

<p>By the end of this unit you will:</p> <ul style="list-style-type: none"> • Have an understanding of 5 theatre practitioners and their work. • Explore naturalistic style acting • Show an understanding of the link to political theatre • Explore the audience actor relationship • Develop their understanding of language in drama through practice • Use physical theatre to create exaggerated characters • Get involved as a spect-actor in Forum Theatre • Learn how to command and skill in chosen practitioners style 	<p>Stanislawski</p> <p>Style and structure Your play must try to show a truthful expression of life on stage. You must try to give your characters motives and reasons for the way they act and behave. The structure of your play should have a clear through line of action eg one clear plot and perhaps a sub-plot. The audience should understand when and where the play is set. You need to remember that the audience is passive and are watching life unfold in front of them</p>	<p>Brecht</p> <p>Style and structure Your play must try to educate the audience about an important issue eg the dangers of joyriding. You don't want the audience to become emotionally involved as you want them to make a reasoned judgement using their heads! Your play should include what Brecht termed "alienation" techniques eg direct address, stepping in and out of role commenting on the action. The focus is not on plot but narrative. Your play does not have to follow a linear plot eg beginning, middle and end. Emphasis is on episodic style.</p>
	<p>Grotowski</p> <p>Style and structure Grotowski coined the term 'poor theatre', defining a performance style that rid itself of the excesses of theatre, such as lavish costumes and detailed sets (hence 'poor'). Poor Theatre pieces centre on the skill of the actor and are often performed with only a handful of props. As a director, Grotowski preferred to perform works in non-traditional spaces such as buildings and rooms, instead of mainstream theatre houses with traditional stages. Typically, the audience was placed on many sides of the action or in and amongst the action, itself.</p>	<p>Berkoff</p> <p>Style and structure Berkoff's approach to theatre is incredibly physical. His style is non-naturalistic, often focusing on movement rather than voice. The theory of 'Total Theatre' is key to Berkoff and stemmed from Artaud's theatre style. Total Theatre maintains that every aspect of theatre must have purpose: every movement, that is choreographed; to each line, that is learned perfectly; to each lighting effect, that is used to convey a mood or message; to each sound effect, that enhances the audience's experience; to each prop that has a use. As a result of Total Theatre, performances are often minimalist, with bare stages and little language so that the focus remains on the physical movement and not on all the effects or the creation of a scene..</p>
	<p>Boal</p> <p>Style and structure Boal invented the theory 'Theatre of the Oppressed'. Boal was influenced by the work of the educator and theorist Paulo Freire. Boal's techniques use theatre as means of promoting social and political change. In the Theatre of the Oppressed, the audience becomes active, such that as "spect-actors" they explore, show, analyse and transform the reality in which they are living.</p>	