Essay Writing – Scaffolded Response to Boal

Question: *Compare how the practitioners you have studied use the body to express dramatic meaning in performance. In your answer, refer to your study and experience of this topic and TWO texts in this topic.*

Note: This is NOT a complete essay, it only the introduction and first two body paragraphs. Complete this activity by filling in the blanks, then attempt to complete the rest of the essay in your book.

WORD BANK Introduction					Brazil	philosophies
external	modern	body	language	Meyerhold	1917	oppose
military	contexts	relevance	dramatic	industrialisation	oppression	Boal

The _____ is the most useful and effective tool that the actor has to work with and they must be trained to use this tool appropriately to communicate _____ meaning. The vitality of their training cannot be overlooked. Augusto _____ and Vsevolod _____ both carefully trained the physicality of their actors; each believed in the importance of the _____ accuracy of the character, and once this was achieved then the psychological dimension was accurate by default. While they held these beliefs at the core of their artistic being, their _____ and approaches to actor training developed as a result of their own _____. Boal's focus on _____ and understanding how characters work as victims and instigators of oppression reflects his personal journey working in _____ in the early 1970s under a _____ government whose power is what Boal gave the people a voice to question and _____. Likewise, Meyerhold was also influenced heavily by political matters during the Russian Revolution of _____, and the _____ of the workforce which inspired his updated view on how the actor and their body should work. The focus on the body and physical expression of the actor can be linked to the tumultuous contexts in which both worked and trained actors; body language became a universal _____ that overcame social, cultural and language barriers that could have interrupted the flow of communication. However connected to their contexts their philosophies and work might be, the continued _____ and effectiveness of Boal and Meyerhold's methods cannot be understated, and elements of their work exist in _____ theatrical practices, directorial approaches and even in mainstream media formats.

WORD BANK Body Paragraphs 1 and 2				repetition	paramount	characterisation
precedence	demechanise	efficiency	feeling	mechanised	contradicting	Joker
dynamise	listening	Circle	psychological	Hypnosis	seeing	automated

Both Boal and Meyerhold worked to achieve great _____ and clarity of movement and body language on stage and, though they appear to have _____ views on how to accomplish this, they viewed the physical expression of character as _____. This is not to discount emotion; the physical expression aims to demonstrate clarity in emotion. Boal wrote that "emotion took _____ over all else" (p.29) and argued that too often emotion was not clearly communicated because the actors body was _____ and that "a newly discovered emotion runs the risk of being petrified" in an _____ response that limits 70% of the body's capacity to convey meaning. For efficient use of the body to be accomplished, Boal's actors had to _____ and retune their body in order to utilise its full range of movement and expression. A mechanised body is the result of _____ in daily life and categorising what we see, hear and feel into comfortable norms with clear parameters. The actor must therefore _____ these senses in order to fully utilise them to create clearly defined characters.

Boal created a series of activities in order to assist the actors he was training to dynamise their senses; these were categorised as '_____ what we touch', '_____ to what we hear' and '_____ what we look at'. They aimed to help the actor recognise their own mechanisations and to then go through a process of demechanisation to broaden the scope of potential _____. 'The Cross and the _____' is an example of realising the limiting nature of physical mechanisations as the actor attempts to draw a cross with one hand and a cross simultaneously with the other. Mostly, nobody can do this perfectly; this is "pure _____ mechanisation" (Boal, p.51). Having admitted to the fact that their bodies are mechanised, actors are then forced to move and behave in ways they are not used to. 'Colombian _____' is an excellent activity that Boal crafted whereby the actor surrenders control of the physical movement to a hypnotist. In workshops I found this particularly useful when The _____ called 'freeze' at random intervals and I created characters from the position I had been 'hypnotised' into; as an actor it was liberating to be able to develop a physical character separate to my normal way of moving.