

Practitioners	Konstantin Stanislavski 1863-1938	Bertolt Brecht 1898-1956	Antonin Artaud 1896-1948
Style and Structure	<p>Your play must try to show a truthful expression of life on stage.</p> <p>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.</p> <p>You need to remember that the audience is passive and are watching life unfold in front of them.</p>	<p>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!</p> <p>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.</p> <p>Your play does not have to follow a linear plot eg beginning, middle and end. Emphasis is on episodic style.</p>	<p>Your play must impact on the audience's senses and make them feel uneasy and tense.</p> <p>You need to be careful when devising using Artaud's methods that it doesn't become just a lot of shouting and throwing yourself around the stage!</p> <p>Artaud's methods are most effective when they are used as a means of contrast or when juxtaposing an issue eg if your play was about joyriding, the play might have scenes which were quite realistic but you would contrast these with other scenes eg a surreal nightmare where the crash is shown using physical theatre.</p>

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How is this shown in performance?	In performance the actor must try to be as realistic as possible eg voice portrays real emotion; physicality reflects motivation and emotion. There will be strong eye contact. There must be empathy with the character and the actor must stay in character throughout the play. There would be no interaction with the audience.	In performance the actors play or narrate the characters but they do not “become” them eg they might speak the stage directions or comment on the action. Actors might multi-role. Also there will be interaction with the audience.	In performance there would be an emphasis on physicality eg the actors use their bodies to create objects. Emotions are pushed to the extreme at key moments. There is physical contact between the actors. Artaud wanted his actors to “strip away their masks”. Movement, gesture and voice should be exaggerated and larger than life. The actors would interact with the audience.
How is this shown in our design?	The set must try to acknowledge the period and style of the play’s setting. There must be some attempt at realism and accuracy. Attention must be paid to detail. Sets can be simple but if a character is going to use a phone they must use one - not mime! Traditionally, naturalistic plays would be performed on a Proscenium Arch Stage where the audience would imagine they were looking in through the fourth wall.	The set should be simple, representational and symbolic. It should be non-realistic eg a piece of blue material can represent a river. There might be the use of projected images to suggest location or mood. Music and song would play an important part. Consider using theatre in the round or a traverse stage which would allow interaction with the audience.	The set would be simple, representational and symbolic. Use of lighting, sound/music/ film could be used to “assault” the audience’s senses. Colour would play a key part, also the design might include musical instruments that the actors use as part of performance eg at a tense moment an actor might beat a drum to highlight a heartbeat. Consider using theatre in the round or a traverse stage which would allow interaction with the audience.