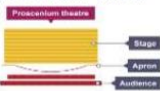






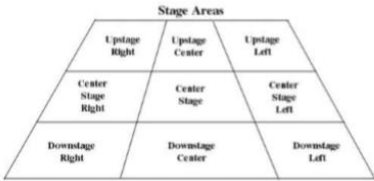


# Year 10 AIC Staging Worksheet

## Task 1 (5-10 mins):

### Read through the Staging Knowledge Organiser:

<p><b>PROSCENIUM ARCH:</b></p> <ul style="list-style-type: none"> <li>-Usually there is an <b>arch over</b> the area of the <b>invisible 4th wall</b>. This is called the proscenium arch.</li> <li>-Audience <b>look into the world of the play</b> but are not immersed in it.</li> <li>-<b>Entrances/Exits:</b> Usually from either side of the stage (stage left /right). Entrance/exit through audience is possible.</li> </ul> 	<p><b>THRUST:</b></p> <ul style="list-style-type: none"> <li>- <b>The oldest and most common style of staging</b> – it comes from the ancient <b>Greek &amp; Roman arenas</b>.</li> <li>-A thrust stage <b>extends out beyond the proscenium arch</b> into the audience, who <b>surround it on 3 sides</b>.</li> <li>-Provides more <b>intimacy</b> than Proscenium arch because <b>actors are closer</b> to the audience.</li> </ul> 	<p><b>IN THE ROUND:</b></p> <ul style="list-style-type: none"> <li>-<b>The playing space</b> (can be any shape) is <b>surrounded by the audience on all sides</b> (sometimes called "arena" staging).</li> <li>-<b>Sightlines: easily blocked</b> so actors must keep moving &amp; set/scenery kept to a minimum.</li> <li>-Used to give the audience a sense of <b>intimacy/close connection</b> with the action &amp; characters.</li> </ul> 												
<p><b>TRAVERSE:</b></p> <ul style="list-style-type: none"> <li>-Traverse staging is where the <b>audience sits on two sides</b> opposite each other <b>with the stage in the middle</b>.</li> <li>-<b>Entrances &amp; Exits:</b> Usually at <b>either end</b> of the stage on both sides.</li> <li>-Good for creating an <b>intimate atmosphere</b></li> <li>-<b>Sightlines: easily blocked</b> so actors must keep moving &amp; <b>set/scenery kept to a minimum</b>.</li> </ul> 	<p><b>PROMONADE:</b></p> <ul style="list-style-type: none"> <li>- When the audience is <b>required to follow the actors</b> around during performance.</li> <li>-Entrances/Exits: Very flexible!</li> <li>-<b>No regular seating</b> as audience can stand/sit while watching and locations often change.</li> <li>-Sometimes <b>site-specific</b> if they are designed for a particular location, e.g. a stately home or gardens.</li> <li>-Allows actors to <b>interact with the audience</b> as they are sharing the same space and journey.</li> </ul> 	<p><b>INSTALLATION/FOUND SPACE:</b></p> <ul style="list-style-type: none"> <li>- When a piece is <b>performed in an immersive space in and from which the audience experiences the piece</b>.</li> <li>-<b>Audience Experience:</b> is often <b>quite close to performers</b>, even making <b>physical contact</b> and being <b>directly addressed by characters</b>.</li> <li>-Virtually <b>any configuration</b> is possible and <b>often changes</b> in performance.</li> </ul> 												
<p><b>BLACK BOX:</b></p> <ul style="list-style-type: none"> <li>-Black box theatre is exactly what it sounds like: <b>theatre performed in a black box</b> (empty space).</li> <li>-<b>Any configuration</b> is possible because audience seating can be on risers, which are moveable and designed to allow easy shifts between different types of staging.</li> </ul> 	<p><b>STAGE DIAGRAMMING:</b></p> 	<p><b>STAGE DIRECTION ABBREVIATIONS:</b></p> <table border="1"> <tr> <td><b>R:</b> Right</td> <td rowspan="5"><b>Examples</b></td> </tr> <tr> <td><b>L:</b> Left</td> </tr> <tr> <td><b>D:</b> Downstage</td> </tr> <tr> <td><b>U:</b> Upstage</td> </tr> <tr> <td><b>C:</b> Centre stage/ Centre</td> </tr> <tr> <td></td> <td><b>DR:</b> Downstage Right</td> </tr> <tr> <td></td> <td><b>CR:</b> Centre stage Right</td> </tr> <tr> <td></td> <td><b>UC:</b> Upstage Centre</td> </tr> </table>	<b>R:</b> Right	<b>Examples</b>	<b>L:</b> Left	<b>D:</b> Downstage	<b>U:</b> Upstage	<b>C:</b> Centre stage/ Centre		<b>DR:</b> Downstage Right		<b>CR:</b> Centre stage Right		<b>UC:</b> Upstage Centre
<b>R:</b> Right	<b>Examples</b>													
<b>L:</b> Left														
<b>D:</b> Downstage														
<b>U:</b> Upstage														
<b>C:</b> Centre stage/ Centre														
	<b>DR:</b> Downstage Right													
	<b>CR:</b> Centre stage Right													
	<b>UC:</b> Upstage Centre													

