

Your Task:
Theatre Theorist & Styles

Use the Internet to understand a theatre style and research the theorist responsible for its implementation.

You will research your theorist and to share out to the class.

Your **Theorist** is:
Constantin Stanislavski

And your **Theorist's** style is:
Realism/Method

Constantin Stanislavski is best known for developing a system of acting and personal development, advocating realism in the theatre. He is arguably one of the two most influential figures in 20th Century theatre. At the heart of realism are believable characters and action.

<http://www.theatrelinks.com/constantin-stanislavski/>

<http://www.theatrelinks.com/realism>

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Your **Theorist** is:

Emile Zola

And your **Theorist's** style is:

Naturalism

Emile Zola is often a forgotten figure in the development of modern theatre. He was not a theatre practitioner, as such, but nevertheless his legacy is significant. Perhaps more than any other person he best described the science of naturalism, paving the way for theatre practitioners and others to put the theory of naturalism into practice in their profession. Naturalism and realism are sometimes incorrectly used as interchangeable terms in the theatre. Unfortunately, when separated, they are often used inappropriately. Your task is to understand naturalism properly and the differences between it and realism.

<http://www.theatrelinks.com/emile-zola/>

<http://www.theatrelinks.com/naturalism>

Visit the links on Emile Zola and Naturalism, noting your responses to key questions outlined below:

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Your **Theorist** is:
Bertolt Brecht

And your **Theorist's** style is: **Epic Theatre**

Bertolt Brecht is one of the key figures of 20th Century theatre and arguably the most important theatre practitioner since World War II. His theories, painstakingly implemented by Brecht himself, have influenced much of world theatre since his death. Brecht's theatre is the very essence of non-naturalism and understanding it will greatly assist any Drama student in comprehending what lies behind most modern theatrical performance.

<http://www.theatrelinks.com/bertolt-brecht/> <http://www.theatrelinks.com/epic>

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Your **Theorist** is:

Jerzy Grotowski

And your **Theorist's** style is: **Poor Theatre**

Polish theatre practitioner Jerzy Grotowski established an acting ensemble upon which to practice his many theories on modern theatre. The actors underwent extensive physical training and often spent many months rehearsing a play, which in some cases would only be performed once, to an audience of less than sixty people. His Poor Theatre style of drama was very popular during the 1960's and '70's and was imitated by theatre troupes around the globe. Grotowski's influence on world theatre has been substantial. <http://www.theatrelinks.com/jerzy-grotowski/> <http://www.theatrelinks.com/poor>

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Your **Theorist** is:
Antonin Artaud

And your **Theorist's** style is: **The Theatre of Cruelty**

Understanding Artaud and his theories about the theatre can prove to be quite a difficult task. Artaud's theatre is somewhat anti-literary (does not rely on the text to communicate meaning to the audience) and is primarily a loud and often violent movement-based experience which shocks the audience's senses. His Theatre of Cruelty is perhaps most closely linked to Surrealism in the performing arts. Artaud's influence on 20th Century theatre has been widespread.

<http://www.theatrelinks.com/antonin-artaud/> <http://www.theatrelinks.com/cruelty>

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Your **Theorist** is:

Augusto Boal

And your **Theorist's** style is:

The Theatre of the Oppressed

South American theatre practitioner Augusto Boal has worked with many people, primarily in Brazil. For some years he was a city councillor in Rio de Janeiro where, through the use of a special type of interactive theatre, he heard the voice of the people, using his political position to make their world a better place. Boal's influence has been significant and his workshops in various countries around the world are welcomed with much anticipation from the theatre community. His theatre knows no boundaries and is as relevant for the people living in the slums of Rio to teenagers in the schools of Australia.

<http://www.theatrelinks.com/augusto-boal/> <http://www.theatrelinks.com/oppressed>

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Your **Theorist** is:

Tadeusz Kantor

And your **Theorist's** style is:

Theatre of Death

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Your **Theorist** is:

Harold Prince

And your **Theorist's** style is:

Concept Musical

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Your **Theorist** is:

Erwin Piscator

And your **Theorist's** style is:

Total Theatre: The use of video, stills, and recordings

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Your **Theorist** is:

Anne Bogart

And your **Theorist's** style is:

Viewpoints

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Your **Theorist** is:
Edward Bond

And your **Theorist's** style is:
Accidental Time

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Your **Theorist** is:
Joseph Chaikin

And your **Theorist's** style is:
The use of body over text to convey meaning

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Your **Theorist** is:

Tim Etchells

And your **Theorist's** style is:

Performance writing

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Your **Theorist** is:

Pamela Howard

And your **Theorist's** style is:

Composition

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Your **Theorist** is:

Jacques Lecoq

And your **Theorist's** style is:

Creating physical characters

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Your **Theorist** is:

Uta Hagen

And your **Theorist's** style is:

Acting techniques

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Your **Theorist** is:

Vsevolod Meyerhold

And your **Theorist's** style is:

Biomechanics

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Your **Theorist** is:

Keith Johnstone

And your **Theorist's** style is:

Improvisation Techniques

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Your **Theorist** is:

Kazuo Ohno

And your **Theorist's** style is:

Transformation

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