

HSC DRAMA

# Approaches to Acting

Augusto Boal

Vsevolod Meyerhold



Student Resource and  
Activity Booklet

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# Approaches to Acting – BOS Rubric

## HSC Drama – Approaches to Acting

This topic explores approaches to actor training in the 20<sup>th</sup> century and its realisation in theatre production or other forms of drama performance.

The study involves the theoretical and experiential exploration of the

philosophical and practical approaches

to two practitioners' works and the manifestation of their techniques, process and specific exercises, for performance. Students must consider

the aesthetics and expression of the actor's presence and its relationship to audience engagement. Specific

examples from the practitioners' theatre works, contemporary theatre

practice and the student's own experiential learning should be used to

explore the topic.

**Commented [AT1]:** The topic extends beyond just performance and explores the breakdown of the way actors are trained and how their idea about the purpose of theatre is developed in their training.

**Commented [AT2]:** From the training we can then analyse how performances are developed due to the specific training and philosophies.

**Commented [AT3]:** Games for Actors and Non-Actors (Boal)

Meyerhold (Pitches)

You need to know their biography and the theory underpinning their approaches in order to full appreciate and evaluate the performances manifesting from these ideas.

**Commented [AT4]:** Your experience with workshops, engaging in specific activities, seeing performances that utilise the approaches of these practitioners and your personal opinions and responses to these performances. You must maintain REGULAR logbook reflections for all activities you engage with and the performances that you see.

**Commented [AT5]:** The practitioners' values and beliefs about theatre as a powerful medium in which to communicate with societies. This is where you need to have a solid theoretical understanding of where they are coming from in order to truly understand the practical components of this unit.

**Commented [AT6]:** How their philosophies manifest themselves in a variety of performances.

**Commented [AT7]:** You need to understand and explain how the techniques used by these practitioners, and the training exercises used with the actors, help to communicate their philosophies on stage.

**Commented [AT8]:** You must be able to evaluate the way in which actors express meaning on stage through their movement and physicalisation to communicate clear dramatic meaning and serve the purposes of the practitioners in engaging their audiences in very specific meaning.

**Commented [AT9]:** How did the actor training systems of the practitioners' contribute to the performances that then occurred, how did the training manifest into the performances?

**Commented [AT10]:** How are the philosophies and training approaches still relevant in modern theatre training and performances? Why is this? You need to have a thorough theoretical and practical understanding of both practitioners in order to make sophisticated links to contemporary practices.

**Commented [AT11]:** You MUST refer to your experience as an actor, as a student, as a director, as a member of society and as an audience member. Discuss workshops, performances you have seen, research you have completed, etc.

## Questions about the Rubric

1. What do you think is meant by the term **actor training** in the rubric?

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2. What does it mean to have a **realisation in theatre production or other forms of drama performance**?

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3. What will the **theoretical exploration** of each practitioner's work entail?

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4. What is meant by the **philosophical and practical approaches to the two practitioners' work**?

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5. Explain what you will need to know in order to understand **the manifestation of their techniques, process and specific exercises for performances**.

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6. What does **aesthetics and expression of the actor's presence and its relationship to audience engagement** mean?

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# Introduction to Augusto Boal

## A Brief Biography of Augusto Boal

by Doug Paterson

Brazilian Dr. Augusto Boal was raised in Rio de Janeiro. He was formally trained in chemical engineering and attended Columbia University in the late 1940's and early 1950's. Although his interest and participation in theatre began at an early age, it was just after he finished his degree at Columbia that he was asked to return to Brazil to work with the Arena Theatre in São Paulo. His work at the Arena Theatre led to his experimentation with new forms of theatre that would have an extraordinary impact on traditional practice.

