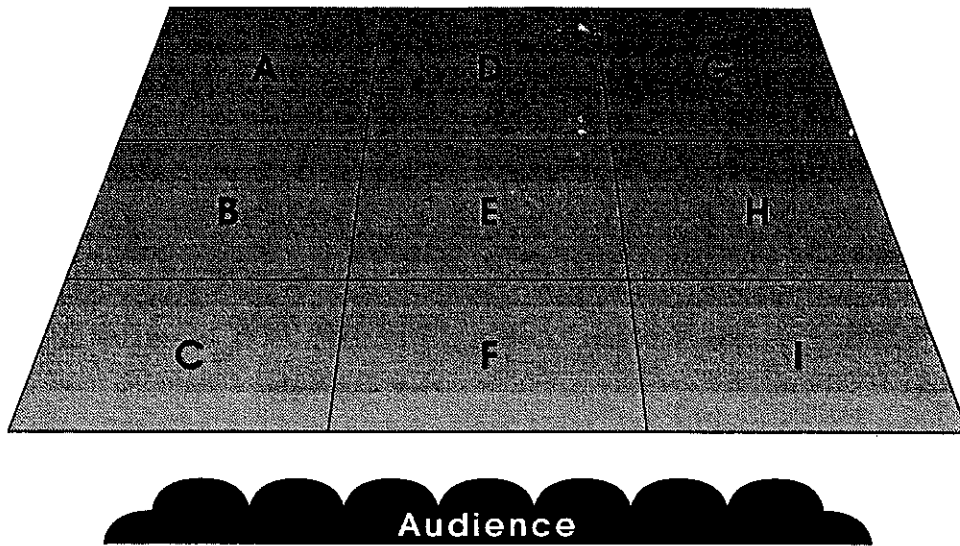




## Proscenium Stage Acting Areas

**Directions:** Using the proscenium stage diagram, correctly label each number with the corresponding acting area. You may use abbreviations.



- A. \_\_\_\_\_
- B. \_\_\_\_\_
- C. \_\_\_\_\_
- D. \_\_\_\_\_
- E. \_\_\_\_\_
- F. \_\_\_\_\_
- G. \_\_\_\_\_
- H. \_\_\_\_\_
- I. \_\_\_\_\_

# STAGE AREA PRACTICE WORKSHEET

## UPSTAGE


Place an L on the *apron*  
 Place an R in the *up right* position  
 Place an O in the *down center* position  
 Place an A in the *stage right* position  
 Place a C in the *down right* position  
 Place an M in the *up left* position  
 Place an O in the *down left* position  
 Place an I *center stage*  
 Place an A in the *up center* position  
 Place a D *backstage*  
 Place an S in the *left center* position


Place an R in the Left wing position  
 Place a Y in the up right position  
 Y will cross (X and line) to left center position  
 R will enter and cross (X and line) to center position  
 Place T down right  
 R cross upstage of T  
 T will counter left (swoop and x)  
 Y will cross down left  
 R will cross and share a scene with Y  
 RYT will cross center and share


Place an N in the Down Left Position  
 Place an S in the Stage Left Wing.  
 Place a T backstage  
 Place an r in the Center right position  
 Place an A in the up left position.  
 Place a U in the down center position  
 Place an H in the up right position.  
 Place an E center stage  
 Place a T in the stage right wing.  
 Place an I in the left center position.  
 Place an ! on the apron.  
 Place an F in the down right position.


Create a beautiful stage picture using QRS  
 Be sure to include a minimum of three  
 crosses.  
 Remember to include sharing scenes  
 8 different positions

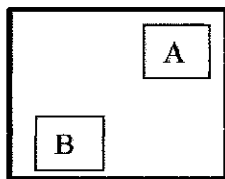
### STAGE MOVEMENT QUIZ

1. \_\_\_ above
2. \_\_\_ backstage
3. \_\_\_ below
4. \_\_\_ blocking
5. \_\_\_ stage business
6. \_\_\_ counter cross
7. \_\_\_ cross
8. \_\_\_ exit
9. \_\_\_ improvise
10. \_\_\_ motivation
11. \_\_\_ offstage
12. \_\_\_ open or cheat
13. \_\_\_ share stage
14. \_\_\_ upstaging
15. \_\_\_ X

