods, Titania and Oberon, and they're in a forest. There are trees, and it's misty. We need costumes. Here... I'll play Titania and you'll be Oberon.
- SHAKESPEARE. Oh Wendy, Wendy... you are just a smelly rat seller. This is never going to work...
- WENDY. *(reciting ACT I Scene II - Titania)*
"These are the forgeries of jealousy
and never since the middle summer's spring
Met we on a hill, in the dale forest, or mead,
by paved fountain, or by rushy brook,
or in the beached margent of the sea,
to dance our ringlets to the whistling wind,
but thy brawls thou hast disturb'd our sport".
- SHAKESPEARE. Hey! Wendy, you're not bad! Let's do it!

08.SONG.

[TEACHERS]

- TRACK ?-

-GIRL. For many years I've been hiding
in a convent far, far away.
The nuns they were my saviours
They cared for me night and day.

-BOY. Go ahead and tell me your story
but I don't really have time.
This show is oh!
So great, oh! So Great Macb, Macb!

-GIRL. Yes, the story is fantastic.
It's the story of my life.
I should be playing my part,
playing my part, of Lady M.

-BOY. You're mad, what are you saying?
Have you gone and lost your mind?
Your women aren't allowed,
aren't allowed to act on stage.

-GIRL. King James the first is an idiot.
He doesn't know what he's saying.
I want to act on stage,
act on stage and play my part.

*(Speaking) Dear Edmund, if you do not let me be on the stage, then give me what
is mine, give me my manuscript. I'm Lady M., and without me acting my part, you
will never perform Macb!!*

-BOY. You're mad, what are you saying?
Have you gone and lost your mind?

-GIRL. I should be on the stage,
on the stage to play my part.

-BOY. King James just won't allow it.
You have to obey your king.

-GIRL. I don't care who he is, what he says.
He is a stupid man.
You'll listen to what I'm saying.

-BOY. Oh, no! I really won't.

-GIRL. Don't try to test my patience.

-BOY. Oh no! I really won't.

-GIRL. I will be Lady M.

-BOY. Oh, no! You really won't.

-GIRL. Yes, I will.

-BOY. No, you won't.

-GIRL. Yes, I will.

-BOY. Oh, no you won't.

09. PRE-PLAY ACTIVITY 1.

[TEACHERS]

10 FAMOUS PLAYWRIGHTS

Below are brief biographies of ten famous playwrights. Students should read each biography and identify which playwright it describes.

ARISTOPHANES:

Perhaps one of the most famous figures in ancient Greek literature. He is considered the father of comedy, and his work provided an important counterbalance to the great classical tragedies. He became known for portraying real Athenians and dramatizing stories based on contemporary local issues. He even dared to parody figures such as Euripides and Socrates. His best-known plays include *Lysistrata* and *The Clouds*.

WILLIAM SHAKESPEARE:

This English writer, born in 1564, was a playwright, poet, and actor. His work transcended national borders and became universal. Among his most famous works are *Romeo and Juliet*, *Othello*, and *Hamlet*.

MOLIÈRE:

The greatest French playwright of all time. His real name was Jean-Baptiste Poquelin, and he is the author of such celebrated works as *The Doctor in Spite of Himself*, *The Learned Ladies*, and *The Miser*. The theatrical superstition of never wearing yellow is said to have originated from his death on stage while dressed in yellow.

PEDRO CALDERÓN DE LA BARCA:

A Spanish playwright, poet, and priest, he was a central figure of the Spanish Golden Age and Baroque theatre. His most famous work is *Life Is a Dream*.

ANTON CHEKHOV:

A Russian-born author who became internationally renowned. He began by publishing short stories in newspapers. In 1887, his first play, *Ivanov*, premiered in Moscow. It was followed by highly successful works such as *The Seagull*, *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard*. A landmark figure in modern literature and drama, he pioneered the modern style of realistic dialogue between actors.

09. PRE-PLAY ACTIVITY 1.

10 FAMOUS PLAYWRIGHTS

OSCAR WILDE:

A novelist and playwright who transformed Irish literature. He first gained international fame with his novel *The Picture of Dorian Gray*, which explored philosophical and hedonistic ideas. He later became a highly successful playwright, writing both tragedies and comedies. His best-known play is *The Importance of Being Earnest*.

FEDERICO

GARCÍA LORCA: (1898-1936) A Spanish poet, playwright, and leading member of the Generation of '27, regarded as one of the most influential writers in twentieth-century Spanish literature.

TENNESSEE

WILLIAMS:

This American writer stood out among his contemporaries for his distinctive Southern background and accent. He is regarded as one of the greatest playwrights and one of America's finest writers. Although he wrote essays, short stories, and poetry, it was in drama that he achieved his greatest success. His best-known plays include *A Streetcar Named Desire*, *The Glass Menagerie*, and *Cat on a Hot Tin Roof*.

ARTHUR

MILLER:

This American writer enjoyed a long and prolific career, achieving great success as both a playwright and an essayist. For more than seventy years he wrote and produced plays, earning recognition as one of the greatest dramatists of his time. His most famous play, *Death of a Salesman*, is widely considered one of the finest American plays of the twentieth century.

HAROLD

PINTER:

Nobel Prize in Literature laureate. An actor, director, and playwright, he wrote 29 plays that have been translated and performed in countless languages. His spare language, masterful use of silence as a theatrical device, portrayal of menace in everyday situations, passionate defense of human dignity, depictions of cruelty, unsettling erotic fantasies, and, above all, his mastery of ambiguity have had a profound influence on contemporary theatre.

