

Coombeshead Drama Department	LOWER SIXTH
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INDUCTION TO PRACTITIONERS

**Artaud
Stanislavski
Brecht**

LESSON PLANNING FORM - DRAMA

CLASS – LOWER SIXTH	DATE
Topic – PRACTITIONERS	Session(s) 6hrs per practitioner

RATIONALE

A series of lessons to practically introduce the major themes / ideas of the major playwrights and practitioners needed for AS level study - Bertolt Brecht, Artaud and Stanislavski. A series of exercises devised to introduce the USE of Brechtian/Stanslavskian, Artaudian ideas and theories for the Theatre.

HOMEWORK – We are constantly seeking ways to ensure that students experience and then work to improve the skill of writing for just twenty minutes. They are required to do this for their Unit 3 exam. This skill will be developed during this module. At the end of every lesson students are to complete the following homework:

- Write for twenty minutes: What did you do in today's lesson? Discuss the theory you have reflected upon, the practical exercises you have undertaken and then give your personal response to taking part in those exercises.

Five paragraphs.

One = introduction, **Two** = Theory, **Three** = Exercises, **Four** = personal response, **Five** = Brief conclusion.

Red Text Book – Reference is made throughout of the page numbers in the Red Text Book that a student should make notes from throughout the workshop. It is essential we encourage / model to the students that regular note taking is essential.

ARTAUD (6hrs) 1896 – 1948 Theatre of Cruelty

LESSON PLAN	Notes & Teacher Thinking
<p>Introduction What do you understand by the following terms?: Physical Theatre Total Theatre Visual Theatre Happenings Discuss and feed in knowledge with students</p> <p>Discussions:</p> <ul style="list-style-type: none"> • Artaud believed that 'man was savage under the skin' – push for responses and examples. • What do they think of the idea that you can release the audience's pent-up desires to, for example rape, or kill, by allowing them to see the act in a participatory way as an audience – through living the same highly-charged emotions as the actors or through shock-tactics that they will no longer want to do the act themselves. Can you sicken an audience with violence so that they lose the desire to be violent themselves? • Artaud believed in creating a UNIVERSAL LANGUAGE of theatre that all practitioners could use. What solutions might they propose? (Possibly try some out) 	<p>Artaud did not leave a system of exercises, productions that we can really reference. It is from the Theatre of Cruelty that we really piece together understanding of his work.</p> <p>Artaud was living and working in a Europe / France that was hurtling towards war and the cruel extremes of Fascism. He sees Western civilisation as an 'abscess' which needs to be lanced. He believes we are all savages under the skin.</p> <p>Examples to cite: one woman was so shocked during a performance of his that she gave birth, many people were violently sick during the shows. Recent performance artist who strung himself up above the audience naked, and 'blood let' so all his HIV positive blood flowed through tubes above the audience's heads. What is the purpose of this type of theatre? We must keep it contextualised.</p>

Activities Towards Learning

In small groups students are to take a traditional nursery rhyme. They are to re-tell the story using a Universal Language and no words. Artaud wanted to break the actor/audience boundary. How might you do this in your performance of the Nursery Rhyme?

Play Action / Share / Reflect / Evaluate

- How could you shock the audience into experiencing the pieces more fully?
- How could you make the audience really sit up and take notice?

Students are now beginning to engage with Artaudian techniques and the techniques of Total Theatre.

THE THEATRE OF CRUELTY

Being Cruel to Oneself

(One each heading a tutor could deliver the theoretical reasoning – the Artaudian Facts – students could take notes, and then experience through the practical work on which they should also reflect and make notes.)

1. Physical warm-up (either through a quick fast paced game(!)) or as an extreme physical warm-up.
2. Fantasy Journey (push the imagination) IN linked arm pairs, students are to narrate a fantasy journey and act it out as they narrate. They say one word at a time to form sentences. We ... crawled ... through ... the ... Fantasy – (minute) a journey through a fridge / a journey through a sick body / a fantasy planet after a mass war ...
3. Quick depictions (please keep this quick as it is so cliché!) working on own. On a 3-2-1 students freeze in the depiction and then on GO they add a sound and un-freeze / act it out–

A sausage under a grill, a foodmixer, a teabag being lowered into a cup of hot water, a breathing machine attached to a body on an operating table

4. In two large groups students work on a short sequence with mixes people with objects, all of which, humans and objects are created by the group. For instance a sequence might start with a business man entering his office through swing-doors, going up in the lift, greeting his secretary who is answering the telephone. Other starting points might be – the fairground, the hospital, the factory.

Discussion

- When as performers do we put up mental barriers?
- What does Artaud mean when he says the actor must be cruel to himself?
- Is the world a cruel place?

LARGER THAN LIFE

Ultimately he wanted the audience to sit on swivel chairs in the centre of the performance space so the action can take place all around him – the chairs could be controlled by the actors to spin and face any way the play demanded

Pg 267 – make notes from Summary of Theatre and its' Double.

When Artaud first mooted the term Theatre of Cruelty, he was talking about actors being cruel to themselves – stretching the imagination until near breaking point, challenging the body to complete extreme moves –pushing the physical boundaries to extremes – the body must go beyond exhaustion into a trance-like state where it no longer feels exhaustion or its pain and can thus achieve extraordinary things. He wants to actor to wake his own double (his dream self, his psyche) The audience must have their double aroused by experiencing theatre that jolts them into emotional and awed spiritual responses. We must always do things in extremes!

It is important that we move quickly through all these exercises. All we are doing is pushing the imagination – that is the focus of the work – we are not looking to completely hone performance skills (!) please do not give too much weight to these beyond their objective.