### Birth of the Spect-Actor

Prior to his experimentation, and following tradition, audiences were invited to discuss a play at the end of the performance. In so doing, according to Boal, they remained viewers and "reactors" to the action before them. In the 1960's Boal developed a process whereby audience members could stop a performance and suggest different actions for the character experiencing oppression, and the actor playing that character would then carry out the audience suggestions. But in a now legendary development, a woman in the audience once was so outraged the actor could not understand her suggestion that she came onto the stage and showed what she meant. For Boal this was the birth of the spect-actor (not spectator) and his theatre was transformed. He began inviting audience members with suggestions for change onto the stage to demonstrate their ideas. In so doing, he discovered that through this participation the audience members became empowered not only to imagine change but to actually practice that change, reflect collectively on the suggestion, and thereby become empowered to generate social action. Theatre became a practical vehicle for grass-roots activism.

### Boal as a Threat

Because of Boal's work, he drew attention as a cultural activist. But the military coups in Brazil during the 1960's looked upon all such activity as a threat. Walking home from an Arena performance of Brecht's *The Resistible Rise of Arturo Ui* Boal directed in 1971, Boal was kidnapped off the street, arrested, tortured, and eventually exiled to Argentina, then self-exiled to Europe. In Argentina in 1973 he published his first major theatre text, *The Theatre of the Oppressed* (Routledge Press). While in Paris, Boal continued for a dozen years to teach his revolutionary approach to theatre, establishing several Centers for the Theatre of the Oppressed. In 1981 he organized the first International Festival of the Theatre of the Oppressed in Paris.

### Return to Rio

Following the removal of the military junta in Brazil, Boal returned to Rio de Janeiro in 1986. He has established a major Center for the Theatre of the Oppressed there (CTO – Rio) and has formed over a dozen companies which develop community-based performances. The vehicles for these presentations are primarily Forum Theatre and Image Theatre. Forum Theatre relies upon presentation of short scenes that represent problems of a given community such as gender for a conference on women or racial stereotyping for a class on racism. Audience members interact by replacing characters in scenes and by improvising new solutions to the problems being presented. Image theatre uses individuals to sculpt events and relationships sometimes to the accompaniment of a narrative.

### **Boal at ATHE**

In 1992, Boal was invited to be the keynote speaker for the National Conference of the Association for Theatre in Higher Education (ATHE) in Atlanta, Georgia. This is the national association for teachers of theatre in higher education in the United States, with international connections to Canada, Europe, South America, Australia, increasingly Asia, and recently Africa. His address, together with three 5-hour long workshops during the conference, infused the participants with both a workable understanding of how to take the approaches to their schools and communities and a desire to actually use the techniques. Few other names now appear as often as Boal's in the annual conference program.

### **Second Book Published**

In 1992, Boal also published his second major work, *Games for Actors and Non-Actors* (Routledge Press). This is a splendid basic introduction to the entire range of TO theory and practice, and is useful to people experienced and inexperienced in theatre making.

### **Boal as Politician; Festival of TO**

In the fall of 1992, Boal ran as an at-large candidate for the position of Vereador of Rio, a position similar to a City Council seat in the United States. Over one thousand candidates ran for forty-five seats; Boal was one of those elected. Because of the increased visibility brought about by his winning a seat, he was able to obtain funding to hold an international festival for the first time in Brazil in July, 1993. The Seventh International Festival of the Theatre of the Oppressed attracted one hundred, fifty Theatre of the Oppressed practitioners from around the world in an extraordinary confluence of languages, theatre styles, and social issues. The Eighth such Festival was called the Ripple Effect sponsored by Mixed Company Theatre in Toronto, Canada, and was held from May 29 to June 8, 1997. Three hundred practitioners again from around the world attended. One of the featured performances was by the company Boal directs in his hometown, the CTO – Rio. This performance and the magnanimity of the CTO-Rio group was one of the true highlights of this extraordinary gathering.

### **Boal in Omaha: Pedagogy & Theatre of the Oppressed Conference**

1994 saw Boal's first arrival in Omaha, Nebraska, as he presented an "introductory" workshop to students, faculty, and regional social service personnel. In 1995 Boal keyed the Pedagogy of the Oppressed Conference sponsored by the University of Nebraska at Omaha and presented numerous community and educational workshops demonstrating his theatrical approaches. At this same time, Boal's third major book, *The Rainbow of Desire* (Routledge Press), was published, which elaborates a psycho-therapeutic application of the Boal techniques, especially Image Theatre.