A. stage area beyond the acting area, including the dressing rooms  
 B. as one actor moves, another actor shifts his/her position to balance the composition of a scene  
 C. activity performed by an actor during or in place of a speech  
 D. the reason behind an actor speaking a line or making a movement

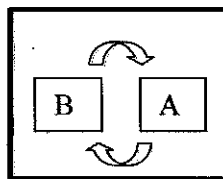
E. areas of the stage not in view of the audience  
 F. notation in the prompt book or your script that an actor crosses at that time  
 G. to cross deliberately to a place upstage of another actor and assume a full front or one-quarter position, thereby forcing the other performer to turn to a three-quarter position in order to talk with you  
 H. movement of an actor from one position on the stage to another by walking  
 I. to ad lib or invent dialogue not in the script  
 J. stage direction meaning upstage  
 K. stage direction meaning downstage  
 L. all movement of the actors onstage  
 M. placing actors so all have equal focus and emphasis  
 N. 1) leaving the stage; 2) opening in the set that is used for leaving  
 O. actor is to turn front and face the audience

Label the stages below by identifying what Character A is doing.



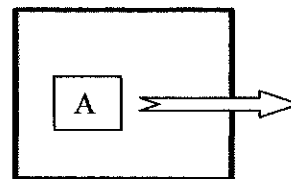
AUDIENCE

\_\_\_\_\_



AUDIENCE

\_\_\_\_\_



AUDIENCE

\_\_\_\_\_

Name \_\_\_\_\_ Period \_\_\_\_ Date \_\_\_\_\_

### MOVEMENT & READING A PLAY WORKSHEET

Label the 9 Areas of the Stage in the boxes below.


AUDIENCE

Match the terms with their definitions.

\_\_\_ Blocking

\_\_\_ Crossing

\_\_\_ Counter Crossing

\_\_\_ Downstage

\_\_\_ Upstage

\_\_\_ Discovered

\_\_\_ Proscenium

\_\_\_ House

- a. Where the audience sits
- b. When two actors switch places onstage
- c. The area onstage closest to the audience
- d. Any movement onstage
- e. Walking from one side of the stage to the other
- f. The area farthest from the audience
- g. The opening through which the audience views the play
- h. When an actor is onstage when the scene begins

Label the Anatomy of the Play in this scene.

**BOB:** (sarcastically) Hi, Susie. You look nice today.

**SUSIE:** (oblivious) Oh, what? Um... yeah. I think it's 10:00, Bob.

What is **BOB** and example of? \_\_\_\_\_

What is (oblivious) an example of? \_\_\_\_\_

What is "Hi, Susie. You look nice today." an example of? \_\_\_\_\_

# EXERCISE IN BASIC STAGE MOVEMENT

This scene for two actors may be played in many styles, comically or seriously. Because the dialog is essentially meaningless, a wide variety of characters may be selected to play the scene. It is most important that you choose definite and specific characters, preferably with opposite character traits (brash/shy, old/young, bored/excited, etc.).

(Character A is discovered UC, doing something in character. B enters in character.)

B Good morning!

A Oh! Where did you come from?

B (Gesturing) From off-stage in the wings. I'm \_\_\_\_\_.

A And I'm \_\_\_\_\_.

B I know. (Pause, as B looks at A.)

A What are you going to do?

B I'm crossing you to play my big scene right center. (After B crosses, B stops.) When I cross, you're supposed to counter-cross.

A (Doing so.) Oh, sorry.

B No, no. Move your upstage foot first. (B begins to recite something. A goes back and does the cross correctly, but keeps moving to chair at LC.) Don't move while I'm speaking. The attention should be on me and you're stealing the scene.

A But I just came over here to sit down and be out of the way.

B Yes, but attention will go to the person who is moving. Besides, every movement should have a purpose. Stage business should reveal character. (B begins cross to R of A.)

A Oh! ... You make me feel all sad and stupid — like a loser.

B (Completing the cross to A) Don't sit there and mope about it.