10. PRE-PLAY ACTIVITY 2.

[TEACHERS]

24 FACTS ABOUT THEATRE PERFORMANCES

ACTIVITY. In the following text, we have included 24 mistakes that students must detect and correct. There is one in each sentence

Theatre performances have enchanted audiences for centuries, offering a unique blend of storytelling, music, and visual art. But what makes these live shows so captivating? Theatre isn't just about actors on a stage; it's a complex world filled with fascinating details and traditions. From the origins of Greek theatre to the modern Broadway hits, there's a rich history and many intriguing facts to uncover. Did you know that the longest-running play in history has been performed over 27,000 times? Or that some theatres are believed to be haunted by ghosts of past performers? Whether you're a seasoned theatre-goer or a curious newbie, these 24 facts will give you a deeper appreciation for the magic of live performances. Buckle up for a journey through the enchanting world of theatre!

- 01- The earliest recorded theatrical event took place in ancient EGYPT ENGLAND around 2000 BCE, involving religious rituals and storytelling.
- 02- Greek theatre began around the 6th century BCE, with performances dedicated to DIONYSUS THOR, the god of wine and fertility.
- 03- The first actor in Greek theatre, Thespis TETRIS, is credited with stepping out of the chorus to speak lines, giving birth to the term "thespian."
- 04- ROMAN VIKING theatre borrowed heavily from Greek traditions but added more spectacle, including gladiatorial contests and sea battles-
- 05- Ancient Greek theatres were built into hillsides, creating a natural AMPHITHEATER CINEMA with excellent acoustics.
- 06- Roman theatres featured elaborate stage buildings called scaenae frons, often decorated with COLUMNS DRAWINGS and statues.
- 07- The Globe Theatre, associated with William Shakespeare, was a CIRCULAR SQUARE structure with an open roof, allowing natural light to illuminate performances.
- 08- TRAGEDY COMEDY, one of the earliest forms of theatre, focuses on serious themes and often ends in disaster for the protagonist.
- 09- COMEDY TRAGEDY, another ancient genre, aims to entertain and amuse, frequently using satire and humor to comment on society.
- 10- Musical theatre combines songs, spoken dialogue, and dance to tell a story, with popular examples including "Les Misérables" and "The Phantom of the OPERA PARIS."

10. PRE-PLAY ACTIVITY 2.

[TEACHERS]

24 FACTS ABOUT THEATRE PERFORMANCES

- 11- William Shakespeare, often considered the greatest playwright, wrote classics like "Hamlet", and "ROMEO TESEO and Juliet."
- 12- Sophocles, an ancient Greek playwright, is known for his tragedies "Oedipus REX QUEEN " and "Antigone."
- 13- *Henrik Ibsen, a Norwegian playwright, is famous for his realistic dramas such as "A Doll's HOUSE SCHOOL" and "Hedda Gabler."*
- 14- Arthur MILLER TILLER, an American playwright, wrote influential works like "Death of a Salesman" and "The Crucible."
- Method acting, developed by Konstantin STANISLAVSKI STADIVARIUS, encourages actors to draw on their own experiences to create authentic performances
- 16- The term "breaking the FOURTH THIRD wall" refers to actors addressing the audience directly, breaking the illusion of the stage as a separate world.
- 17- Some famous actors who started in theatre include MERYL MARIE Streep, Al Pacino, and Judi Dench.
- 18- Saying "Macbeth" inside a theatre is considered bad luck; actors often refer to it as "The SCOTTISH IRISH Play" instead.
- 19- The phrase "break a leg" is used to wish actors GOOD BAD luck, as saying "good luck" is believed to bring misfortune.
- 20- Ghost lights, left on stage when the theatre is EMPTY FULL, are thought to ward off spirits and prevent accidents.
- 21- Many theatres have a "GREEN BLUE room" where actors relax before and after performances, though the origin of the term is unclear.
- 22- JAPANESE CHINESE Noh theatre, dating back to the 14th century, features masked actors and slow, stylized movements.
- 23- Indian Kathakali is a CLASSICAL MODERN dance-drama known for its elaborate costumes, makeup, and expressive gestures.
- 24- Chinese Peking Opera combines music, vocal performance, mime, dance, and acrobatics, with roots in THE 18TH 21TH CENTURY.

11. PRE-PLAY ACTIVITY 3.

[TEACHERS]

TRUE OR FALSE

Below are a series of statements about the world of theatre. Students must decide whether each statement is TRUE or FALSE. If a statement is FALSE, they should write the correct answer.

01- Hamlet has the most lines of any Shakespeare character.

-ANSWER: TRUE

02- Radio City Music Hall is the largest theatre in the world.

ANSWER: False, that would be the Kabuki-Za in Tokyo.

03- It's illegal to shout 'fire' in a crowded theatre in the USA.

ANSWER: False

04- The Globe Theatre is the only building in London permitted to have a thatched roof.

ANSWER: True

05- The term 'Off-broadway' encompasses any American theatre with fewer than 500 seats, wherever they happen to be located.

ANSWER: True

06- Violent Venable, Catherine Holly and Sister Felicity are all characters in 'The Glass Menagerie.'

ANSWER: False, they're from 'Suddenly Last Summer.'

07- The original title of 'Oedipus Rex' was 'Oedipus Tyrannus.'

ANSWER: True

08- Instead of clapping, Ancient Greek audiences yelled to show their appreciation for a play.

ANSWER: False, they stamped their feet.

09- Though one of the most famous theatre directors and producers of all time, Konstantin Stanislavski ever wrote any of his own plays.

ANSWER: True

10- In 'Six: the musical,' Catherine of Aragon's songs are influenced by the music of Beyonce.

ANSWER: True

12. PRE-PLAY ACTIVITY 4.

[TEACHERS]

FILL IN THE GAPS

ACTIVITY

Explain to students that they are going to listen the Monologue -TRACK 1-. Hand out the activity worksheet and point out to the students the gaps in the text of the monologue. Read through the words with the students, correcting any pronunciation mistakes if necessary. Explain that, as they listen to the Monologue, they will have to write in the missing words.

-“What is the theatre, anyway, but a mere ILLUSION?

