

HSC DRAMA – APPROACHES TO ACTING

Practice Essay 1 – **DUE FRIDAY OCTOBER 28**

800 words (+/- 10%)

Boal’s approach to actor training allows actors to better utilise their senses in the creation of a various characters. Explain how this is achieved through his training methods by making explicit reference to his training exercises and various aspects of Theatre of the Oppressed and the context in which it was created.

MARKING CRITERIA	
Criteria	Grade
<ul style="list-style-type: none"> • Demonstrates excellent understanding of Boal’s Theatre of the Oppressed with detailed and relevant links made to Image Theatre, Forum Theatre and Invisible Theatre. • Strong analysis of Boal’s training methods and explains how the demechanisation of the body and the dynamising of the senses allows for effective characterisation. • Integrated reference to specific training exercises to support argument and analysis. • Thoughtful integration of personal experience with Theatre of the Oppressed and associated games/activities. • Response makes connections to the relevance of Theatre of the Oppressed to contemporary actors, audiences and communities. • A sophisticated and highly coherent response that makes effective use of varied sentence structure and flows between paragraphs. 	A
<ul style="list-style-type: none"> • Demonstrates substantial understanding of Boal’s Theatre of the Oppressed with detailed and relevant links made to Image Theatre, Forum Theatre and Invisible Theatre, though not all forms may be discussed in equal detail. • Effective analysis of Boal’s training methods and explains how the demechanisation of the body and the dynamising of the senses allows for effective characterisation, though the discussion may be somewhat too focussed on the performance rather than the training of the actor. • Integrated reference to specific training exercises. • Integration of personal experience with Theatre of the Oppressed and associated games/activities, though these references may not be completely relevant to supporting the argument. • Effective response which is mostly coherent, though some more variation of sentence structure would assist the flow and coherence. 	B
<ul style="list-style-type: none"> • Demonstrates an adequate understanding of Boal’s Theatre of the Oppressed with attempts at linking to specific elements of the style, though there may not be a direct link to Image Theatre, Forum Theatre and/or Invisible Theatre. • Sound discussion of Boal’s training methods and discusses, or implies discussion of, the demechanisation of the body and the dynamising of the senses. • References are made to Boal’s training exercises. • Sound response with adequate, though simplistic, structure, clunky in parts. 	C
<ul style="list-style-type: none"> • Basic understanding of Boal and purpose of Theatre of the Oppressed. • Some very basic references to Boal’s approach to actor training. • Basic response that lacks coherence and needs revision in relation to paragraph structure and topics. 	D
<ul style="list-style-type: none"> • Limited understanding of Boal and purpose of Theatre of the Oppressed. • Little to no mention of Boal’s approach to actor training. • Limited response that needs better planning. 	E