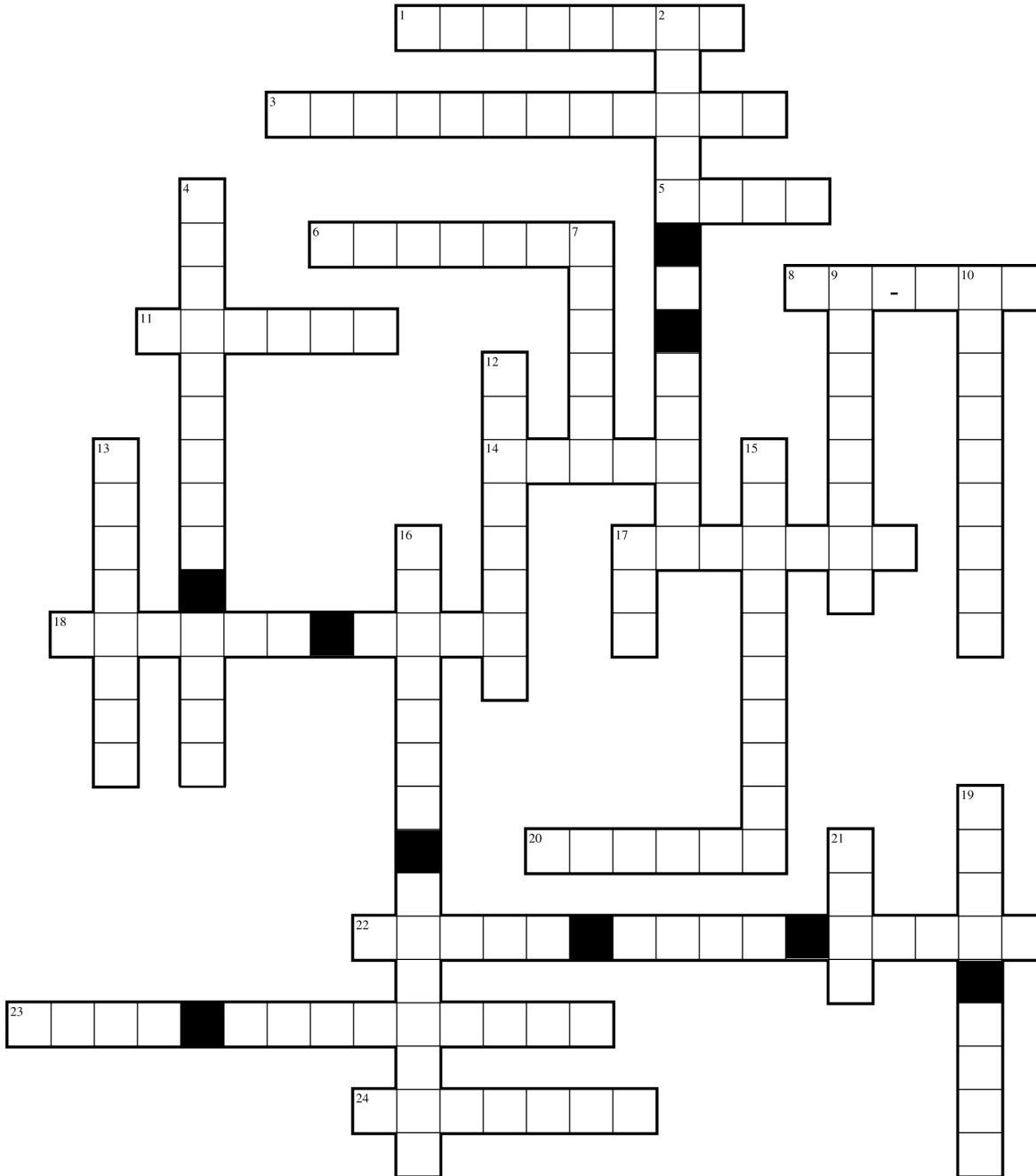


ACTING VOCABULARY CROSSWORD



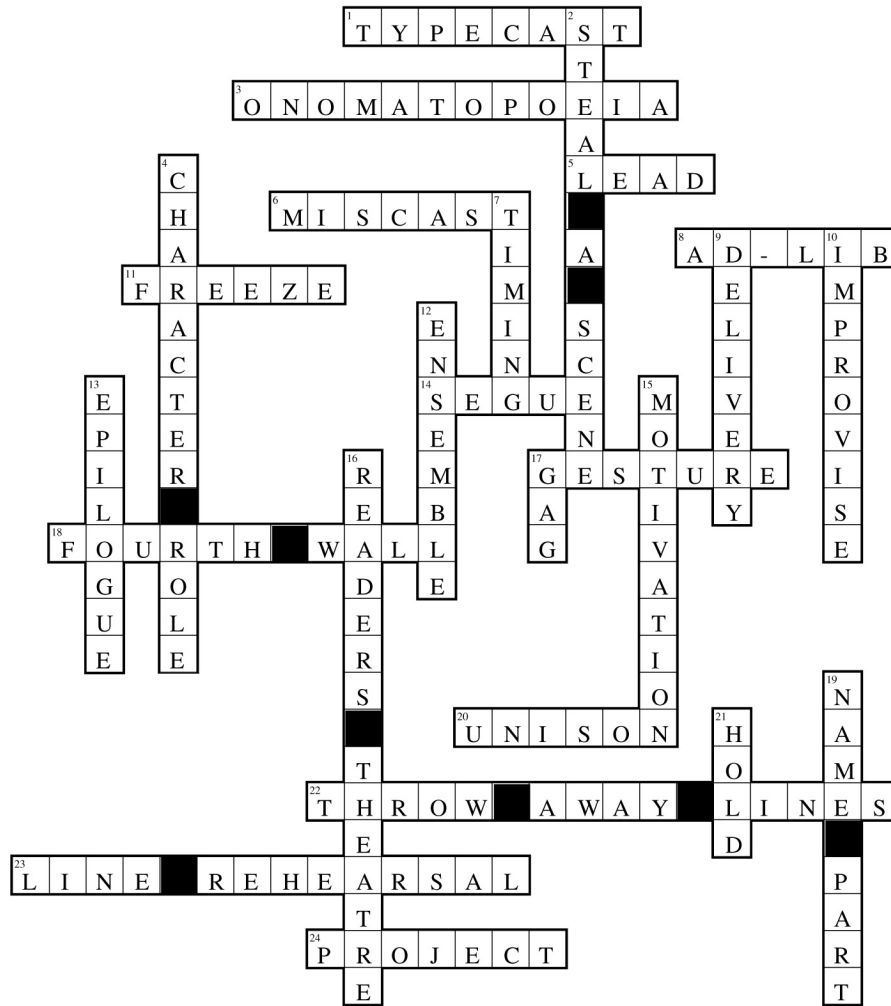
Across

1. Choosing an actor to play a part because he/she resembles the character in real life, or has become known for playing a particular type of role.
3. A word that is a vocal imitation of the thing or action, like "buzz" or "pop".
5. The starring role in a performance.
6. An actor who is unsuited to play an assigned role due to inability, inexperience, inappropriate qualities or an error of judgment by the director.
8. To improvise a line not found in the script.
11. To stop action suddenly and remain in place, usually to mark a break in action for a monologue, the closing of a scene or the end of the play.
14. To continue to the next musical number, scene or action without pause.
17. The use of hand, body or facial movement to make the actor's dialogue more meaningful or to make a point without dialogue.
18. The imaginary boundary between actor and audience. An actor "breaks" this boundary when directly addressing the audience, as in melodrama.
20. Spoken, acted or sung together.
22. Dialogue that is underplayed deliberately to lend emphasis to other more important lines.
23. A run-through of the play by the cast without movement or stage business in which the actors merely deliver dialogue.
24. To intensify speech and actions onstage so the entire audience hears and understands the dialogue.