-A fleeting act that, like a start from the East, LIGHTS up our mortal lives for no more than a few brief moments and then, after taking shape in the attentive eyes of the AUDIENCE, vanishes like a morning mist.

-Perhaps we should look for the MEANING of THEATRE in real life. A SCENE is nothing more than a small shred of reality projected on to a STAGE. And the AUTHORS, those gods, allow themselves the luxury of recreating SITUATIONS that occur between KINGS and princes, THIEVES and prostitutes, noblemen and WOMEN, drunks and beggars... all of them struggling to survive on London's noisy and pernicious streets. A nest of whores and great CREATORS. A whole city waiting to be discovered; a city brought to its knees by the great PLAGUE, languishing, while every evening it counts up its dead.

-And moving along these CHARACTERS, there he is, William, William Shakespeare the GENIUS, the one and the only, he of the agile quill and haughty heart. The CREATOR of stories, HAMLET'S father, OTHELLO'S close friend and OBERON'S companion. I'd give my very hands to have this INTELLECT; my legs for his lively TEMPERAMENT; my life for his IMAGINATION. In his mind there live a thousand and one characters, hundreds of stories and infinite adventures to be told.

-What is the THEATRE, anyway, but a mere illusion?”

13. PRE-PLAY ACTIVITY 1.

[STUDENTS]

FAMOUS PLAYWRIGHTS

01- Below are brief biographies of ten famous playwrights. Students should read each biography and identify which playwright it describes.

_____: Perhaps one of the most famous figures in ancient Greek literature. He is considered the father of comedy, and his work provided an important counterbalance to the great classical tragedies. He became known for portraying real Athenians and dramatizing stories based on contemporary local issues. He even dared to parody figures such as Euripides and Socrates. His best-known plays include *Lysistrata* and *The Clouds*.

02- _____: This English writer, born in 1564, was a playwright, poet, and actor. His work transcended national borders and became universal. Among his most famous works are *Romeo and Juliet*, *Othello*, and *Hamlet*.

03- _____: The greatest French playwright of all time. His real name was Jean-Baptiste Poquelin, and he is the author of such celebrated works as *The Doctor in Spite of Himself*, *The Learned Ladies*, and *The Miser*. The theatrical superstition of never wearing yellow is said to have originated from his death on stage while dressed in yellow.

04- _____: A Spanish playwright, poet, and priest, he was a central figure of the Spanish Golden Age and Baroque theatre. His most famous work is *Life Is a Dream*.

05- _____: A Russian-born author who became internationally renowned. He began by publishing short stories in newspapers. In 1887, his first play, *Ivanov*, premiered in Moscow. It was followed by highly successful works such as *The Seagull*, *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard*. A landmark figure in modern literature and drama, he pioneered the modern style of realistic dialogue between actors.

06- _____: A novelist and playwright who transformed Irish literature. He first gained international fame with his novel *The Picture of Dorian Gray*, which explored philosophical and hedonistic ideas. He later became a highly successful playwright, writing both tragedies and comedies. His best-known play is *The Importance of Being Earnest*.

07- _____: (1898-1936) A Spanish poet, playwright, and leading member of the Generation of '27, regarded as one of the most influential writers in twentieth-century Spanish literature.

08- _____: This American writer stood out among his contemporaries for his distinctive Southern background and accent. He is regarded as one of the greatest playwrights and one of America's finest writers. Although he wrote essays, short stories, and poetry, it was in drama that he achieved his greatest success. His best-known plays include *A Streetcar Named Desire*, *The Glass Menagerie*, and *Cat on a Hot Tin Roof*.

09- _____: This American writer enjoyed a long and prolific career, achieving great success as both a playwright and an essayist. For more than seventy years he wrote and produced plays, earning recognition as one of the greatest dramatists of his time. His most famous play, *Death of a Salesman*, is widely considered one of the finest American plays of the twentieth century.

10- _____: Nobel Prize in Literature laureate. An actor, director, and playwright, he wrote 29 plays that have been translated and performed in countless languages. His spare language, masterful use of silence as a theatrical device, portrayal of menace in everyday situations, passionate defense of human dignity, depictions of cruelty, unsettling erotic fantasies, and, above all, his mastery of ambiguity have had a profound influence on contemporary theatre.

14. PRE-PLAY ACTIVITY 2.

[STUDENTS]

24 FACTS ABOUT THEATRE PERFORMANCES

ACTIVITY. In the following text, we have included 24 mistakes that students must detect and correct. There is one in each sentence

Theatre performances have enchanted audiences for centuries, offering a unique blend of storytelling, music, and visual art. But what makes these live shows so captivating? Theatre isn't just about actors on a stage; it's a complex world filled with fascinating details and traditions. From the origins of Greek theatre to the modern Broadway hits, there's a rich history and many intriguing facts to uncover. Did you know that the longest-running play in history has been performed over 27,000 times? Or that some theatres are believed to be haunted by ghosts of past performers? Whether you're a seasoned theatre-goer or a curious newbie, these 24 facts will give you a deeper appreciation for the magic of live performances. Buckle up for a journey through the enchanting world of theatre!

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- 02- Greek theatre began around the 6th century BCE, with performances dedicated to Thor, the god of wine and fertility.

- 03- The first actor in Greek theatre, Thespis Tetris, is credited with stepping out of the chorus to speak lines, giving birth to the term "thespian."

- 04- Viking theatre borrowed heavily from Greek traditions but added more spectacle, including gladiatorial contests and sea battles.

- 05- Ancient Greek theatres were built into hillsides, creating a natural cinema with excellent acoustics.

- 06- Roman theatres featured elaborate stage buildings called scaenae frons, often decorated with columns drawings and statues.

- 07- The Globe Theatre, associated with William Shakespeare, was a square structure with an open roof, allowing natural light to illuminate performances

- 08- Tragedy comedy, one of the earliest forms of theatre, focuses on serious themes and often ends in disaster for the protagonist.