Pg 269 – make notes from Audience and Auditorium

<p>One of the easiest ways of achieving this is to work through slow-motion which encourages body control and forces the actor to focus on every part of his body.</p> <ol style="list-style-type: none"> 1. SOLO WORK – in the space students start working through an everyday ‘ritual’ – i.e. filling a glass of water, making a cup of coffee etc – Then to a strict count from you of 1 – 2 – 3 etc they break the movements into small beats 2. PAIR WORK – now two students have to work together to achieve a synchronised and disciplined result i.e. putting a sheet on a bed, folding a sheet, moving a piece of furniture, passing a pile of books from one to another. 3. This can be built into TWO students choreographing a slow motion fight (but it must never speed up) and must include a fall to the ground. 4. Then have the class line up opposite each other in two lines. TWO students stand in the middle and re-enact their fight but this time one line re-acts as if it is receiving the blow etc. <p>Discussion</p> <ul style="list-style-type: none"> • Imagine watching a piece of theatre that every move was larger than life. What effect would this have on you as an audience? • Can you think of any times in creating theatre/drama when use of slow motion extreme movement would be useful? <p>FROM RHYTHM TO RITUAL</p> <ol style="list-style-type: none"> 1. IN PAIRS – students work out a clapping rhythm. They then label themselves A and B. Eyes shut. All the A’s are then taken and placed in a line. B’s are placed in another line (but not behind their partner). The first A claps their rhythm. They keep clapping until their B recognises the rhythm and claps along. They stop and then the next A claps etc ... 2. Then all the students are spread (eyes shut) around the room. They have to find their partner by just clapping the rhythm and listening for their partner clapping 3. Stand in a circle. One person starts a rhythm, using both hands and feet which everyone copies. Once it is established the tutor picks a new student to start a new rhythm ...Once this is established students must then work to all start and stop at the same time without verbal contact and then build the volume from quiet to loud etc without verbal contact <p>Discussion</p> <ul style="list-style-type: none"> • What rituals do we take part in during our life time? (weddings etc) and then in our daily life (cleaning, eating etc) 	<p>Everything the actor does on an Artaudian stage must be larger than life. All must be in harmony – a huge acting space, large and extensive lighting, sound, costume, acting style, masks, giant puppets – the actors must use gestures that are huge and a voice that carries sound over everything else. Like actors of the Classical Greek periods who had to convey narrative to thousands of people in vast amphitheatres, so the Artaudian actor must be on a grand scale. To carry this off the actor must be according to Artaud – a physically trained athlete. The physicality must be controlled, ritualised with choreographed moves requiring a high degree of teamwork.</p> <p>This constant decoding and reflection is vital. This is what keeps the students analysing – they is what keeps it an active learning experience.</p> <p>Pg 271 – make notes from The Actor</p> <p>Artaud states that there is nothing like rhythm for getting under the skin of the audience. Artaud desires a direct physical appeal that bypasses the brain. His intention is to affect the audience in a very particular way ‘bring them back to their primitive responses’. He wants to move back to the ancient forms of theatre, religion, ritual, music, drumming.</p> <p>Pg 276 – make notes from Ritual</p> <p>Rituals were repeated actions done in honour of a god, for placatory or celebratory reasons. Artaud wanted to remind his audience of their roots – to bring them back to earlier forms of drama which were</p>
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PERFORMANCE ACTIVITY

The class is split into two groups. They are to create a **GROUP BONDING RITUAL**. They are to include all the Artaudian ideas explored so far:

- Rhythm / non-linguistic / creating **SOUNDS**
- Larger than life movement
- Slow Motion
- Performers must physically push themselves – be cruel to themselves
- Naturally you must experiment with the audience – think how you want to infect them! You must instil a sense of wonder of awe in the audience – they should be involved, carried along emotionally.

Discussion

- **Evaluate and reflect on the work**
- **Did the audiences remain cynical or detached? What else could have been done to quench this Western cynicism and involve them further?**
- **Politically – what does breaking the actor/audience boundary say?**

THE PROBLEMS WITH LANGUAGE

In 1931, Artaud witnessed a performance by Balinese dancers in Paris that acted as a catalyst for the development of his theatre. It has not lost touch with its' spiritual roots. It is the platform for the formation of a new theory of theatre, his own Theatre of Cruelty.

- a. It uses symbolic language composed of images, gestures, sounds and movement.
 - b. The subject matter is universal.
 - c. All the movements are choreographed and deliberate yet give the impression of spontaneity because they lead an audience through the calculated use of theatrical effect to a spontaneous reaction.
 - d. It reaches the audience directly without the stumbling block of rational thought – it is an exorcism – it lances the boils of society!
 - e. No playwright is necessary instead the weight of the production is in the hands of the director who becomes an organiser of the magic.
 - f. All the pieces are richly imbued with spiritual meaning
1. In a circle. Have one member of the group describe and event or a moment that is of great significance for them for some reason.
 2. After the telling the group are to reflect on what means of communication the narrator used – eyes, hands, facial expression, body language etc – breath?
 3. Have the original narrator attempt to re-tell the event, without the use of words! Reflection on this.

DEVELOPING PERFORMANCE

founded in religion or used to please gods – repeated actions, music, chants, sounds that praised gods

Students must always be looking at how to incorporate audience, how to either shock them or surprise them. They must always **attempt to evoke the emotions in the audience that the performers themselves are feeling.**

Artaud wanted to get rid of words from his theatre. He thought they were limiting as were all the subject matters chosen by contemporary dramatists. Fly on the wall realism was the order of the day and Artaud detested this – he believed theatre must break with topicality

It is worth noting these down as these are the seeds of Artaud's Theatre of Cruelty.

<p>1. In small groups, a simple domestic scene is devised (maybe a daughter comes home late and is confronted by their parents).</p> <p>2. The scenes are then shown in various ways:</p> <ol style="list-style-type: none"> In silence – how much can be read? In gibberish Maybe once through in silence or gibberish and then others have to 'dub' the scene with the dialogue that they think fits. <p>Discussion</p> <ul style="list-style-type: none"> Not using words can convey certain narratives, but for others it is harder. When does it work best? Our society is multi-cultural – should not our art be? <p>SURREALISM AND SYMBOLISM</p> <ol style="list-style-type: none"> Have the group milling around the room in a random fashion. As they come across others they should greet them, not with actual words but with polite sounds of pleasure. On a signal the liking turns more intense until it reaches love and finally adoration. Repeat the exercise, with all the physicality but using the word 'hello' <p>Discussion</p> <ul style="list-style-type: none"> We are attempting here, like Artaud, to find a visual symbol for language. Did we achieve this? How does watching the visual symbol differ from hearing the language for you as an audience? Does the visual add or detract from the verbal linguistic words? Visual images have the power to evoke an emotional response. Can you give some examples? A crucifix may have what emotional response? <p>Test out the connotations with the following series of words:</p> <p>Horizon, tree, water, seed, sea, flower, cloud</p> <ul style="list-style-type: none"> Ask students about theatre they have seen, and if it is the visuals or the words that were more powerful and what they remember more of? <ol style="list-style-type: none"> In groups of between 4-6, students are asked to think about symbols – they are to come up with visual symbols (created by their bodies, but also anything else they find around the room) for the following stimuli. Encourage the use of sound where appropriate: <p>Anger, sympathy, despair, boredom, loneliness</p> <ol style="list-style-type: none"> Now this is extended – groups are to show one of the following each: 	<p>Pg 275 – make notes from Language</p> <p>The broader the idea the easier it is. If you need to deliver specific information then you do need words. This tells us a lot about Artaud and his concerns. He is not interested in day to day matter – he wants large responses to large global narratives – the things we all have in common.</p> <p>Artaud never forbade the use of words, but he thought they should be used in a different way; for their sound quality rather than for their meaning. He did this in two different ways: Using words against their meaning as was often done by the Surrealists and then using words exaggerated and supercharged with emotional sub-text to enhance their meaning. Artaud believes that language and labels reduce things thus detracting from their essential mystery.</p> <p>Surrealism means above or on top of reality. Its realm is the exploration of dreams, fantasies and the mysteries of the human mind.</p> <p>Artaud is proposing to bring that rich world of allusion to the visual form of the theatre. Visuals work more intently on the brain and are far more memorable than anything heard (according to Artaud)</p>
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Captivity followed by liberation
The protectiveness of mother love
Someone suspecting their friends of treachery

3. When the performance is watched the reflection must be, whether the group used symbol or just mime?
4. Question what additions may have helped – lights, sound effects, projection etc. This is moving the students towards thinking about TOTAL THEATRE.

