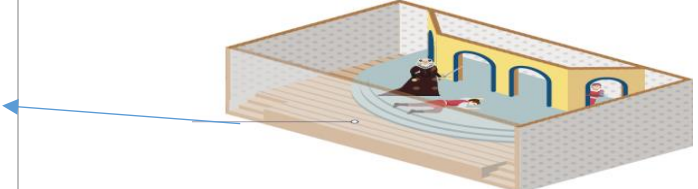


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History and Understanding	Description	Rehearsal Techniques	Description
<b>Bertolt Brecht</b>	German playwright, Bertolt Brecht's ideas are very influential. He wanted to make the audience think, and used a range of devices to remind them that they were watching theatre and not real life.	<b>3<sup>rd</sup> Person Narration</b>	When a character speaks in <b>3<sup>rd</sup> person</b> it reminds the audience that the character is not real it is just an actor, thus, helping them distance themselves from the storyline. Sometimes the <b>narrator</b> will tell us what happens in the story before it has happened. This is a good way of making sure that we remain distant as an audience.
<b>Epic Theatre</b>	Using a range of theatrical devices to allow the audience to distance itself from the drama and not have an emotional investment in the characters. This will allow spectators to become objective and form their own opinions on social or political topics explored.	<b>Placards</b>	A <b>placard</b> is a sign or piece of written information presented onstage. What is important is that the information does not just comment upon the action but deepens our understanding of it or adds something new.
<b>Verfremdung Effekt</b>	The distancing <b>effect</b> is a technique used in theatre that prevents the audience from losing itself completely in the narrative, instead making it a conscious critical observer. This may include the rehearsal techniques seen on the table.	<b>Non-Linear Narrative</b>	Epic theatre uses a <b>non-linear narrative</b> , which means its events do not happen in chronological order. This means scenes jumps about in order of events making the audience have to think about what is happening.
<b>Breaking the 4<sup>th</sup> Wall</b>	Epic theatre breaks the <b>fourth wall</b> , the imaginary wall between the actors and audience, which keeps them as observers. They are active members of the theatrical experience as they are kept thinking throughout, not switching off. See below.	<b>Use of props</b>	Often one <b>prop</b> is used in a variety of ways. A suitcase might become a desk, or a car door or a bomb and is used in many ways throughout a performance to keep the stage minimalistic.
<b>Fourth Wall</b>		<b>Multi-role and costume</b>	<b>Multi-rolling</b> is when an actor plays more than one character onstage. The differences in character are marked by changing <b>costume</b> , voice or movement but the audience can clearly see that the same actor has taken on more than one role.

## The BIG THREE

**Stanislavski** Russian practitioner, Konstantin Stanislavski's ideas are very influential. He believed in naturalistic performances that were as realistic as possible, and invented techniques that you can use

**Brecht** German playwright, Bertolt Brecht's ideas are very influential. He wanted to make the audience think, and used a range of devices to remind them that they were watching theatre and not real life.

**Artaud** - 4 September 1896 – 4 March 1948), was a French dramatist, poet, essayist, actor, and theatre director, widely recognized as one of the major figures of twentieth-century theatre and the European avant-garde. He is best known for conceptualizing a 'Theatre of Cruelty'. His ideas and concepts are similar to those of Brecht

**The Big Question** – What style of performance would best suit the above practitioners- and why? Think of examples of the work you have completed and plays, television programmes, movies you have seen