- 09- Comedy tragedy, another ancient genre, aims to entertain and amuse, frequently using satire and humor to comment on society.

- 10- Musical theatre combines songs, spoken dialogue, and dance to tell a story, with popular examples including "Les Misérables" and "The Phantom of the Opera Paris."

14. PRE-PLAY ACTIVITY 2.

[STUDENTS]

24 FACTS ABOUT THEATRE PERFORMANCES

- 11- William Shakespeare, often considered the greatest playwright, wrote classics like "Hamlet", and "Teseo and Juliet."
- 12- Sophocles, an ancient Greek playwright, is known for his tragedies "Oedipus Rex Queen " and "Antigone."
- 13- Henrik Ibsen, a Norwegian playwright, is famous for his realistic dramas such as "A Doll's House school" and "Hedda Gabler."
- 14- Arthur Miller Tiller, an American playwright, wrote influential works like "Death of a Salesman" and "The Crucible."
- 15- Method acting, developed by Konstantin Stanislavski Stadivarius, encourages actors to draw on their own experiences to create authentic performances.
- 16- The term "breaking the fourth third wall" refers to actors addressing the audience directly, breaking the illusion of the stage as a separate world.
- 17- Some famous actors who started in theatre include Meryl Marie Streep, Al Pacino, and Judi Dench.
- 18- Saying "Macbeth" inside a theatre is considered bad luck; actors often refer to it as "The Irish Play" instead.
- 19- The phrase "break a leg" is used to wish actors bad luck, as saying "good luck" is believed to bring misfortune.
- 20- Ghost lights, left on stage when the theatre is full, are thought to ward off spirits and prevent accidents.
- 21- Many theatres have a "green blue room" where actors relax before and after performances, though the origin of the term is unclear.
- 22- Japanese chinese Noh theatre, dating back to the 14th century, features masked actors and slow, stylized movements.
- 23- Indian Kathakali is a classical modern dance-drama known for its elaborate costumes, makeup, and expressive gestures.
- 24- Chinese Peking Opera combines music, vocal performance, mime, dance, and acrobatics, with roots in the 21TH century.

15. PRE-PLAY ACTIVITY 3.

[STUDENTS]

TRUE OR FALSE

Below are a series of statements about the world of theatre. Students must decide whether each statement is TRUE or FALSE. If a statement is FALSE, they should write the correct answer.

01- Hamlet has the most lines of any Shakespeare character.

02- Radio City Music Hall is the largest theatre in the world.

03- It's illegal to shout 'fire' in a crowded theatre in the USA.

04- The Globe Theatre is the only building in London permitted to have a thatched roof.

05- The term 'Off-broadway' encompasses any American theatre with fewer than 500 seats, wherever they happen to be located.

06- Violent Venable, Catherine Holly and Sister Felicity are all characters in 'The Glass Menagerie'.

07- The original title of 'Oedipus Rex' was 'Oedipus Tyrannus.'

08- Instead of clapping, Ancient Greek audiences yelled to show their appreciation for a play.

09- Though one of the most famous theatre directors and producers of all time, Konstantin Stanislavski ever wrote any of his own plays.

10- In 'Six: the musical,' Catherine of Aragon's songs are influenced by the music of Beyonce.

16. PRE-PLAY ACTIVITY 4.

[STUDENTS]

FILL IN THE GAPS

ACTIVITY

Explain to students that they are going to listen the Monologue -track 1-. Hand out the activity worksheet and point out to the students the gaps in the text of the monologue. Read through the words with the students, correcting any pronunciation mistakes if necessary. Explain that, as they listen to the Monologue, they will have to write in the missing words.

-“What is the theatre, anyway, but a mere _____

-A fleeting act that, like a start from the East, _____ up our mortal lives for no more than a few brief moments and then, after taking shape in the attentive eyes of the _____, vanishes like a morning mist.

-Perhaps we should look for the _____ of _____ in real life. A _____ is nothing more than a small shred of reality projected on to a _____. And the _____, those gods, allow themselves the luxury of recreating _____ that occur between _____ and princes, _____ and prostitutes, noblemen and _____, drunks and beggars... all of them struggling to survive on London's noisy and pernicious streets. A nest of whores and great _____. A whole city waiting to be discovered; a city brought to its knees by the great _____, languishing, while every evening it counts up its dead.

-And moving along these _____, there he is, William, William Shakespeare the _____, the one and the only, he of the agile quill and haughty heart. The _____ of stories, _____ father, _____ close friend and _____ companion. I'd give my very hands to have this _____; my legs for his lively _____; my life for his _____. In his mind there live a thousand and one characters, hundreds of stories and infinite adventures to be told.

-What is the _____, anyway, but a mere illusion?”

ILLUSION · LIGHTS · AUDIENCE · MEANING · THEATRE · SCENE · STAGE ·
AUTHORS · SITUATIONS · KINGS · THIEVES · WOMEN · CREATORS · PLAGUE
CHARACTERS · GENIUS · CREATOR · HAMLET'S · OTHELLO'S · OBERON'S ·
INTELLECT · TEMPERAMENT · IMAGINATION · THEATRE

17. POST-PLAY ACTIVITY 1.

[STUDENTS &
TEACHERS]