### **Boal & Freire**

Over many years, Boal continued to strengthen his relationship with liberatory educator, Paulo Freire, author of the acclaimed *Pedagogy of the Oppressed*. At the Second Annual Pedagogy of the Oppressed Conference in Omaha in March 1996, both men appeared together on a public platform to reflect on liberatory education and to answer questions from an audience of around one thousand people. Because of their several necessary flights for personal and family safety during the 1960's – 1980's, this co-appearance was the first time Augusto Boal and Paulo Freire shared a common public stage. Sadly, Paulo Freire passed away in early May, 1997. Said Boal: "I am very sad. I have lost my last father. Now all I have are brothers and sisters." The Third Annual Conference of



Pedagogy & Theatre of the Oppressed was held in mid-May, 1997, where Boal led workshops in Forum Theatre. Several of the pieces developed kicked off the Conference with much interaction, reflection, action, and discussion from the conference attendees. Boal also concluded the Conference with an image exercise which amounted to a fascinating visual “critique” of the Conference itself.

### **Legislative Theatre**

Though he lost his bid for re-election in the fall of 1996, while in office, Vereador Boal developed a Forum type of theatre — which he called Legislative Theatre — to work at the neighborhood level to identify the key problems in the city. Using the Forum concept, he employed the dynamics of theatre to discuss what kinds of legislation needed to be enacted to address community problems. The resulting discussions and demonstrations became the basis for actual legislation put forward by Boal in the Chamber of Vereadores. Not surprisingly, Boal has summarized these discoveries and processes in Legislative Theatre, published by Routledge in 1998.

### **Boal in England**

The summer of 1997 found Boal in England where he worked with the world-renowned Royal Shakespeare Company. The RSC asked Boal to employ his Rainbow of Desire techniques in working with them on a production of Hamlet. Typical of Boal, he is not interested in the central story but in the characters who are usually cut from the play, and thus imagined a text of the marginal characters, the ones without much power. He says it might be similar to the national dish of Brazil which is based on a stew made by slaves of the leavings from the masters table.

### **ATHE Award**

In August, 1997, Boal was awarded the Career Achievement Award by the Association for Theatre in Higher Education during their national conference in Chicago. At the Conference, Boal conducted yet another of his five-hour workshops for conference attendees as well as received the coveted Career Achievement honor.

### **Boal’s International and US Travels**

Traveling extensively between Rio, Europe, Africa, Asia, and Australia, and North America, Boal labors tirelessly to make his processes available to as many people as he can reach. December 1998 found him in England offering his remarkable Legislative Theatre not only as a model of public performance, but as a communication network on the Internet. For this reason, the entire performance day was on-line on the World Wide Web so that people around the world could respond.

Boal went on a first major tour of the US in February and March, 1999, traveling to the following universities and colleges: New College in Sarasota, FL; Vassar; Dartmouth; Colby College; University of Georgia; Florida State; and Kansas State. New College, Dartmouth, and Kansas State, and perhaps others of these, now have student TO companies working regularly on Boal techniques.

Since then he has toured to the US every spring, anchoring his tours on the annual Pedagogy and Theatre of the Oppressed Conference and then giving workshops and presentations in many US and Canadian cities — Los Angeles, Santa Barbara, San Francisco, Seattle, Denver, Omaha, Minneapolis, Chicago, Milwaukee, Toledo, Toronto, New York City, Boston, Peoria IL, Worcester MA, and Bowling Green OH.

The objective is always to leave behind at least a core of people who can offer Boal-style workshops, analysis, and ideas. Hopefully there are hundreds and even thousands of people carrying out this liberatory approach to community animation.