DEVISING A HAPPENING

In groups, students are to devise a happening that they will take out around the campus. Encourage the students to keep the idea simple and non-threatening an example might be (and you may want to actually offer this as the starting point)

Have a clothes line, some pegs and some small pieces of paper. Have the groups reciting in a choric fashion some moving 'sounds' and then over this read or show audience pieces of a newspaper report about the bombing etc. When some people have gathered near you, invite the audience to write a message of hope, peace etc on the tag and then devise some simple ritual of tying these onto the clothes line.

These are real life participations but the participation even though conscious, must involve some sort of release (e.g. a response to war/bombings)

- Ensure these 'happenings' are well reflected upon and analysed. (Maybe have some of the group observing the happening so they can feed back)
- What can we take from this work and use in our own dramas?

TOTAL THEATRE

Divide the cast into two groups. Each group is either given or is to come up with a GENERAL subject-matter or theme, like rape, the Holocaust, war, terrorism etc. Then they must find a way of bringing an audience into the space and positioning them so as to disorient them or involve them from the start. Finally, they must present their Artaudian performance (at least five minutes) bringing together all the techniques learnt over this module of study. Challenge the group to come up with novel ways of using the space and different ways of breaking the boundaries between actors and audience.

PLENARY

You must ensure that this section finishes with an extensive plenary.
What were the learning objectives?

Pg 270-271 – Make notes on sound, lighting and film

Artaud saw theatre as a participatory event – even when simply observing, the audience must always be involved in some way. From this idea comes two main strands explored by the followers of Artaud. From one strand comes the idea of a HAPPENING or an EVENT in which the audience definitely takes part in the action.

HAPPENINGS became very popular in the 50's and 60's and ranged from simple releasing actions (smashing pianos) to quite complex scenarios with the audience as journeyers on a kind of magical mystery tour participating in a variety of ways along route. (An example by a French Artist was a funeral – audience dressed up, bought flowers, a choir sang, readings etc and then they all processed and took the body to the river and cast it away.)

Artaud states that the theatre process must stir the audience. The event must carry the audience with it. Artaud proposed a large hanger like space with the audience in the middle – actors and effects would bombard the audience from above and from all sides. Actors would move along cat walks over the heads of the audience and every part of the space would be part of the theatrical event. Not knowing where sound or action is going to occur next unsettles the audience – battered on all sides by sound, lights, colour, violent action, noise there is no chance for the reasoning brain to kick in. Stunned the audience react emotionally. We are talking about TOTAL THEATRE – the barrier between the theatrical event and life must be broken down, between actor and audience – no space must be unused in the performance area and no space in the audience's brain must be left unstimulated.

Have they been met? Can you measure that?	Pg 285/286 ensure notes are made (and understood) on SUMMARY of Artaud
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HALF TERM HOMEWORK

Over Half Term students must learn a monologue from an established text. The monologue needs to be approx 4mins in length, and the character must appear at other times within the play-text that the student chooses.

This monologue, character and play-text will be used by the student throughout the Stanislavski work.

STANISLAVSKI (6hrs) 1863 – 1938 Naturalism and The Method

LESSON PLAN	Teacher Thinking	ILT / Homework	Ass. Criteria
<p>➤ INTRODUCTION / DISCUSSION Question for reflection = “When we explore CHARACTER, where are our clues coming from as we develop a cohesive interpretation and understanding?”</p> <p>When we see a well made play on a proscenium arch we are watching a naturalistic or realistic play. This probably followed the System for Actor Training and Rehearsal devised by Stanislavski. TV and especially soap operas have become our own mini pros arch theatres in our living room.</p> <p><i>“If you speak any lines, or do anything, mechanically, without fully realising who you are, where you are going, and what you will do when you get there, you will be acting without imagination”</i></p> <p><i>“Always and forever, when you are on stage, you must play yourself. But it will be in an infinite variety of combinations of objectives, and given circumstances which you have prepared for your part, and which have been smelted in the furnace of emotional memory.”</i> <i>(An Actor Prepares: Constantin Stanislavski)</i></p> <p><i>The Actor’s resources = body, voice, imagination.</i> <i>The process of exploration = preparation, character, text.</i></p> <p>➤ WARM-UP / FOCUS</p> <ul style="list-style-type: none"> • Students walk round the space touching different objects and calling out their names. • The next time around they call out the name of the object that they previously touched. • The next time through they call out the name of the object they touched two turns before. • 1-2-3-4-5 in pairs students count through 	<p>Getting to know me / getting to know the group</p> <p>In order to create, Stanislavski realised that was a need to ensure actors were focussed and committed to their work without the baggage of the outside world.</p>	<p>Students are encouraged to download Unit Information sheet and deadlines from the intra net</p>	<p>This induction is not formally assessed</p>