## Task 2 (10-15 mins):

### Use the Knowledge Organiser to complete this table:

	What are the advantages of using this stage configuration when performing theatre?	What are the disadvantages of using this stage configuration when performing theatre?
Proscenium Arch		
Thrust		
Traverse		
In-the-Round		
Promenade		

### Task 3 (15-20 mins mins)

a) Taking all of the above into account, design the type of staging would you choose for 'An Inspector Calls'. You can either sketch/draw or you can create a digital version.

b) Now add annotations to your image to justify your choices in terms of:

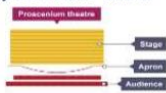
- ★ link to themes
- ★ actor/audience relationship
- ★ audience sight lines)
- ★ entrances and exits

#### PROSCENIUM ARCH:

-Usually there is an **arch over** the area of the **invisible 4th wall**. This is called the proscenium arch.

-Audience **look into the world of the play** but are not immersed in it.

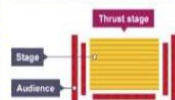
-**Entrances/Exits:** Usually from either side of the stage (stage left /right). Entrance/exit through audience is possible.



#### THRUST:

- **The oldest and most common style of staging** – it comes from the ancient **Greek & Roman arenas**.

-A thrust stage **extends out beyond the proscenium arch** into the audience, who **surround it on 3 sides**.



-Provides more **intimacy** than Proscenium arch because **actors are closer** to the audience.

#### IN THE ROUND:

-The **playing space** (can be any shape) is **surrounded by the audience on all sides** (sometimes called "arena" staging).

-**Sightlines: easily blocked** so actors must keep moving & set/scenery kept to a minimum.

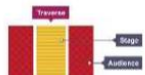
-Used to give the audience a sense of **intimacy/close connection** with the action & characters.



#### TRAVERSE:

-Traverse staging is where the **audience sits on two sides** opposite each other **with the stage in the middle**.

-**Entrances & Exits:** Usually at **either end** of the stage on both sides.



-Good for creating an **intimate atmosphere**

-**Sightlines: easily blocked** so actors must keep moving & **set/scenery kept to a minimum**.

#### PROMENADE:

- When the audience is **required to follow the actors** around during performance.



-Entrances/Exits: **Very flexible**

-**No regular seating** as audience can stand/sit while watching and locations often change.

-Sometimes **site-specific** if they are designed for a particular location, e.g. a stately home or gardens.

-Allows actors to **interact with the audience** as they are sharing the same space and journey.

#### INSTALLATION/FOUND SPACE:

- When a piece is **performed in an immersive space in and from which the audience experiences the piece**.



-**Audience Experience:** is often **quite close to performers**, even making **physical contact** and being **directly addressed** by characters.

-Virtually **any configuration** is possible and **often changes** in performance.

#### BLACK BOX:

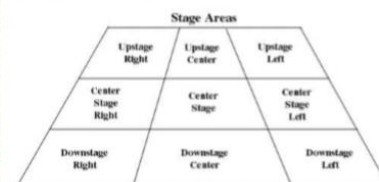


-Black box theatre is exactly what it sounds like: **theatre performed in a black box** (empty space).

-**Any configuration** is possible because audience seating can

be on risers, which are moveable and designed to allow easy shifts between different types of staging.

#### STAGE DIAGRAMMING:



#### STAGE DIRECTION ABBREVIATIONS:

- R: Right
- L: Left
- D: Downstage
- U: Upstage
- C: Centre stage/ Centre

#### Examples

- DR: Downstage Right
- CR: Centre stage Right
- UC: Upstage Centre