

## STAGING TYPES

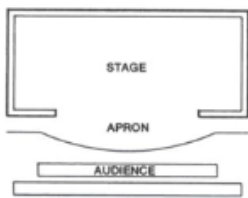
In Component 1, Section A you could be asked questions about different staging configurations. You may also find it useful when creating your Component 2 & 3 performances to experiment with staging types.

Components  
1, 2 & 3

**Proscenium Arch:** Common in large theatres and opera houses. The proscenium refers to the frame around the stage; the area in front of the arch is called the apron. The audience faces one side of the stage directly and may sit at a lower height or on tiered seating.

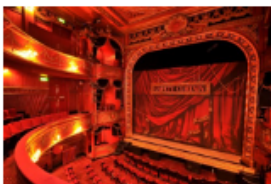
### Advantages:

- Stage pictures are easy to create, as the audience look roughly at the same angle.
- Backdrops and large scenery can be used without blocking sightlines.
- There is usually fly space and wings for storing scenery.
- The frame around the stage adds to the effect of a fourth wall, creating a self-contained world.



### Disadvantages:

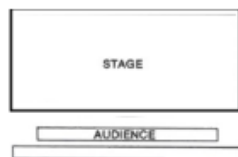
- Some audience members may feel distant from the stage.
- The auditorium could feel formal and rigid.
- Audience interaction may be more difficult.



**End On:** This is similar to proscenium arch, as the audience faces one side of the stage directly and may sit at a lower height or on tiered seating. However, it doesn't have the large proscenium or apron. Our studio is set up as end on.

### Advantages:

- The audience all have a similar view.
- Stage pictures are easy to create.
- Large backdrops or projections may be used.



### Disadvantages:

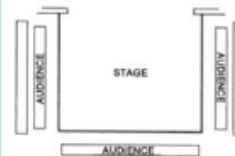
- Audience members in the back rows may feel distant from the stage.
- It doesn't have the proscenium frame, which can enhance some types of staging.
- It may not have wings or a fly area.



**Thrust:** When the stage in front of the proscenium protrudes into the auditorium, so that the audience are sitting on three sides. This is one of the oldest types of staging; Greek amphitheatres and Elizabethan theatres like Shakespeare's Globe are both types of thrust stages

### Advantages:

- As there is no audience on one side of the stage, backdrops, flats and large scenery can be used.
- The audience might feel closer to the stage – there are 3 front rows.
- Fourth wall can be achieved while having the audience close to the action.



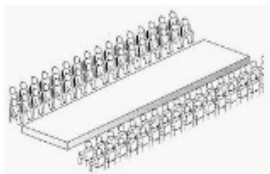
### Disadvantages:

- Audience members in the back rows may feel distant from the stage.
- It doesn't have the proscenium frame, which can enhance some types of staging.
- It may not have wings or a fly area.

**Traverse:** The acting area is a long central space and the audience sits on two sides facing each other. This type of staging can feel like a catwalk show.

### Advantages:

- The audience feel very close to the stage as there are two long front rows.
- Audience members can see the reactions of the other side of the audience.
- The extreme ends of the stage can be used to create extra acting areas.



### Disadvantages:

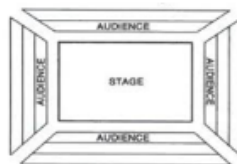
- Big pieces of scenery, backdrops or set can block sightlines
- The acting area is long and thin, which can make some blocking challenging.
- Actors must be aware of making themselves visible to both sides of the audience.



**In the Round:** The stage is positioned in the centre of the audience and the audience are seated around all areas of the stage. The stage/audience can either be curved (creating a circle), or more like a square or rectangle. There are usually several 'tunnel-like' entrances, these are called vomitories.

### Advantages:

- The audience is close to the stage as there is an extended first row.
- The actors enter and exit through the audience which can make them feel more engaged.
- There is no easily achieved fourth wall separating the audience from the actors – it is easy to interact with them.



### Disadvantages:

- Designers cannot use backdrops or flats as they would obscure the view of the audience.
- Stage furniture has to be chosen carefully so that audience sightlines aren't blocked.
- Actors must continually move around so that the audience can see them and critical interactions.



**Promenade:** The performance areas are set in various locations in a venue. Promenade means 'to walk' and the audience follows the action on foot, moving from one performance area to another. Promenade staging is often used in site specific performances (a performance in a location that is not a conventional theatre, e.g. a street, a warehouse)

### Advantages:

- Interactive style of theatre where the audience feels involved.
- No set changes or need for movement of big bulky items.
- Enables audience to be more engaged as they move from one piece of action to the next.



### Disadvantages:

- The audience may find moving around the space difficult or might get tired.
- Actors and or crew need to be skilled at moving the audience around and controlling their focus.
- There can be health and safety risks

## THEATRE ROLES AND RESPONSIBILITIES

For Component 1, Section A, you need to be able to answer multiple choice questions about how a theatre works, identifying theatre roles and the responsibilities of different theatre makers.

Component 1  
Section A

### THEATRE CREATORS

#### Playwright

- Writes the script of the play, including dialogue and stage directions.

- BEFORE REHEARSALS
- Prepares the script

#### Performer

- Appears in a production, e.g. as an actor, dancer, singer.
- Creates a performance or assumes a role on stage in front of an audience.

- DURING REHEARSALS
- Learns lines and blocking
- IN PERFORMANCE
- Appears before an audience and performs their role(s).

#### Understudy

- Learns a part, including lines and movements.
- Takes over a role if there is a planned or unexpected absence.

- DURING REHEARSALS
- Learns the role(s) they are covering.
- IN PERFORMANCE
- Is prepared to 'go on' in case of an absence.