<p>these numbers taking turns to speak. They get this going as fast as they can.</p> <ul style="list-style-type: none"> • The next time around they replace the word 1 with an action. • Then 2, then 3, then 4, then 5 <p>ACTION / CROSSING THE SPACE Students are split into 5's or 6's. They are to cross the space from one end to the other, followed by the next 5/6's who wait in a line behind them, then the next, then the next. Your OBJECTIVE is to cross the space. The space will be dictated by you the tutor. Students are not to perform this, but work to internalise and believe it in themselves. If they believe then the audience will believe.</p> <ul style="list-style-type: none"> • The first crossing is simple. You are crossing on a rope across a huge huge canyon You are in. You have to cross the space • As students cross, then tell them if they are over playing and have them internalise. • The second crossing = bare feet and crossing a beach with hot sand • From now onwards we are building on the crossing, each crossing keeps the elements of the crossing before: • You are crossing a bomb site. Behind you are crowds who have gathered to watch what is going on. It is safe with them. In front of you is the scene of the bomb. Give yourself a reason for crossing. • Next time, as you start crossing you hear the screams even though there is no-one else around. • When you are half way across you find an object that belongs to someone very dear to you. Are they dead or alive? • At the end of your crossing you see something that makes you want to vomit. <p>DISCUSSION</p> <ul style="list-style-type: none"> • Objective = what does that mean and why is it important? • You were beginning to construct a back-story for your character, why is that important? Why do we need to know where they came from and what they have come to do? • You were acting in a realistic style. What does this term mean? • As an audience = how were these actors communicating to you? <p>TENSIONS "To do creative work you need a free, flexible body – a blocked body cannot express anything except its' own rigidity"</p> <ul style="list-style-type: none"> • Have one student walk around the 	<p>OBJECTIVE</p> <p>INTERNAL emotions</p> <p>Pg 240. The System In Deatil – notes just on ACTION</p> <p>Use Stanislavski's EXTERNAL / INTERNAL</p>		
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<p>space. As a group, work to point out where that person's tension points are. Discuss possibly why these tension points have been created.</p> <ul style="list-style-type: none"> • SOLO WORK – walk around the space, focussing on where you think your own points of tension are. Share and discuss with the group. • EXTERNAL MONITOR. In pairs, one of you will work through a <p>➤ EMOTIONAL MEMORY Lead students through the following: Sense Memory Sight, Sound, Smell, Taste</p> <p>Past Emotional Experiences Please be very careful about how deep you go with this exercise. We are not trained councillors and should not be digging too deep at this level.</p> <p>➤ SUB-TEXT Discuss the use of sub-text. Stress the importance of this technique in making theatre and drama that has some depth and intelligence. In pairs act out the following dialogue at face value, and then re-play adding different given circumstances that will add differing sub-texts. Experiment with these and discuss how we sign the sub-text to an audience (ensure that the underlying sub-text isn't so obviously signed to an audience otherwise this just then becomes the text of the scene itself):</p> <p>I'm sorry Really? You know you can trust me. Thanks</p> <p>➤ STANISLAVSKI'S given circumstances</p> <ul style="list-style-type: none"> • Students work through an Entrance Exit exercise <p>You are entering a space – you decide where this space is or what it is. Decide where you came from. You are looking for something – This is your objective. The thing your are looking for is very important to you (either abstract or naturalistic) How do you enter the room – how do you search – what are you looking for – do you find it – how do you exit?</p> <ul style="list-style-type: none"> • What decisions did you have to take before you started the scene? These are the given circumstances. • Refer to red-text book for details of 	<p>MONITOR</p> <p>Pg 244 make notes just on EMOTIONAL MEMORY</p> <p>For the tutor – a good discussion about emotional memory can be found on page 14 of the Rhinegold Study Guide (AS)</p> <p>For the tutor – a good discussion about sub-text can be found on page 13 of the Rhinegold Study Guide (AS)</p> <p>Pg 241 make notes just on given circumstance</p> <p>For the tutor – a good discussion about given circumstances can be found on page 11 of the Rhinegold Study Guide (AS)</p>		
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<p style="text-align: center;">DISCUSSION</p> <p>Use of neutral script to emphasise GIVEN CIRCUMSTANCES. In small groups students must stage the text below. They must decide the given circumstances and the context for the piece. The piece must be naturalistic. Each group will probably come up with a different set of circumstances, all of which can have a sense of truth.</p> <p>A: Come on.</p> <p>B: All right.</p> <p>A: Well?</p> <p>B: This is it then?</p> <p>A:Yes.</p> <p>B: It'll be all right</p> <p>DISCUSSION Why is it important that we as actors know the given circumstances? Where do we find the information for the given circumstances? Has anyone worked this way before or used this technique? Do they think it will be useful or a waste of time in preparing for a scene?</p> <p>➤ DEVELOPING CHARACTER From this point onwards, students are using the monologue they have previously learnt. They are to use the play-text that the monologue is from fro reference.</p> <p>➤ CHARACTER SHEET The students are to fill in the character sheets (see resource). This sheet is beginning to build up the given circumstances.</p> <p>Using a script find the “Given Circumstances” (Facts) of a Character:</p> <ol style="list-style-type: none"> 1) Use the script to write down the <u>FACTS</u> given within the script (i.e. location, setting etc) 2) Write down what <u>I say about myself</u> 3) Write down what <u>I say about others</u> 4) Write down what <u>others say about me</u> <p>DISCUSSION</p> <ul style="list-style-type: none"> • How can we use this information in our preparation as an actor? • How can we communicate this 			
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<p style="text-align: center;">information to an audience?</p> <p>➤ MAGIC IF Focus on your character that you are working with and have learnt.</p> <ul style="list-style-type: none"> • Think of someone you know that “roughly” fits this description. Visualise them • How would they stand? • How would they walk? Walk around space as they would • Where is a place they like to go to? • Visualise an activity you would associate them doing? (e.g. sport, hobby, walking a dog, housework etc.) • Think of something which is special to them and hold it (could be an animal) • Continue doing this activity • TUTOR WALKS AROUND AND “HOTSEATS” each “person” doing or holding something and discuss with them what it is <ul style="list-style-type: none"> • Sit on a chair. <ul style="list-style-type: none"> • Now think of your character as an animal. How would the animal sit (allow that animals can) • (I thought of her as a bird trapped in a cage) • Go for a walk as the animal (Bird escapes from the cage) • Find the “Centre of Energy” as you move around. Where is the energy coming from? • (energy from shoulders, head, stomach) • Keep walking – you are now 76% animal and 25% human. Notice any changes in characteristics (pace) • You are now 50 / 50 animal and human (energy changed from shoulders to lungs and breathing, pace became slower more controlled as human, yet internally racing) • You are now 75% human and 25% animal. Notice other changes in characteristics • You are now 100% human as the character <ul style="list-style-type: none"> • Visualise now the type of house your character might have. <p>➤ HOTSEATING To work through as another tool in character development: For devising this throws up many new clues / many new threads. For text work this tests your</p>	<p>Pg 241 make notes just on Magic If</p> <p>For the tutor – a good discussion about magic if can be found on page 11 of the Rhinegold Study Guide (AS)</p> <p>You are rooting the character in reality</p> <p>Focus on tension points</p> <p>I would do this sitting down. Encourage some link with an emotional memory</p> <p>You are beginning to focus on energy points and parts of the body that lead</p>		
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<p>understanding of the whole narrative / whole character.</p> <p>➤ TOTAL RELAXATION – INNER/OUTER EXERCISE</p> <ul style="list-style-type: none"> • Before this section, students must decide what their character's biggest want in life is and what their biggest regret is. • Lead the students through a deep relaxation exercise. • Then the student stands on their own. They must find a physical depiction that shows their character's biggest want in life. (allow time to experiment in silence with focus) • The student then repeat this exercise for their character's biggest regret. (allow time) • Then (the hardest section) the student must find a distillation depiction that mixes the essence of the previous two depictions. Once these have been found, the students must hold this depiction for at least one minute without moving. Tension points will be created as the body is held in a new position. These are the character's points of tension • Students then move around the space finding a way of physicalising these points of tension – neck rubs, fidgets etc. <p>➤ TEXTUAL ANALYSIS / NATURALISM</p> <p>The tutor models how to divide a piece of text into units of action (maybe on a selected text extract first with:</p> <p style="padding-left: 40px;">Title Objective for each character Obstacle for each character Major action</p> <p>Students then complete the task for at least their monologue and then hopefully some sections of their play-text</p> <p>➤ PREPARING FOR PERFORMANCE</p> <p>In pairs, students are to rehearse their monologues, drawing on all their experiences throughout this induction work. It would be good to feed in here circles of attention.</p> <p>➤ STUDENTS PERFORM THEIR MONOLOGUES</p> <p>Their monologues are marked by the other students using the criteria from the specification</p>	<p>We are working through an exercise that identifies a character's new points of tension. Stan believed tension was created through a clash between positive and negative energies</p> <p>These are the character's tension points and ways of moving. From now onwards the characters must always have these tension points / ticks etc.</p> <p>Pg 243 students to make notes here from the Units and Objectives section</p> <p>For the tutor – a good discussion about units and objectives can be found on page 12 of the Rhinegold Study Guide (AS)</p> <p>For the tutor – a good discussion about circles of attention can be found on page 15 of the Rhinegold Study Guide (AS)</p>		
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<p>for Unit 2</p> <p>➤ PLENARY You must ensure that this section finishes with an extensive plenary. What were the learning objectives? Have they been met? Can you measure that?</p>	<p>Pg 251 – students to make extensive notes on the summary of Stanislavski</p>		
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CHARACTER SHEET RESOURCE TO BE INSERTED HERE