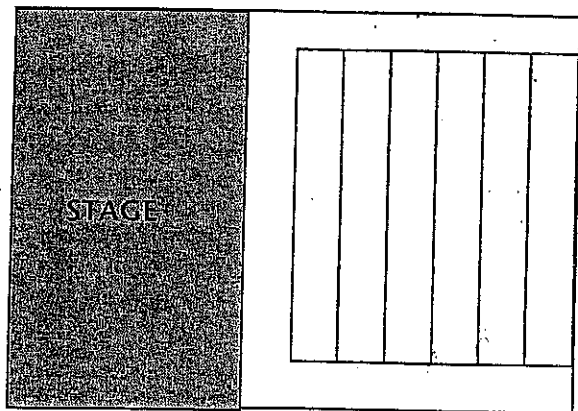
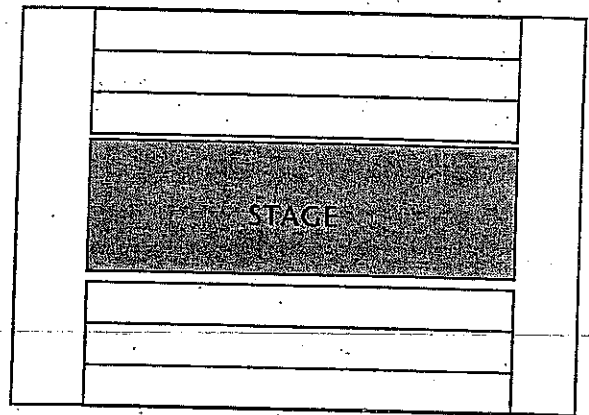
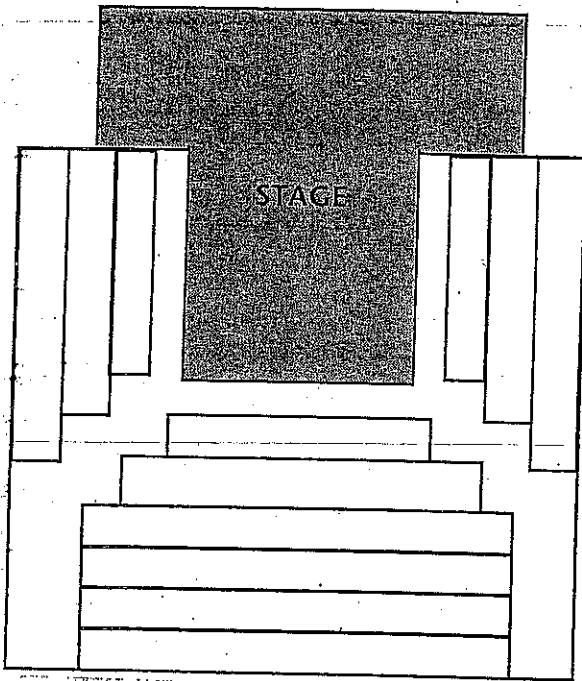
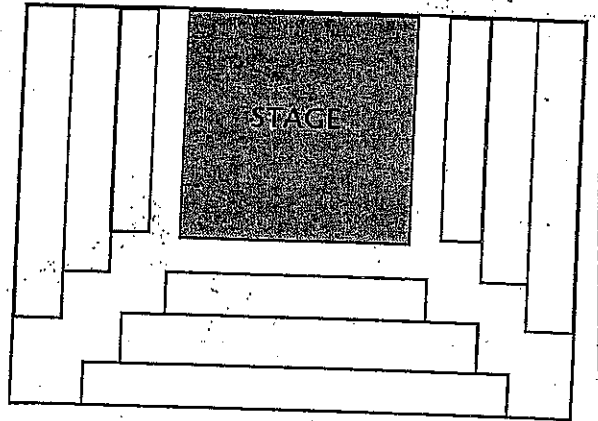
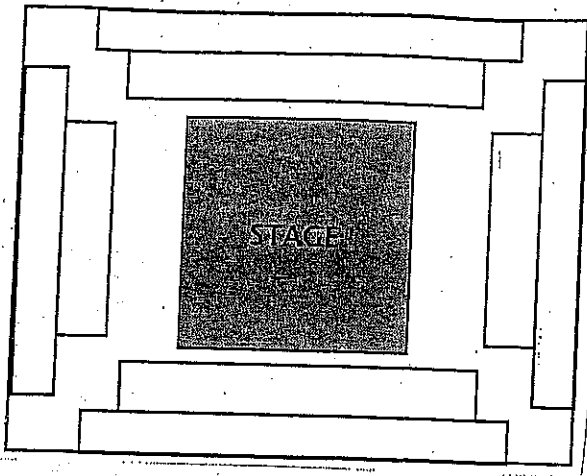
A You're right. I must regain control. (Rising) Attention will go to you if you're higher.

