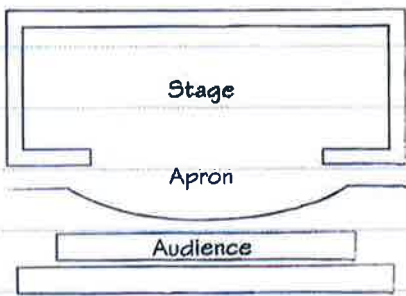


# Types of staging

Once the director has decided on the central message of the production and chosen the genre and style, he or she can make key decisions about the practicalities of staging the production.

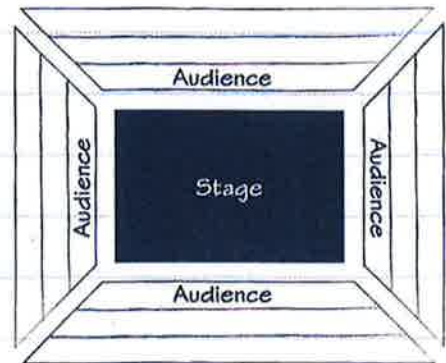
## Proscenium arch (also known as end-on staging)

- 👍 Excellent sightlines for the audience
- 👍 Very common type of staging and easy to use effectively
- 👎 The audience may feel quite distant from the action.



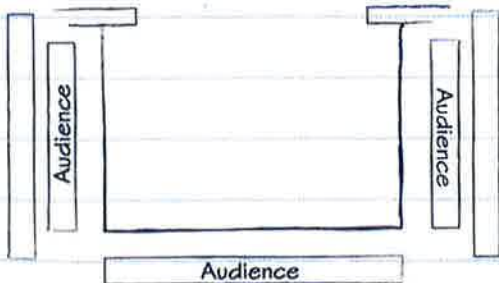
## Theatre-in-the-round

- 👍 Can create a very intimate performance space
- 👍 Presents interesting opportunities to use a **naturalistic style** of performance, as the performance space is not just aimed in one direction
- 👎 Can be difficult to use scenery without affecting sightlines.



## Thrust stage

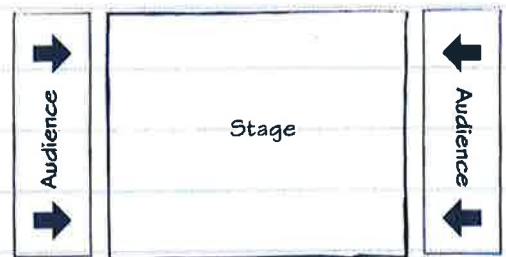
- 👍 Brings the action into the audience
- 👍 Use of a **back wall** (providing a defined end to the stage space and a place to attach set to) can help with the set
- 👎 Sightlines and audience awareness (the audience's ability to see the performers) can be an issue.



## Types of staging: pros and cons

## Traverse stage

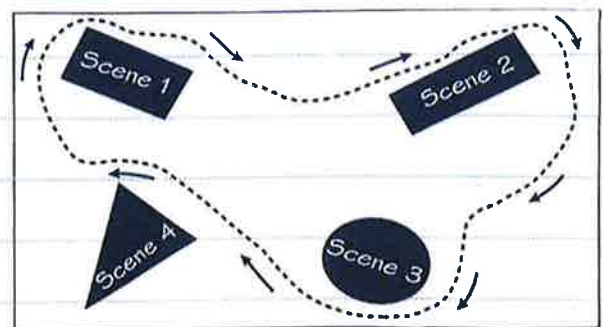
- 👍 Can be a very intimate type of staging
- 👍 Provides opportunities for less naturalistic styles, as audience members can see each other
- 👎 Can be difficult to use large and extensive sets.



Selecting the type of space in which the play will be performed is central to many other directorial decisions. For more about types of staging, turn to page 61.

## Promenade theatre

- 👍 Each scene can be specifically designed and created
- 👍 Relationship between the performers and the audience can be improved owing to the potential **proximity** (closeness) between the two
- 👎 Management of the audience members may become difficult, as they are moved from location to location.



Dotted line = direction of audience