MONOLOGUE EVALUATION AND ACTION PLAN

(1=excellent 5=poor)

How would you rate your practical work during this module?

1		2		3		4		5	
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Please state how you feel you can improve this grading?

How would you rate your monologue performance?

1		2		3		4		5	
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Please state how you feel you can improve this grading?

How would you rate your written/research work, during this module?

1		2		3		4		5	
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Please state how you feel you can improve this grading?

Band you were given by peers in class?

Band awarded by tutor (please leave blank)

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Emotion memory:

It is important before undertaking this exercise that it is explained to students they should only get as involved in their own emotional memory as far as they feel comfortable to (No one gets a prize for going too far!). For this exercise, the room becomes a map of the country/area. Students position themselves where they were born. (It is important that students remain aware of their surroundings during this exercise whilst focusing on internals-no closing eyes-need to stay aware). Tutor leads this by introducing the concept of remembering what it was like when you were first born. What situation were you born into? Who was there? How did people feel about your birth? Focusing on one hand, what did your new born hand look and feel like? Who was the first person to touch/hold your hand? Etc. (It is important to spend as long as possible on each stage of this journey to ensure real focus and emotion memory comes into effect). Then move through other essential points in life (students moving around map), for example, first day at school, secondary school, first kiss etc. Asking key questions along the way to provoke emotional memories always returning to looking and picturing your hand at these important points. Don't jump from age to age, allow people time to run through events in between times. Visit the furthest place away from home you've been to in the past two years. Remembering why you were there. How was it different? Throughout this exercises it is useful to use the senses as a link to memories e.g.: Smells, the weather, touch, what you were wearing etc.

Leading on from this, using what chairs etc are available ask students to recreate their bedroom at age 11. They should then explore their room try on clothes, look in the mirror, and get to know this room again. What can you hear/smell/touch? What important things happened in this room at age 11? You had just started secondary school, how did you feel? How did you like all the new experiences and people. Once students have explored their room and feel comfortable, ask if any one would like to invite any one in. This is where key questioning happens. Ask students progressively more detailed questions moving from physical memories about how the room looked etc to questions that demand a more emotional response, perhaps about favourite objects etc,

BRECHT (6hrs) 1898-1956

Epic Theatre

LESSON PLAN	Notes & Teacher Thinking
<p>Introduction In small groups, students are to Brainstorm: WHY DOES THEATRE EXIST? On the reverse of their paper, students are to list in bullet points, everything you do / think about when you go to a piece of theatre.</p> <p>The brainstorms / ideas are shared and discussed.</p> <ul style="list-style-type: none"> • Why do these things happen? • What is the motivation for West End theatre (money and profit) • How do they differ from Brecht's view of theatre? Feed in facts / knowledge, in opposition to what the students come up with • Think about politics – politically why do these things happen? <p>Activities towards learning</p> <p>WHOLE CLASS DISCUSSION / PRACTICAL WORK- Brecht was a political worker – everything he did was motivated by his political views – he was a Marxist; he followed the writing of Karl Marx, who was a left wing thinker.</p> <ul style="list-style-type: none"> • What do we mean by the term left wing and right wing? • What do we think about when we hear the word POLITICS? <p>Political Line Continuum – On the floor place three pieces of paper; one saying left, right and centre. Try and make these as far apart as possible.</p> <ul style="list-style-type: none"> • What do we call extreme left wing? • What do we call extreme right wing? <p>Ask for a volunteer, ask them to stand somewhere on the line where they think Hitler would be, then where they think Karl Marx would be (at each end). Then work through the examples asking people to stand somewhere on the political line.</p> <ul style="list-style-type: none"> • Labour Party –half way towards left • Conservative Party – half way towards right • Liberals – centre • Tony Blair, Maragret Thatcher, The idea of a National Health Service/Comprehensive Education, themselves, West End theatre, Brecht <p>DEPCITIONS (Small groups)</p> <ul style="list-style-type: none"> • Left Wing • Right Wing • Dictator (=right wing) • Oppressor and Oppressed • Master and Slave 	<p>Brecht believed theatre should be an event; the lights in the auditorium should remain on, audience to smoke and drink during the play (like in Jazz Clubs / sporting events) the audience should clap, cheer, agree and disagree. It should be a communal event that BRINGS US TOGETHER.</p> <p>Theatre is there to instruct THROUGH entertainment. We should not experience catharsis and happy endings – the world is not like that – we should go out and be inspired to change the world – prompted into action because of the play. It should be accessible to all – especially the working classes who will be at the root of the revolution. It should make us think and ask the WHYS not the WHATS – we should be guessing WHAT will happen, but asking WHY is that happening.</p> <p>Extreme left wing is Communism and Marxism. Essentially they believe that we are all equal, and the world belongs to all of us, and we are all responsible for everything and everybody. Land / Money / Resources should be made and shared between everyone. Examples – Karl Marx / George Orwell – discuss Animal Farm. Old China and Russia.</p> <p>Extreme right wing is Fascism – Hitler – Essentially they believe there is a hierarchy in society and the strongest profit and the weak fall away. Those that own land and have money deserve it and the working man is there to provide profits for the rich. We all have a position in life, and we have access to certain resources / privileges depending on our position in society.</p> <p>Simplistically left wing is about people, right wing is about money</p> <p>Knowing Brecht is a left wing thinker, students can already begin to understand the themes / issues he will explore, the institutions he will ridicule and the people he will parody</p> <p>Pg 322 – make some brief notes on Karl Marx</p>