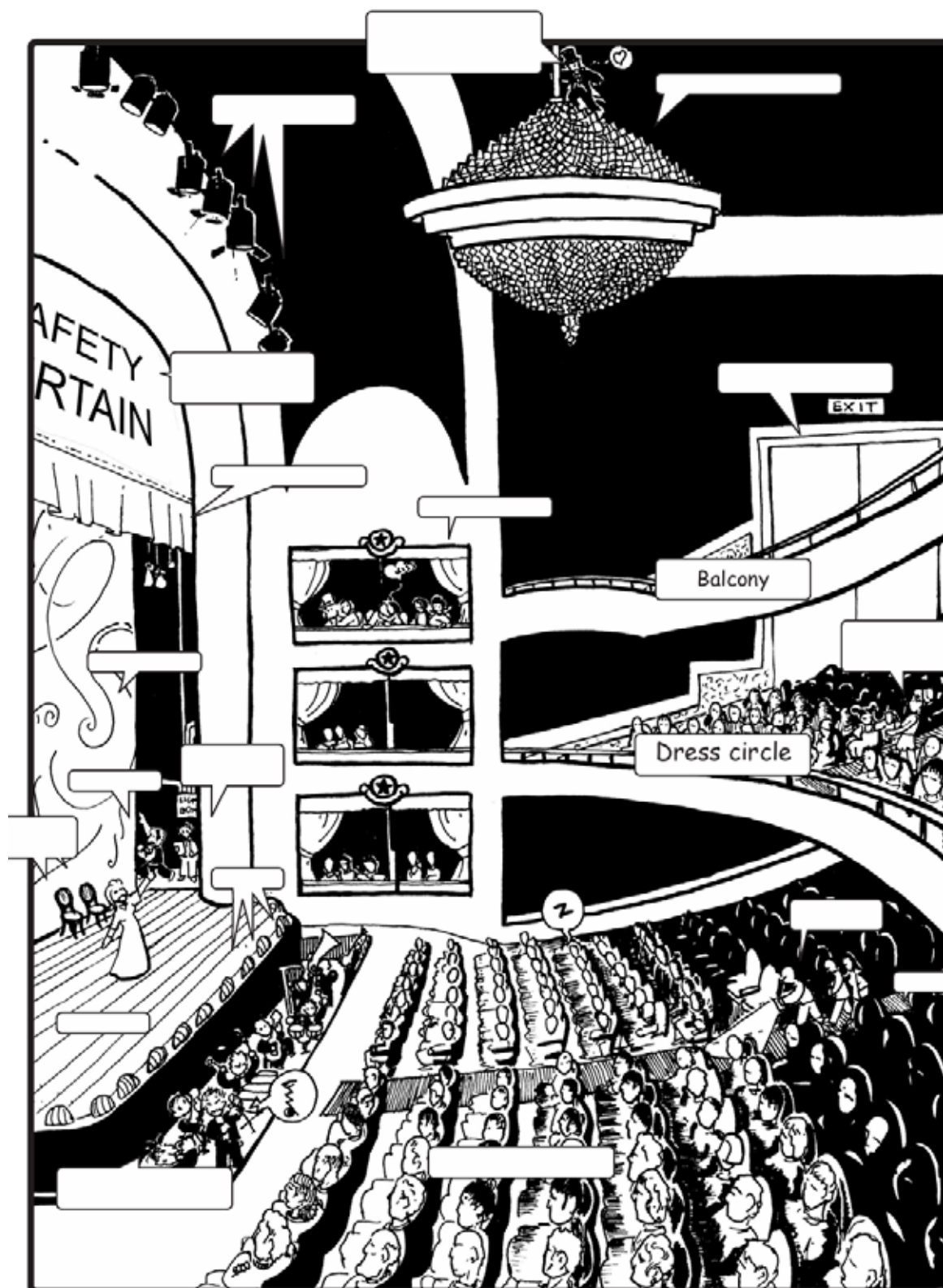
THE THEATRE

• ACTIVITY A. • NAME THE PARTS

Look at the picture of the theatre.

Fill the blank spaces with the correct name of the object, place or character.

USHER - BALCONY - DRESS CIRCLE - BOXES - SAFETY CURTAIN - STAGE - SET - ATREZZO - AISLE - SNACK SELLER- SECOND ACTOR - PHANTOM OF THE OPERA - LIGHTS - SPOTLIGHTS - CURTAIN - ORCHRESTRA PIT - FOOTLIGHTS - AUDIENCE



17. POST-PLAY ACTIVITY 1.

[STUDENTS &
TEACHERS]

THE THEATRE

ACTIVITY B. WHERE IS?

There are a lot of different elements and characters in the picture. Produce some sentences explaining the relative position of two different elements
(Eg: The curtain is above the stage).

You can use the following adverbs:

IN - ON - NEXT TO - BESIDE - ABOVE - BELOW - ON THE RIGHT OF -
ON THE LEFT OF - IN THE MIDDLE OF - BEHIND - BETWEEN

ACTIVITY C. THREE ELEMENTS

Now create some sentences explaining the relative position of three different elements
(Eg: The footlights are below the safety curtain, and above the orchestra pit).

ACTIVITY D. WHAT ARE YOU DOING?

In the picture, You can see many things happening at the same time in the theatre. Use the present continuous and the present simple to create sentences with the verbs given.
(activity with present simple-present continuous)

Eg.: The second actor (REHEARSE) while the diva (SING).

-The second actor IS REHEARSING while the diva SINGS

The usher (LIGHT) the aisle while the audience (COME IN).

_____.

The orchestra (PLAY) while the actors (PERFORM).

_____.

The phantom is (SPY) while the diva (PERFORM).

_____.

The stage manager (GIVE) instructions while the show (GO ON).

_____.

The young lovers (KISS) while their parents (WATCH) the show.

_____.

18. POST-PLAY ACTIVITY 2.

[TEACHERS]

20 OF SHAKESPEARE'S MOST FAMOUS QUOTES

ACTIVITY. Below are a series of quotes taken from William Shakespeare's plays (Romeo and Juliet, Hamlet, Julius Caesar, King Lear, and Othello). Students should identify which of these plays each quote comes from.

