Theatre and cinema

VOCABULARY PRACTICE

ADVANCED | C1

Name: _____ **Date:** _____

1 Match each advanced performance concept with its meaning.

1 auteur theory	____	a imagined boundary between performers and audience
2 diegetic sound	____	b ethical questions about how people and groups are depicted
3 non-diegetic score	____	c music heard by viewers but not by characters
4 dramatic irony	____	d network of festivals through which a work is shown
5 metatheatre	____	e sound originating inside the fictional world
6 fourth wall	____	f legal authority to release a work in particular markets
7 spectatorship	____	g study of how audiences look, interpret and participate
8 representational ethics	____	h view of the director as a film's primary creative author
9 festival circuit	____	i performance that draws attention to itself as theatre
10 distribution rights	____	j situation in which the audience knows more than a character

2 Complete the critical collocations.

circuit | **diegetic** | **ethics** | **irony** | **rights** | **score** | **spectatorship** | **wall**

1 use _____ sound within the story world

2 add a non-diegetic _____

3 create sustained dramatic _____

4 break the fourth _____

5 analyse embodied _____

6 debate representational _____

7 tour the international festival _____

8 negotiate global distribution _____

3 Choose the concept that best captures the distinction.

1 A song playing on a radio inside the scene: *diegetic sound / non-diegetic score*.

2 Orchestral music heard only by viewers: *non-diegetic score / diegetic sound*.

3 The audience knows the danger but the character does not: *dramatic irony / suspense*.

4 A play commenting on its own theatricality: *metatheatre / realism*.

5 Direct address to the audience: *breaking the fourth wall / voice-over*.

6 Study of viewing positions and responses: *spectatorship / box-office analysis*.

7 Responsibility in depicting marginalised groups: *representational ethics / casting style*.

8 Legal control over where a film can be released: *distribution rights / copyright review*.

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4 Complete the critical analysis with terms from the box.

auteur theory | diegetic sound | distribution rights | dramatic irony | festival circuit | fourth wall | metatheatre | non-diegetic score | representational ethics | spectatorship

The essay begins with **1** _____, treating the director's recurring style as central, but it also acknowledges collective labour. A radio heard by the characters provides **2** _____, while an orchestral **3** _____ shapes viewers' emotions. Because spectators know the secret, **4** _____ structures the final scene. The stage adaptation uses **5** _____ and repeatedly breaks the **6** _____. This changes **7** _____ by making viewers visible participants. The casting debate raises **8** _____. After touring the **9** _____, the producers sold international **10** _____.

5 Read the text and answer the questions concisely.

Access, choice and distribution
Digital distribution can make films available across borders, but visibility remains unequal. Platforms select, rank and recommend titles, so formal availability does not guarantee that audiences will discover a work. Commercial incentives may favour familiar genres, established languages and content that retains attention. Cultural diversity therefore depends not only on production funding but also on distribution rights, subtitling, promotion and transparent recommendation systems. Access is shaped by infrastructure as well as choice.

1 What potential benefit does digital distribution offer? _____

2 Why is formal availability insufficient? _____

3 What three actions do platforms perform? _____

4 Which content may commercial incentives favour? _____

5 Name three conditions supporting cultural diversity. _____

6 What two broad forces shape access? _____

6 Paraphrase using the expression in capitals.

1 The music came from a radio within the scene. **DIEGETIC** _____

2 The play openly drew attention to being a play. **METATHEATRE** _____

3 The performer spoke directly to the audience. **WALL** _____

4 The producers controlled release in several markets. **RIGHTS** _____

OVER TO YOU

Write a **160-190 word** critical response: How do form, distribution and audience position shape the meaning and reach of theatre or film?

[ ] Use at least ten target terms or collocations. [ ] Analyse formal choices. [ ] Address access and representational responsibility.

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ANSWER KEY

1 Advanced performance concepts

1 **h** 2 **e** 3 **c** 4 **j** 5 **i** 6 **a** 7 **g** 8 **b** 9 **d** 10 **f**

2 Critical collocations

1 **diegetic** 2 **score** 3 **irony** 4 **wall** 5 **spectatorship** 6 **ethics** 7 **circuit** 8 **rights**

3 Conceptual distinctions

1 **diegetic sound** 2 **non-diegetic score** 3 **dramatic irony** 4 **metatheatre**
5 **breaking the fourth wall** 6 **spectatorship** 7 **representational ethics** 8 **distribution rights**

4 Critical analysis

1 **auteur theory** 2 **diegetic sound** 3 **non-diegetic score** 4 **dramatic irony** 5 **metatheatre**
6 **fourth wall** 7 **spectatorship** 8 **representational ethics** 9 **festival circuit** 10 **distribution rights**

5 Reading - suggested answers

1 Cross-border availability. 2 Audiences may not discover the work. 3 Select, rank and recommend titles. 4 Familiar genres, established languages and attention-retaining content.
5 Any three: rights, subtitling, promotion, transparent recommendations. 6 Infrastructure and choice.

6 Paraphrasing - possible answers

1 The scene used **diegetic sound**. 2 The play used **metatheatre**. 3 The performer broke the fourth **wall**. 4 The producers held distribution **rights** in several markets.

Over to you: Answers will vary. Check conceptual precision, formal analysis, access and representational ethics.