<ul style="list-style-type: none"> • Theatre <p>DEVELOPING LEARNING AND UNDERSTANDING The red text book is now referenced pages 304 – 306 Discussion – tutor discusses the theories of Epic Theatre (reference page 304) The audience Break the invisible fourth wall – make the audience active and implicit in the action Alienation (Verfrumdung) make the play seem strange to the audience – distance them so they can think rather than just being sucked into the emotions and not mentally engaging. The actor Actors should demonstrate rather than become the character; speak in the third person, past tense, speak stage directions, multi-role playing, introduce characters to audience, change costumes on stage</p> <p>Read through (reflect / discuss) the Dramatic Theatre (Stanislawski) Epic Theatre (Brecht) comparison chart together</p> <p>Discussion</p> <ul style="list-style-type: none"> • What have we learnt about politics? • What have we learnt about Brecht? • What have we questioned about theatre today? <p>THE STREET SCENE This exercise can be done with an individual for the whole class, or pairs for the whole class, or in small groups for each other.</p> <p>There has been a road accident and as a passerby you have been a spectator to it.</p> <p>Imagine you are telling the story to a group of people who did not see the accident. Tell the story and include all the characters that were in it. Feel free to impersonate or even caricature them. Try to use gestures, narration, dialogue, third person, descriptions and even token costume and props to bring the story to life.</p> <p>This supports anti-illusionary theatre Demonstration of character Can you see the attitude of the ‘actor’ to the character(s) they are playing?</p> <p>Discussion What Brechtian techniques could you see being employed? What would your reaction be as a member of an audience, if a piece of theatre was presented in this style?</p> <p>Introduction</p>	<p>Non-cathartic. An audience member must not feel the emotions of the characters and then watch a ‘happy ending’ as they will not be aroused to action. They will see the play’s themes ‘solved’ and feel they do not have to action to solve them for themselves: Everything was done to remind the audience they were watching a play: Bare stage, political themes, daylight or harsh white lighting, accompanying music as commentary, actors ‘present’ characters, character types: The Father, the mother, the judge etc. Audience free to smoke and drink through performance.</p> <p>Students to notate ANYTHING they feel they will need reminding about from the Epic Theatre column. They are not to copy the whole lot out, they could do this for themselves outside of the lesson.</p> <p>This exercise allows us to see some of Brecht’s techniques in action. Allow students time to reflect and recognise them.</p>
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<p>Present the students with a list of some Brechtian ideas:</p> <ul style="list-style-type: none"> • Direct address to audience • Use of music/songs to break up the action • Minimal, non-naturalistic setting • Be able to see the workings of theatre i.e. seeing the light, scene changes etc • Use of projections <p>Discussion – Have they seen these techniques used in theatre / film today? What effect did they have on the audience? Why were they used?</p> <p>Brecht’s ideas have become common place in theatre today, but the politics behind their use has been forgotten.</p> <p>ACTIVITIES TOWARDS LEARNING Brecht wanted his audience to understand the WHY’S of any situation. Why is a character like they are? Why do they allow themselves to be oppressed, why does the business man have to treat his workers like that?</p> <p>Take the script extract from Mother Courage (a Brecht play – resource 1 enclosed)</p> <ul style="list-style-type: none"> • Small groups – read the extract. It introduces us to the main character of the play. Prepare a depiction for each sentence of the extract. It can be naturalistic or abstract/symbolic. • View depictions as someone reads the extract in each group. • What does this introduction tell us about Mother Courage? • What does this introduction tell us about Brecht’s interests / themes explored in his plays? <p>The introduction gives us the WHAT – it tells us what she is like, but we as actors would have to find out the WHYS and then hopefully show those to the audience, who need to understand WHY things are as they are in society – then attempt to change them.</p> <p>BERCHTIAN REHEARSAL EXERCISE Brecht used to make his actors</p> <ol style="list-style-type: none"> Read and perform the script Read and perform the script in the third person Perform the script giving the justifications – THE WHYS <p>At all times Brecht was attempting to distance his actors from their parts, so they wouldn’t become too involved – so they would be asking the WHYS</p> <p>Resource 2 (Script extract from Mother Courage.)</p>	<p>Brecht wanted to distance his audience from what was happening on stage – The V-Effect. (Try not to use alienation, because this is a bad translation, he did not want to alienate anyone from theatre because he wanted them to understand, engage and then act-upon.) All these listed technique were used to remind the audience they were watching a piece of theatre, to break the illusion – this is not real life – this is a tale that shows you what the world is like, and urges you to change it.</p> <p>At the start of each scene Brecht wanted a projection onto a half curtain at the back of the stage that would tell the audience what was about to happen in the scene – the audience could then relax and not have to worry about the narrative instead they could concentrate on WHY things were happening and WHY people were as they are.</p> <p>Brecht was a committed Marxist and he intended his theatre to be dialectical because <i>dialectics</i> lies at the heart of Karl Marx’s philosophical thinking and revolutionary politics. Broadly speaking, dialectics refers to the clash of opposites and the contradiction, which are bound to arise when opposites come into conflict. Mother Courage herself embodies a clash of opposing ideals – dialectic. She is a walking contradiction. She needs the war in order for her business enterprise to thrive, but at the same time, she fears it for the threat it resents to the safety of her children.</p> <p>Mother Courage is profiteering from the war – selling food, drink, stealing clothes, jewellery shoes etc from dead bodies and selling them on. She travels with her son and her DEAF daughter Katrin) around the edges of the war in a big cart which she pulls herself (they have no horse/mule to pull it)</p> <p>These whats would have been given to the audience either by the actor introducing themselves to the audience or the sentences being projected onto a screen or placards being bought in at the start of the scene.</p> <p>It is important to stress this is a rehearsal technique, and would not necessarily be used in performance. Techniques that force the actor to critically analyse the character they are playing to stand back rather than be sucked in.</p>
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<p>1. As a whole group students read the extract. As a whole group the extract is performed / modelled by students, directed by others – naturalistically.</p> <p>2. Discuss the politics behind the scene.</p> <p>3. THEN in small groups students are to stage the scene in the third person – telling / DEMONSTRATING to the audience what HAPPENED in the scene</p> <ul style="list-style-type: none">• You are turning it into reported speech• You are turning it into third person narrative (Resource 3 has started the process for you) <p>4. PLAY ACTION</p> <ul style="list-style-type: none">• How do the Brechtian Techniques change your reception of the scene as an audience member?• As an actor, can you suggest how these techniques might be useful to you in a rehearsal room? <p>5. Students are then to return to the original script and stage the scene naturalistically again, but this time after delivering/performing each line, the student is to walk to the front of the stage and tell us WHY the character did/said what they did.</p> <p>6. PLAY ACTION</p> <p>DISCUSSION</p> <ul style="list-style-type: none">• Are these techniques useful rehearsal techniques?• If so why?• What did we learn about the characters/situation by using this technique? <p>GESTUS Brecht was famous for a particular style of acting called GESTUS. The combination of gesture and facial expression and body language is deliberately used to create meaning and communicate a message to the audience. The actor carefully uses GESTUS to provoke debate and educate the audience.</p> <p>PAIR WORK Place in pairs at opposite sides of the room. Then ask them to shout nursery rhymes across the room to each other – all at the same time! Can they really hear? NO! Explain that they have to rely on body / gesture to get across the rhyme itself. Watch how the movements become bigger. Then tell them that it is a matter of life and death importance that the rhyme is communicated (e.g. secret code in war). Then repeat the exercise and examine use of gesture – how does it convey the importance of the message? What did they do to help convey the meaning when words were limited? This</p>	<p>Pg 307-308 Students make notes on Montage and Verfremdung Effect</p> <p>An example of Gestus - e.g. A soldier walking across the stage does not have much meaning, fill the stage with dead bodies and make the soldiers walk over them looking ahead and the meaning becomes much more powerful – uncaring soldiers / soldiers deadened to the horror of war. (etc) Gestus can include the <i>whole picture</i> that these gestures make.</p>
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difference is GESTUS.