01- 'To be, or not to be: that is the question'
(HAMLET, Act 3, Scene 1)

02- 'Romeo, Romeo! Wherefore art thou Romeo?'
(ROMEO AND JULIET, Act 2, Scene 2)

03- 'The lady doth protest too much, methinks'
(HAMLET, Act 3, Scene 2)

04- 'Beware the Ides of March.'
(JULIUS CAESAR, Act 1, Scene 2)

05- 'Get thee to a nunnery.'
(HAMLET, Act 3, Scene 1)

06- 'What's in a name? A rose by any other name would smell as sweet.'
(ROMEO AND JULIET, Act 2, Scene 2)

07- 'Friends, Romans, countrymen, lend me your ears: I come to bury Caesar, not to praise him.'
(JULIUS CAESAR, Act 3, Scene 2)

08- 'Cry "havoc!" and let slip the dogs of war'
(JULIUS CAESAR, Act 3, Scene 1)

09- 'There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy.'
(HAMLET, Act 1, Scene 5)

10- 'Brevity is the soul of wit.'
(HAMLET, Act 2, Scene 2)

11- 'What light through yonder window breaks.'
(ROMEO AND JULIET, Act 2, Scene 2)

12- 'Cowards die many times before their deaths; the valiant never taste of death but once.'
(JULIUS CAESAR, Act 2, Scene 2)

13- 'How sharper than a serpent's tooth it is to have a thankless child!'
(KING LEAR, Act 1, Scene 4)

14- 'Frailty, thy name is woman.'
(HAMLET, Act 1, Scene 2)

15- 'I am one who loved not wisely but too well.'
(OTHELLO, Act 5, Scene 2)

16- 'To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man.'
(HAMLET, Act 1, Scene 3)

17- 'Et tu, Brute?'
(JULIUS CAESAR, Act 3, Scene 1)

18- 'There is nothing either good or bad, but thinking makes it so.'
(HAMLET, Act 2, Scene 2)

19- 'Nothing will come of nothing.'
(HAMLET, Act 1, Scene 3)

20- 'Neither a borrower nor a lender be; for loan oft loses both itself and friend, and borrowing dulls the edge of husbandry.'
(KING LEAR, Act 3, Scene 2)

19. POST-PLAY ACTIVITY 3.

[STUDENTS]

OPINIONS

◆ [· [☼] · ACTIVITY A. · [☼]] · ◆
S P E A K I N G

Work in pairs. Discuss these questions.

- What's the difference between a film and a play?
- What's the difference between a musical and a concert?
- When was the last time you went to the cinema, the theatre, or a concert?
- What did you see? What did you think of it?

✧ ✧ • ACTIVITY B. • ✧ **VOCABULARY** — DESCRIBING FILMS, PLAYS & MUSICALS — ✧

Complete the sentences with the adjectives below.

PREDICTABLE - BRILLIANT - FUNNY - STRANGE - ENTERTAINING - SAD
SCARY - TERRIBLE - DEPRESSING - VIOLENT

Which of the adjectives in Activity B do you think are positive, and which are negative? Explain your answers.

- | | | |
|----------------|-------|---|
| ·It was | _____ | -It really made me laugh. |
| ·It was really | _____ | -I cried a lot at the end. |
| ·It was very | _____ | -There was a lot of killing and blood. |
| ·It was really | _____ | -I spent half the time hiding behind the sofa. |
| ·It was very | _____ | -After ten minutes, you already knew how it was going to end. |
| ·It was | _____ | -one of the best things I've ever seen. |
| ·It was | _____ | -one of the worst things I've seen in a long time. |
| ·It was very | _____ | -very unusual. |
| ·It was very | _____ | -I felt sad for days afterwards. |
| ·It was really | _____ | -I really enjoyed it. |

✧ [· WORK IN PAIRS ·] ✧

Which of the adjectives in Activity B do you think are positive, and which are negative? Explain your answers.

[illegible]

20. POST-PLAY ACTIVITY 2.

[STUDENTS]

20 OF SHAKESPEARE'S MOST FAMOUS QUOTES

ACTIVITY. Below are a series of quotes taken from William Shakespeare's plays (Romeo and Juliet, Hamlet, Julius Caesar, King Lear, and Othello). Students should identify which of these plays each quote comes from.

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(. _____, Act 3, Scene 1)

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05- 'Get thee to a nunnery.'

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06- 'What's in a name? A rose by any other name would smell as sweet.'

(. _____, Act 2, Scene 2)

07- 'Friends, Romans, countrymen, lend me your ears: I come to bury Caesar, not to praise him.'

(. _____, Act 3, Scene 2)

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10- 'Brevity is the soul of wit.'

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11- 'What light through yonder window breaks.'

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12- 'Cowards die many times before their deaths; the valiant never taste of death but once.'

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(. _____, Act 1, Scene 4)

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(. _____, Act 1, Scene 2)

15- 'I am one who loved not wisely but too well.'

(. _____, Act 5, Scene 2)

16- 'To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man.'

(. _____, Act 1, Scene 3)

17- 'Et tu, Brute?'

(. _____, Act 3, Scene 1)

18- 'There is nothing either good or bad, but thinking makes it so.'

(. _____, Act 2, Scene 2)

19- 'Nothing will come of nothing.'

(. _____, Act 1, Scene 1)

20- 'Neither a borrower nor a lender be; for loan oft loses both itself and friend, and borrowing dulls the edge of husbandry.'

(. _____, Act 3, Scene 2)

21. EXTRA-ACTIVITY 1.

HOW TO WRITE A SCENE

Once you have a great story idea, the next step is to write it. But do you want to take your brilliant idea and then write a book that bores readers and causes them to quit reading your book? Of course not. That's why you need to learn how to write great scenes.

What Is a Scene? A scene (in a story) is an event that occurs within a narrative that takes place during a specific time period and has a beginning and an end. In other words, a scene is a story event or a single unit of storytelling. It is the bedrock of every kind of narrative, from a novel, film, memoir, short story, theatrical play, and graphic novel.