#### Director

- Oversees the creative aspects of the production.
- Develops the 'concept' for the production.
- Liaises with designers & stage manager.
- Rehearses the performers – gives notes and agrees blocking.

- BEFORE REHEARSALS
- Reads and studies the play – decides concept.
  - Casts performers.

- DURING REHEARSALS
- Rehearses performers.



### DESIGNERS

#### Set Designer

- Designs the set of the play and the set dressing (objects placed on the stage).
- Provides sketches and other design materials.
- Oversees the creation of the set.

BEFORE REHEARSALS

- Researches the play/context.
- Develops set design ideas.

DURING REHEARSALS

- Ensures the set is built and operates correctly.



#### Costume Designer

- Designs what the performers wear on stage.
- Makes sure that costumes are appropriate for the style and period of the piece.
- Ensures the costumes fit the performers.

BEFORE REHEARSALS

- Researches the play/context.
- Develops costume design ideas.

DURING REHEARSALS

- Organises costume fittings for performers.



#### Sound Designer

- Designs the sound required for the performance, this might include music and sound effects.
- Considers if amplification e.g. microphones are needed.
- Creates the sound plot.

BEFORE REHEARSALS

- Researches the play/context.
- Develops sound design ideas.

DURING REHEARSALS

- Creates plot sheets and cues for the sound.

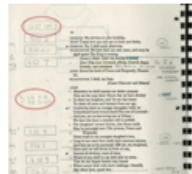
### CREW

#### Stage Manager

- Runs the backstage elements of the play and supervises the backstage crew.
- Organises the rehearsal schedule.
- Keeps a list of props and other technical needs.
- Creates a prompt book.
- Calls the cues for the performance.

- DURING REHEARSALS
- Creates rehearsal schedules and props list.
  - Notes blocking and creates prompt book.

- IN PERFORMANCE
- Ensures the smooth running of the show.
  - 'Calls' the show by announcing cues to cast and technicians.



#### Technician

- Operates the technical equipment, e.g. lighting and sound boards, during a performance.

- DURING REHEARSALS
- Run the technical elements during technical and dress rehearsals.
- IN PERFORMANCE
- Operates the technical equipment, e.g. sound board.

#### Lighting Designer

- Designs the lighting effects and states that will be used.
- Understands the technical capabilities of the theatre.
- Creates the lighting plot.

BEFORE REHEARSALS

- Researches the play/context.
- Develops lighting design ideas.

DURING REHEARSALS

- Creates plot sheets and cues for the lighting.

#### Puppet Designer

- Designs the puppets for a production.
- Considers the style of the puppets and how they will be operated.

BEFORE REHEARSALS

- Researches the play/context.
- Develops puppet design ideas.

DURING REHEARSALS

- Makes and provides puppets for rehearsals.

### THEATRE STAFF

#### Theatre Manager

- Runs the theatre building, including overseeing the Front of House staff.

IN PERFORMANCE

- Oversees the operation of Front of House and box office.

#### Front of House Staff

- Box Office: where audience members can buy/collect their tickets.
- Ushers: look after the audience inside the auditorium.

IN PERFORMANCE

- Sell programmes and show memorabilia.
- Show audience members to their seats.
- Assist audience members with any problems.



### DIG DEEPER QUESTIONS

- Which roles do you think will have to work closely together?
- Why are communication skills so important for each of these roles?
- Which role do you think would be the most challenging role? Why?
- Which role do you think is the most important? Why?

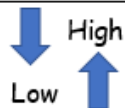
## PERFORMANCE SKILLS

For the GCSE course you are required to have a thorough knowledge of a wide range of performance skills, so that you can write about how they can/have been used as well as being able to use them yourself.

Components  
1, 2 & 3

### VOCALS


**Pitch:** How high or low your voice is.



**Pace:** The speed that you speak at.




**Pause:** A break in speaking; a period of silence.




**Volume:** The loudness or quietness of your voice.



**Diction:** The clearness of your voice - the audience being able to understand what you are saying.



**Power:** The amount of tension in your voice. This is not the same as volume - you can have large vocal power at a low volume.



**Emphasis:** 'Highlighting' a specific word or phrase, by changing at least one aspect of your vocals.



**Accent:** The way words are pronounced in a local area or country. E.g. Liverpudlian, R.P. 'Jordie', Irish, American South.



**Articulation:** The way that you pronounce each letter in a word. If using a high level of articulation, you would pronounce every letter in every word.



### PHYSICALITY



**Direction:** The position you face or move in.

**Pace:** The speed that you move at.



**Gait:** The way that you walk.

**Tension:** How tightly you are holding your muscles.



**Control:** Being able to execute a specific and precise movement.

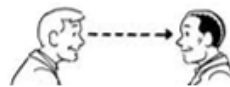


**Gesture:** A movement (of the head, arm, hand, leg, or foot) which communicates a specific meaning.

**Facial Expression:** Using your face to show how a character is feeling.



**Eye Contact:** Choosing to look at a specific performer, object, audience member or direction.



**Posture:** The way that you sit or stand; the alignment of your spine. Your physical stance, which conveys information about your character.



### DIG DEEPER QUESTIONS

How could you use vocal skills to communicate subtle changes to a character's emotions?  
How could you use physical skills to communicate subtle changes to a character's emotions?  
Which do you think is the most important vocal skill? Why?  
Why do you need to change your characterisation depending on the style of the play?

How can eye contact change the meaning communicated?  
How might adding a pause change the meaning of a line?  
Which do you think is the most important physical skill? Why?  
What makes a successful performance?