Down

2. A usually derogatory term referring to one actor drawing the audience's attention to himself rather than allowing another actor to have the rightfully deserved attention.
4. A general part in a play, such as the fool, a military man, etc. that is not as large as leading part but can require a great deal of versatility and often result in memorable stage moments in their own right, along with providing support to the leads.
7. The careful use of pauses and adjustments in pacing for maximum effect, whether comedic, suspenseful or dramatic.
9. The way an actor says his lines.
10. To ad-lib or invent dialogue not in the script.
12. The cast of characters in a show excluding the leads.
13. A speech or short scene at the end of a play.
15. The reason behind an actor's speech or movement.
16. An oral interpretation of literature or drama by a group of performers standing or sitting onstage. Action and physical movement are kept to a minimum, and scenery and costumes are not used or are only selectively implied.
17. A line delivered to get a laugh, A joke. Can also be physical comedy.
19. A role bearing the name of the leading character in the play. For example, Dolly Levi in "Hello Dolly."
21. To pause dialogue or action by a performer who is waiting for noise from laughter or applause to die down.

ACTING VOCABULARY CROSSWORD Answer Key



Across

1. TYPECAST—Choosing an actor to play a part because he or she resembles the character in real life, or has become known for playing a particular type of role.
3. ONOMATOPOEIA—A word that is a vocal imitation of the thing or action, like “buzz” or “pop”.
5. LEAD—The starring role in a performance.
6. MISCAST—An actor who is unsuited to play an assigned role due to inability, inexperience, inappropriate qualities or an error of judgment by the director.

Across – continued

8. AD-LIB—To improvise a line not found in the script.
11. FREEZE—To stop action suddenly and remain in place, usually to mark a break in action for a monologue, the closing of a scene or the end of the play.
14. SEGUE—To continue to the next musical number, scene or action without pause.
17. GESTURE—The use of hand, body or facial movement to make the actor’s dialogue more meaningful or to make a point without dialogue.
18. FOURTH WALL—The imaginary boundary between actor and audience. An actor “breaks” this boundary when directly addressing the audience, as in melodrama.
20. UNISON—Spoken, acted or sung together.
22. THROW AWAY LINES—Dialogue that is underplayed deliberately to lend emphasis to other more important lines.
23. LINE REHEARSAL—A run-through of the play by the cast without movement or stage business in which the actors merely deliver dialogue.
24. PROJECT—To intensify speech and actions onstage so the entire audience hears and understands the dialogue.

Down

2. STEAL A SCENE—A usually derogatory term referring to one actor drawing the audience’s attention to himself rather than allowing another actor to have the rightfully deserved attention.
4. CHARACTER ROLE—A general part in a play, such as the fool, a military man, etc. that is not as large as leading part but can require a great deal of versatility and often result in memorable stage moments in their own right, along with providing support to the leads.
7. TIMING—The careful use of pauses and adjustments in pacing for maximum effect, whether comedic, suspenseful or dramatic.
9. DELIVERY—The way an actor says his lines.
10. IMPROVISE—To ad-lib or invent dialogue not in the script.
12. ENSEMBLE—The cast of characters in a show excluding the leads.
13. EPILOGUE—A speech or short scene at the end of a play.
15. MOTIVATION—The reason behind an actor’s speech or movement.
16. READERS THEATRE—An oral interpretation of literature or drama by a group of performers standing or sitting onstage. Action and physical movement are kept to a minimum, and scenery and costumes are not used or are only selectively implied.
17. GAG—A line delivered to get a laugh, A joke. Can also be physical comedy.
19. NAME PART—A role bearing the name of the leading character in the play. For example, Dolly Levi in “Hello Dolly.”
21. HOLD—To pause dialogue or action by a performer who is waiting for noise from laughter or applause to die down.