Criteria of a Scene. For a section of narrative to be considered a scene, it must meet several criteria.

01. ----- **A STORY EVENT.**

The scene must contain at least one story event.

02. ----- **A CHANGE.**

A character begins the scene believing one thing, feeling one way, or doing one thing, but by the end of the scene they're believing, feeling, or doing something else.

03. ----- **ONE PERIOD OF TIME**

(e.g. a few minutes in one day).

Most scenes will be just a few minutes in one day.

04. ----- **(IN FILM) ONE SETTING.**

Novels can bend this, but in film, scenes take place in one setting.

05. ----- **CONTAINS THE SIX ELEMENTS OF PLOT:**

Exposition, inciting incident, rising action, dilemma, climax, and denouement.
We'll discuss these elements in detail below.

At The Write Practice, we teach a story structure framework called The Write Structure. It's a universal and timeless way of thinking about story that writers have been applying for thousands of years. Within this framework, there are six elements of plot.

These elements don't just occur in every story. They also occur in every successful scene.

So if you want to write a good scene, make sure that it has each of these six structural elements.

21. EXTRA-ACTIVITY 1.

HOW TO WRITE A SCENE

You can even use these as steps in your scene writing.

STEP 1. *Exposition:*

Set the Scene

First, set the scene. Where are we? Who are we with? What should we, the audience, be seeing or imagining? Set the scene, usually with description or action, to ground the reader's experience.

It's important that your audience knows exactly what's at risk, so work to reveal what's important to your characters (e.g. their lives, their relationship, their identity) and why that is at risk now.

STEP 4. *Dilemma:*

The Heart of Your Scene

This is the most important (and overlooked) element of every great scene, and it's what all the action in your scene has been building toward. A dilemma is when a character is put into a situation where they're stuck and have to make a difficult choice with real consequences. The audience gets to see their character development in action, for better or worse, as they navigate this choice and make their decision.

STEP 2.

Inciting Incident:

the Drama

Start

The inciting incident is an event in a scene that puts the characters into a new situation, upsetting the status quo and beginning the scene's movement.

That situation is the key ingredient to the inciting incident. It can be something going wrong, a complication that arises, or even something going really well.

Check out the examples below to get more ideas for your inciting incident. The inciting incident doesn't have to be a huge pivotal moment. That comes later, in the climax. It can be subtle, but the point is that it builds into a much larger thing.

Here are some example choices:

Go through the wardrobe into the magical portal or shut the door and miss out

Take the red pill or the blue pill
Call the cute crush or stay alone forever

The key point about the inciting incident of a scene is that it must occur early in a scene, usually within the first five paragraphs.

Don't get me wrong, you still need to set the scene with exposition. But your exposition will either follow the inciting incident or quickly give way to the inciting incident.

Fight or flight

Quit or persevere

Do what you're told or do what you want

Share something vulnerable or keep everyone at a distance

These are the dilemmas that drama is made out of, and in some form or other, they belong in every single scene in your story. Together with the previous scenes and the scenes that follow, these are the moments that create the character arc that drives the story forward.

STEP 3. *Rising Action:*

Throw Rocks at Your Characters

You know that writing advice about getting your characters up a tree, then throwing rocks at them? This is rock-throwing time. Your inciting incident begins the action and conflict of the scene, but the rising action is where most of the action and conflict builds and takes place. This will often be the largest section of your scene and builds directly into the dilemma.

Here you start raising the stakes and begin building towards the story's climactic moment.

21. EXTRA-ACTIVITY 1.

HOW TO WRITE A SCENE

5. CLIMAX:

Create the Moment Out of Highest Action

Coming immediately after the dilemma, the climax shows the consequences of your characters' choices. As such, it is the moment of highest action in the scene. Taking our example choices from above, here's what might happen next:

They go through the wardrobe and arrive in a magical kingdom

They take the red pill and wake up in a creepy, dystopian world with a tube down their throats

They call the cute crush and then crash and burn

They fight and are mauled by a giant bear

They quit, only to be visited by an angel who offers to show them the consequences of quitting

They do what they want and get into a fight with a dragon, which results in burning down the village

They decide to share and finally feel truly accepted and known for the first time in their lives

You see how it works, right? You start the movement, raise the stakes, create a dilemma, and pay it all off with a climax full of dramatic energy. If you did it right, this is either the best or worst moment in your scene. This is also where to insert any plot twists you can think of.

6. DENOUMENT:

Pause to Take Things In

But your scene isn't over just yet. Finally, you have to create a brief pause, often only a paragraph or three, to allow the audience to take in what just happened and prepare the ground for the next scene. If the exposition is the "before," the denouement, also called the resolution, is the "after. You don't need much writing here, just a few paragraphs, but this element is key to the rhythm of your storytelling.

PRACTICE

Now that you know how a perfect scene works, let's put it to practice. Today, I have two scene prompts for your practice:

Study a scene from one of your favorite books or films, finding the six elements of plot.

Outline a scene you've written or a new scene using the six elements of plot.

Take fifteen minutes to practice.

Happy writing!

22. EXTRA-ACTIVITY 2.

THEATRE GAMES

When you hear the term "theater games", you might think they are all fun and goofing around. Or, you might be thinking "what is a theater game?" The truth is theater (or drama) games are a fun and interactive way for adults to explore their creativity, build confidence, and improve overall communication and teamwork. The skills that one needs to be successful in many job environments can be honed through theater games that are actually really fun. These games are often used as a team-building exercise in corporate settings, schools, and other organizations. Include some theater games in your next company retreat to see a whole new side of your team!

1. YES, AND

This game is all about collaboration and building on each other's ideas. One person starts with a statement, and the other person must say "yes, and" then add to it. You can begin with a fun statement or something related to your work or team. Many people use this form of game for improv exercises where the comments pertain to made-up events.