B And to you if I'm turned in a three-quarters back position. I'll open up and regain the attention of the audience.

- A That's not fair, being farther downstage. Is it?
- B Not fair! You're the scene stealer...oozing all that self-pity. (Moving away) I want nothing more to do with you.
- A (Crossing to B) No, I'm not a scene stealer. Please don't say that.
- B Right now you're upstaging me...again. (A moves down.) That's better. I like people to share the scene with me. (B begins to recite again, then stops.) Why don't you recite something instead of calling attention to me by staring?
- A I'm thinking about what you said and reacting before I speak.
- B You should. I admire you for trying, but you're so \_\_\_\_\_ I want nothing more to do with you. I won't even speak to you. (B turns away and/or moves away.)
- A Oh, please play the scene with me.
- B No. Definitely no! You heard me the first time.
- A But if you won't play the scene with me, who will?
- B I don't know, and I don't care. And furthermore, I'm leaving. (B exits.)
- A Well, wait for me! (A exits.)

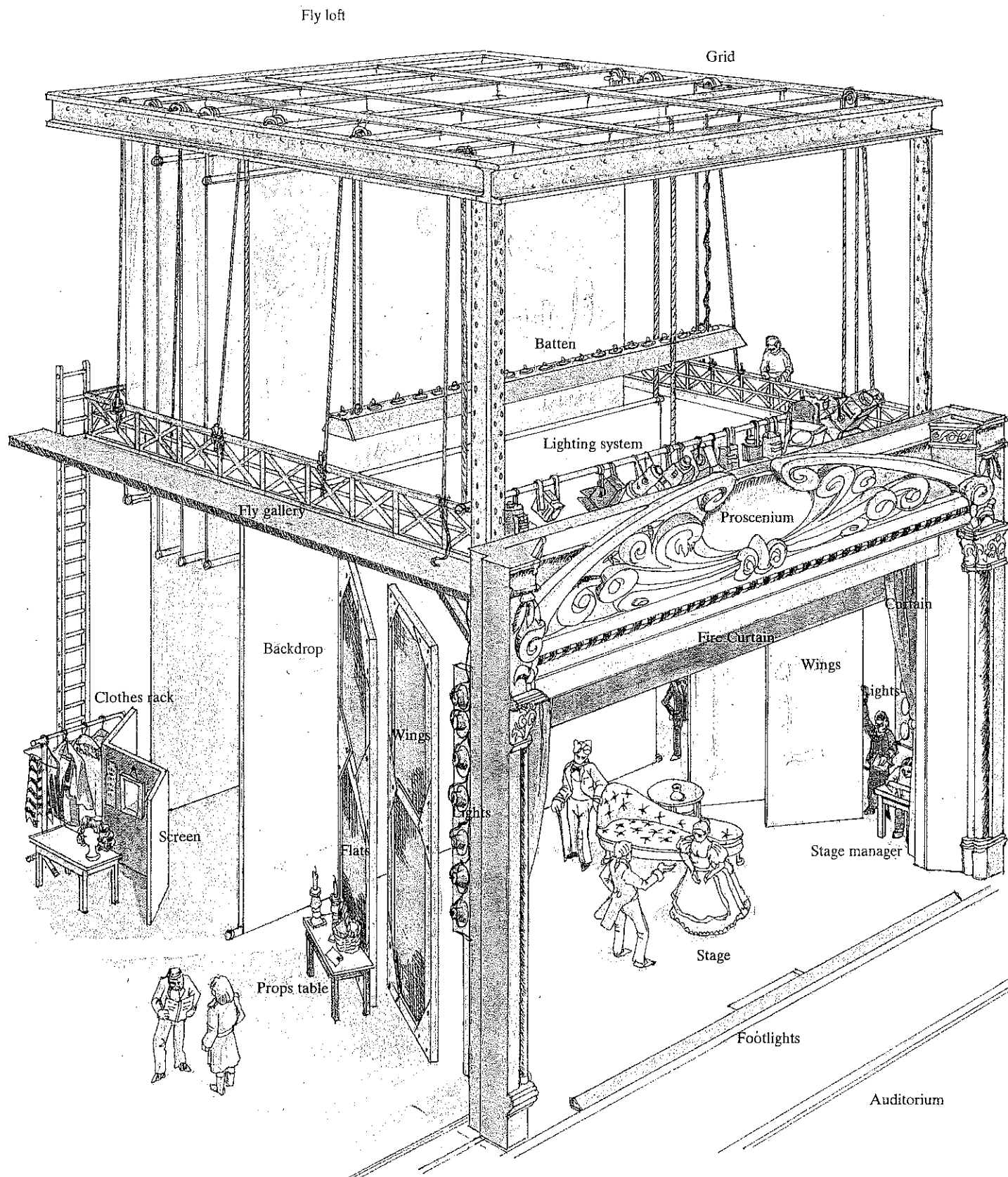
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LABEL THESE FIVE STAGES