PAIR WORK 2

Moving round the room individually – grid walking (or 1/2/3/ turn) - establish a rhythm and then add various depictions for them to create with a partner – **e.g.** Romeo and Juliet / summer and winter / cat and mouse / sweet and sour / war and peace / rich and poor / Terrorist and Londoner

Look and analyse the last three – discussion on how they portrayed them.

- Is there a value judgment for them (e.g. rich / war is bad - peace / poor is good)? Then this is a meaning that you have tried to put across and are subconsciously using GESTUS
- Repeat the last three again being aware of meaning. This will make the image stronger.

SMALL GROUP WORK

Create contrasting gestic depiction that demonstrate the differences in the following:

- School photo last day of term
- School photo just before an important exam
- Crowd at a Football match after your team has just scored a goal
- Crowd at a Football match after your team has just lost

And finally 3 images entitled:

War – the maker of heroes

War, taker of lives

- **Look and analyse how the 2 images use GESTUS to convey different ‘meanings’.**

DEVELOPING UNDERSTANDING

In small groups students are to look at the resource sheet 2 that has a list of moments from Brechtian plays.

1. Read the scenario
2. Decide on the socio/political argument Brecht is trying to raise for his audience.
3. Make a gestic depiction that demonstrates the political message for the audience

DEVELOPING DRAMA

In small groups students are to devise a piece of Brechtian Theatre

Students are to research a recent news story that deals with a serious crime.

Students are to firstly improvise their scene for presentation in a naturalistic form. Then they must build in a narrator. They must add a

Brecht would often use gestus at the end of a scene to make his political point and to allow the audience to read the political meaning of the scene and to have a moment to reflect on meaning while the depiction is held. GESTUS also adds to the distancing effect as it breaks up a naturalistic scene and makes it strange.

I would discuss Helena Vega's use of the SILENT SCREAM at the end of scenario 4. She silently screamed (not in depiction) for about two minutes. What does this sign to an audience?

You could encourage some willing students to try the silent scream out for the group.

Pg 318 – students to make notes about The Performances

narrative speech to introduce their characters and describe some elements of the action. Then give each character a moment of direct address to the audience – they present their character's thoughts and justification to the audience. Then add 'attitude' – each actor must speak in the third person about their character indicating the attitude and feeling of and towards that character. This could come with the direct address or maybe at the start of the performance as you show us the costume for each character. Use placards to introduce location or time or character. Find a moment of GETSUS in your performance. Place some music into the piece that comments on the action but that allows the audience time to reflect on the WHYs of the piece. Now re-arrange the chronology and structure of your story. You must create a series of episodes that are no longer in chronological order – they could perhaps start with the ending.

- **Play action**
- **Evaluate the use of techniques and what effect they had on the audience.**

PLENARY

You must ensure that this section finishes with an extensive plenary.

What were the learning objectives?

Have they been met?

Can you measure that?

Pg 326 – students must now make sure they have made extensive notes on the SUMMARY of Bertolt Brecht.

BRECHT RESOURCE SHEET 1

1. She longs for the war but at the same time fears it. She wants to join in but as a peaceable business woman, not in a warlike way. She wants to maintain her family during the war and by means of it. She wants to serve the army and also to keep out of its clutches.

1. From MOTHER COURAGE

A peasant	(Brought in by the chaplain) My arm's gone
The Chaplain	Where's that linen?
Mother Courage	I can't give nowt. What with expenses, taxes, loan, interest, bribes. (Making guttural noises, Katrin raises a plank and threatens her mother with it.) You gone plain crazy? Put that plank away or I'll paste you one, you cow. I'm giving nowt, don't want to, got to think of meself. (The Chaplain lifts her off the steps and sets her on the ground then starts pulling out shirts and tearing them into strips.) My officers' shirts! Half a florin a piece! I'm ruined! (From the house comes the cry of a child in pain)
The peasant	The baby's in there still. (Katrin dashes in)

2. Brecht's rehearsal exercise (example)

A peasant	The peasant enters with the Chaplain, and seeing the two women, told them that his arm was hurt.
The Chaplain	The chaplain made an urgent enquiry about the linen.
Mother Courage	Mother Courage dismissed his enquiry, saying that her expenses made it impossible for her to give her linen away.
Katrin	As Katrin made rasping noises in her throat

BRECHT RESOURCE SHEET 2

GESTUS

AZDAK the judge, the law, tipsy, helps a beggar dressed as a fugitive into his hut. From under some rags in a chest, AZDAK fishes out some cheese and THE FUGITIVE greedily begins to eat.

Caucasian Chalk Circle

KATTRIN the deaf and dumb daughter enters out of breath. She is carrying a variety of stuff – parcels, clothes etc. MOTHER COURAGE delves into a sack and brings out YVETTE the prostitutes, red high heeled boots. MOTHER COURAGE puts the boots on KATTRIN.

Mother Courage

SHEN TE a business woman who has had to dress up as a man SHUITA to get anywhere in business, brings SHEN TE's clothes to a dust bin and throws them away.