2. ALPHABET GAME

This game involves going through the alphabet and finding words that fit a specific category. For example, you could choose animals as a category. You would start with the letter "A" and the circle would be responsible for coming up with different animals that begin with A, then B, and so on (so relevant answers could be ant, beaver, etc).

3. ONE-WORD STORY

Storytelling exercises help people to overcome shyness and work on their articulation skills. In this game, a group of people takes turns saying one word to create a story. Start in a circle and move clockwise or counter-clockwise. Many times this exercise starts with "Once upon a time" and goes from there. The final players go first. While they do so, the supervisor of the game calls out "freeze" (any time they want). At that time the acting team must remain still. Then the next team of two begins and will start upon the supervisor saying "action". They need to come up with a scene entirely different from the one from the pair before them. This will go on until each team gets a turn.

4. WHO AM I?

One person writes a name on a piece of paper and sticks it on another person's forehead. They must ask yes or no questions to figure out who they are. If you have ever played the game 20 questions (or the fun iPhone game of Heads Up) then you're familiar with the premise.

5. STORYTELLING CIRCLE

A group of people takes turns telling a story, with each person adding a sentence. You can choose a theme ahead of time or try an improv prompt (more on that below), or just ask the first person to wing it and go from there!

23. THE TEN COMMANDMENTS FOR BEING A GOOD THEATRE-GOER ·DECALOGUE

1. First of all, **FIND OUT** about the show you are going to see. Sometimes what you think something is about does not coincide with what you see on the stage later.

2. **BE PUNCTUAL.** Arrive at least 15 minutes early and you will have time to find your seat without disturbing anyone else.

3. Once the show has started, **DO NOT LEAVE YOUR SEAT.** Have the foresight to go to the toilet beforehand (the play may not have an intermission in the middle).

4. **SILENCE IS KEY,** since the actors are performing for the audience, for you. So you must avoid any distractions (alarm clocks, mobile phone sounds, checking the mobile phone screen and lighting up the middle of the audience, whispering..), out of respect for the actors, the audience and all those who are involved in the show.

5. **BE CAREFUL COUGHING AND SNEEZING,** as it can bother the actors and the rest of the audience. If you have a cold, please have the foresight to carry some cough sweets with you to soothe your throat.

6. Out of respect for the actors and the audience in general, **YOU SHOULD NOT EAT DURING THE PERFORMANCE.** The theatre is not the cinema, so we must keep to the rules as much as possible. Save the treats and goodies for another occasion. Any murmur becomes noise and interference.

7. If you don't like the show or it bores you, **DO NOT DISTURB THE REST OF THE AUDIENCE OR YOUR FRIENDS** with whispered comments. They may be interested in the show and, in addition to this, whispers can become annoying noises. Leave the comments for the end or upon exit. Anything you say in a low voice can be heard by the actors (acoustics in the room allow it).

8. Stay **SITTING DOWN** in your seat. Remember that you are not in the cinema and that all changes in posture and the movements you make in your seat are also felt by the actors who are on stage and this can distract them.

9. If for any urgent reason you have to leave the room, try to do it with **DISCRETION AND IN SILENCE,** and try not to disturb the others as much as possible.

10. Lastly, **APPLAUSE,** not whistles or shouts, is the **BEST REWARD FOR THE ACTORS** who have entertained you and given you a pleasant time. If they have also managed to arouse your enthusiasm, you can cheer for them by standing up and shouting "bravo" at the end of the performance. With this you will be giving them an extra applause. But try not to do it until the end of the play, because early applause can interrupt a scene and cut the concentration of the spectators and the actors.

-ENJOY THE SHOW!

24. MORE INFORMATION.

WEBS :

-THE CRAZY HISTORY OF THE THEATRE VIDEOS - COMPACT HISTORY - YOU TUBE

-THEATRE HISTORY PODCAST @THEATREHISTORYPODCAST - YOU TUBE

BOOKS :

-THE OXFORD ILLUSTRATED HISTORY OF THEATRE

-JOHN RUSSELL BROWN (AUTHOR)

-PAPERBACK

-PUBLISHED: 1 FEBRUARY, 1998

-THE THEATRE: A CONCISE HISTORY (WORLD OF ART S.) - WORLD OF ART S.

-PHYLLIS HARTNOLL (AUTHOR)

-WILLIAM SHAKESPEARE'S THEATRE: A HISTORY

-RICHARD DUTTON (AUTHOR)

25. VOCABULARY.

- A. ACTION - AUDIENCE - AUTHOR - ACTOR - ACTIVITY
- B. BOOK
- C. CHARACTER - CREATOR - COMPANION - CURTAINS - CLOSED
- D. DRAMA - DRAMATIC - DILEMMA - DEAD -
DIALOGUE - DIRECTOR - DREAM - DIVA
- E. EVIDENCE
- F. FILM - FACT - FALSE - FOREST
- G. GOD - GENIUS - GLOBE (THE) - GAPS
- H. HEART
- I. ILLUSION - INTELLECT - IMAGINATION - IMMORAL
- J. JEALOUS
- K.
- L. LIFE LUXURY - LEADER - LIGHTS
- M. MONOLOGUE - MIND - MIDSUMMER - MAJESTY - MANAGER
- N. NIGHT
- O. OBSERVATION
- P. PLOT - PARAGRAPH - PERFORMANCE - PLAGUE - PLAYWRITER
PLAY - PURITAN - PAPER - PROUD - PHANTOM
- Q. QUESTION - QUIZ - QUEEN
- R. READ (TO) - REHEARSAL
- S. SCENE - START (TO) - STRUCTURE - STORY -
SHOW - SEATS - SCRIPT - SENSE - STAGE
- T. THEATRICAL - TRUE - TEMPLE
- U. UNEMPLOYED
- V. VICTORY
- W. WRITER - WRITE (TO) - WITCH
- Y.
- X.
- Z. ZOO