name \_\_\_\_\_

*A cut-out section of a theater*



Name \_\_\_\_\_ Date \_\_\_\_\_ Period \_\_\_\_\_

### **What Stage Would You Want?**

Read the following scenarios. Decide what stage is being described in each scenario. Then, write THEATRE-IN-THE-ROUND, THREE-QUARTER STAGE, TWO-SIDED STAGE, END STAGE, or THRUST STAGE in the blank that follows each scenario.

1. The play performed in this theater will require the audience to be very close to the actors in order to hear and see the subtleties of the performance.  
\_\_\_\_\_
2. The events associated with this theater always require a scoreboard.  
\_\_\_\_\_
3. This theater is also called a proscenium stage because the stage edge ends directly below the proscenium arch.  
\_\_\_\_\_
4. A high school football game might regard the seating and playing area of its "theater" to be this type of stage.  
\_\_\_\_\_
5. We cannot fit everyone in the fall musical on an end stage so we extend the existing stage into the audience.  
\_\_\_\_\_
6. This stage has a front curtain that closes in front of the acting area so that the audience cannot see any of the stage.  
\_\_\_\_\_
7. This theater has no appropriate place in the house or audience's seating area for the sound and light technicians to sit, so they sit above the stage area.  
\_\_\_\_\_
8. This theater has a wall where the proscenium of a thrust stage would be.  
\_\_\_\_\_
9. Fashion shows using runways might be an example of this type of stage.  
\_\_\_\_\_
10. Often found in what's called a Black Box theater, this stage has chosen to place the audience on only three sides of the playing area, rather than four.  
\_\_\_\_\_



DO IT AGAIN SCENE SCRIPT

MAGGIE. Mommy, mommy! Matty is doing drugs!! What shall we do? What shall we do?

MOMMY. Matty? Drugs? Are you sure? Are you sure?

MAGGIE. Yes, mommy. Yes, mommy!

MICKY. What are drugs, mommy? What are drugs?

MOMMY. Well, drugs are bad, Mickey. Very bad.

MAGGIE. Stay out of this Mickey. Matty could die don't you see? Don't you see?

MOMMY. Now, Maggie calm down. Calm down.

MAGGIE. But, mommy...

MICKY. But, mommy...

MAGGIE. Don't mimic me, Mickey.

MICKY. Don't mimic me, Mickey.

MOMMY. Now, now my little munchkins...

MR. MEANY. (from offstage) Hey, pipe down you infernal muttonheads. I'm trying to sleep. Sleep!

MOMMY/MAGGIE/MICKY. Sorry, Mr. Meany. Sorry!

MATTY. Hello mommy, Maggie, Mickey! Hello. How are you and you and you?

MOMMY. Oh, Matty! Don't ever take drugs again! Please! Please!

MAGGIE. Don't ever die on us Matty. Don't die! Don't die!

MICKY. And don't ever mimic Maggie, Matty! She's a meany – a real meany.

[illegible]

**DO IT AGAIN SCENE**  
**Performance Evaluation**

Names \_\_\_\_\_ Date \_\_\_\_\_

**PRESENTATION**

\_\_\_\_/100 pts.

Did actors stay open to the audience?

1    2    3    4    5

Were all stage movements accurately blocked?

1    2    3    4    5

**MEMORIZATION**

0 pts

Were lines memorized?

1    2    3    4    5

**DELIVERY**

0 pts.

Were appropriate voices used?

1    2    3    4    5

Were appropriate gestures & facial expressions used?

1    2    3    4    5

**CHARACTERIZATION**

0 pts.

Were the characters convincing and appropriate?

1    2    3    4    5

Did the actors stay in character?

1    2    3    4    5

**AUDIENCE APPEAL**

How would the audience rate the performance?

0 pts.

1    2    3    4    5

**COMMENTS:**