Good Women of Setzuan

Two soldiers enter carrying a stretcher with someone dead lying on it covered by a sheet. The SERGEANT marches besides them. The soldiers set down the stretcher in front of MOTHER COURAGE. The sergeant pulls back the sheet. MOTHER COURAGE recognises the dead body of her son, but to admit she knows him will incriminate herself. MOTHER COURAGE shakes her head. The soldiers pick up the stretcher and go off.

Mother Courage

BRECHTIAN BELIEFS



-Brecht believed that "To think, or write, or produce a play also means to transform society, to transform the state, to subject ideologies to close scrutiny."



He created epic theatre in an attempt to break from the Aristotelian definition of theatre.



He redefined the nature of catharsis to suit his needs.

Brecht placed particular emphasis on the eventual let down created by the fantasy of 'happy endings', of seeing the world a HAPPY/BETTER place at the end of a play, of mindless feel-good entertainment:

*"For many, the theatre is the abode where dreams are created. You, players, **sellers of drugs**, in your **darkened houses** people are changed into kings and perform heroic deeds of safety. In rapture over themselves, or seized with pity they sit in happy distraction, forgetting the toils of daily life. Runaways. Of course, should someone come in, his ears still full of the roar of the city, himself still sober, he would scarcely recognize there, up on stage, the world he has just left. **And leaving your house, he would scarcely know the world-- now no longer king, but lowly man-- he'd scarcely find himself at home in real life.**"*

The Aristotelian image of theatre was one that allowed the audience to live without really doing so, the catharsis felt was enough to make the audience feel as if they had lived through the themes of the play without really doing so, and so when this world of the play ended and the audience return to the streets they are left looking at their own lives as boring compared to that of the play; as un-changeable – they are forced to accept what they have.

Where as Brecht wanted the play to have an overwhelming affect but not one that stopped the audience from remembering who they really are. He wanted the audience to see the characters as part of a larger problem instead of focusing on the plight of the individual. His theory of **verfremdung** was conceived to prevent the audience from empathizing with the characters on stage so that his goal could be achieved.

- ❖ VERFREMUNG = The distance / to make strange.
- ❖ IF WE AS AN AUDIENCE FEEL DISTANCED FROM THE EVENTS ON STAGE, WE WILL WATCH THEM MORE CRITICALLY – WE WILL QUESTION, THINK AND HOPEFULLY BE SPURRED TO ACTION !!!

As Brecht said,

"Estrangement (verfremdung) means to historicize, that is, consider people and incidents as historically conditioned and transitory... The spectator will no longer see the characters on stage as unalterable, uninfluenceable, helplessly delivered over to their fate. He will see that his man is such and such, because circumstances are such. And circumstances are such, because man is such. But he in turn is conceivable not only as he is now, but also as he might be-- that is, otherwise-- and the same holds true for circumstances. Hence, the spectator obtains a new attitude in the theatre... He will be received in the theatre as the great 'transformer,' who can intervene in the natural processes and the social processes, and who no longer accepts the world but masters it."

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❖ **Aristotelian** (naturalistic / stemming from Greek Theatre) theatre emphasized:

The well-made play – divided into acts / happy ending-resolution / naturalistic

Suspension of disbelief – that what happens on stage is real and happening in front of us

Progressive character development.

❖ To replace this Brecht **created epic theatre** in which:

The plot is episodic – lots of short scenes, that can stand alone – the action is split up into little/short sections – each event can be judged/read on its' own.

There is little cause and effect between scenes – one does not have to lead to another – it is not linear.

Character development is cumulative – everything makes sense at the end when the character has felt the influence of society and the events around them and then decided to change themselves and the world (or not.)

Brecht tried to achieve distancing in numerous ways:

He made the action stark	He Used:
Harsh	Projections to tell you what was going to happen in each scene.
Realistic	Songs to divide up the action.
The action is without the climax and denouement	Allowed you to see the scene changes / lighting / how effects worked.
Each scene is complete within itself	Allowed you to see the actors warming up.
Theatricality is emphasized to prevent illusion – we are in a theatre, don't forget that.	Direct address to the audience.
	Used themes in his plays that the working classes would relate to.

For Brecht, the distinction between life and theatre as well as between onlooker and performer is compressed and blurred so that the end of the play-- the conclusion-- is in the hands of each audience member. In Brecht's version of catharsis, at the end of the play the audience is left in a state of emotional elevation. In order to complete the emotional cleansing, the audience must take action against the social problem that was presented to them.

MARXISM

Main theories

During the 19th century Karl Marx developed a belief of how he thought humanity, as a whole should exist – Marxism. Originally Marxism consisted of three interrelated ideas:

- Philosophical view of man
- Theory of history
- Economic and political program

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Today however, Marxism can refer to the ideas behind the Soviet Government in Russia and beliefs of Communist or Socialist Parties in other countries. It also can provide the basic foundations for philosophical or social problems formed by some Western thinkers, including Brecht.

The philosophical side of Marxism states that the significant characteristic of human nature is creativity, or the exertion of labour on the produce of nature to satisfy the needs of humanity. The individual labours for the species overall, not for own personal needs. Therefore everyone should put the work in and be able to reap the benefits equally. However, this ideal situation has been prevented from happening by such interventions as Capitalism. Under Capitalism the bourgeoisie (the middle/upper classes) reap the benefits of the labour undertaken by the proletariat (working classes) in exchange for wages. Capitalism is run by money, not by the shared authority of the Marxist ideal. The world created by the proletariat, therefore, does not belong to them, but to the bourgeoisie – a situation described as ‘alienation’ by Marx. He believed that the only way of destroying alienation would be for the proletariat to rise and repossess what is rightfully theirs.

In his theories, Marx brought together the class struggle of Capitalism and the ideal classless society of Marxism by ascertaining that class struggle would eventually prove to be the inevitable means in the sequence of events that would mutually unite the classless society.

The belief of Marxism is that the victory of the proletariat (THE WORKERS) over the bourgeoisie (THE UPPER-CLASSES) will eventually heal the division that has split humanity and which has existed since the division of labour.

How Brecht used Marxism in his theories

In his theories Brecht was against:

- The fourth wall
- Anything that reinforces Capitalist thought
- Bourgeois theatre
- Plot
- Spectator sharing feeling of actors on stage

In his creation of Epic theatre, Brecht was rebelling against all of the constrictions of the bourgeoisie theatre, or dramatic theatre, as it was commonly known. He shows his loathing of the Capitalist society through most of his plays, persuading the audience that only Marxism could truly rule in a just civilization.

DISTANCING – The V Effect:

An important part of Brecht’s theatre, deriving from Marxist views was the idea of distancing. Brecht’s theory of distancing (also called the *Verfremdung* effect), like the bourgeoisie and the proletariat being divided under Capitalism, separated the actor from the character they were portraying in an attempt to stop the audience from identifying with the character and therefore losing their detachment. Otherwise, the audience will begin to sympathise with the character – NOT what Brecht wanted.