In 2007 Boal scaled back his tours so that he attended the PTO Conference in Minneapolis/St. Paul, MN, on June 28 – 31, and was in residence at TOPLab in New York City from June 2 – 7. The PTO workshops included a 3-day Forum-Joker workshop and Forum performance.

### **Final Tour**

Augusto Boal's final visit to North America occurred in May 2008 in Omaha, NE. He offered a three-day Legislative Theatre workshop (May 19 – 21) on the campus of UNO in preparation for a Legislative Theatre session. This remarkable event was held on the night of Thursday, May 22, in the Omaha City Council Chambers through the good offices of Council Member Franklin Thompson. It was a very large, overflow audience in the 250-seat auditorium with a rich mixture of city, university, and PTO Conference people in attendance. Elected officials from Omaha comprised the "dais" group that watched the Forum scenes and, in a wonderful image, gathered and sorted the laws that came from the spect-actor/audience. Julian Boal co-jokered the session with Augusto, and the event sparkled with vigorous discussion and debate.

For the first time in many years, Augusto Boal was invited to spend the next two days at the Conference itself, attending and participating in sessions, talking with participants, and gathering in the hotel bar until late into the night. On Sunday May 25, the Boals jokered a stimulating 3-day workshop in one of Augusto's favorite areas of inquiry – Rainbow into Forum. The use of images to represent ideologies presented a fascinating look into his continued evolution of forms of Theatre of the Oppressed.

One of the many highlights of this last Conference was the Flower Ceremony. PTO officers organized a tribute to Augusto Boal during which around 25 participants, in a long line Augusto traversed, handed him a carnation and read a statement about one of his many contributions to world theatre, culture, and political struggle. It was not so much ironic as sentimentally appropriate that this ceremony marked Augusto Boal's final PTO appearance.

It is serendipitous and fortunate that during this 14th Annual PTO Conference arrangements were made for extensive professional video taping of the Legislative Theatre workshop, the Legislative Session, conference events featuring Boal, and some of the Rainbow into Forum post-conference workshop. This large amount of tape has been collected in a disc, available through PTO and on this website, showing significant elements of each Conference event.

From Omaha, Augusto Boal and his son Julian flew to New York City to give two three-day workshops at TOPLab at the Brecht Forum in New York City.

### **Final Days**

In the fall of 2008, PTO went ahead with plans to invite both Augusto and Julian to the 15th Annual Conference scheduled for May 18 – 21, 2009. In March Augusto was in France, as he often was, working and writing. One of his central projects, in addition to completing his book *The Aesthetics of the Oppressed*, was organizing a Gathering of Jokers in Rio for the summer of 2009. However, he suddenly became quite tired and it was feared perhaps his leukemia, in control for the past four years, was becoming more virulent. He returned to Rio de Janeiro in early April and by mid-April Julian confirmed that his father would not be coming to the Conference. On Saturday, May 2nd, at

1:36 AM/CST, Julian Boal sent an e.mail to PTO Board Emeritus Doug Paterson with the following brief message: “my father is gone – he went away sleeping.”

The shock was of course staggering. Still the 2009 Conference was held in Minneapolis/St. Paul on the campus of Augsburg College. A grieving and honoring ritual was organized by Hector Aristizabal for late in the evening on Wednesday, May 20. One hundred, fifty people attended what became a deep grieving and truly celebrational honoring of the life of Augusto Boal, and PTO remains grateful to Hector for his leadership during this important event and time.

## The Brazilian Military Government

The Brazilian military government was the [authoritarian military dictatorship](#) that ruled [Brazil](#) from April 1, 1964 to March 15, 1985. It began with the [1964 coup d'état](#) led by the [Armed Forces](#) against the administration of the President [João Goulart](#), who had assumed the office after being vice-president, upon the resignation of the democratically elected president [Janio Quadros](#), and ended when [José Sarney](#) took office on March 15, 1985 as [President](#). The military revolt was fomented by [Magalhães Pinto](#), [Adhemar de Barros](#), and [Carlos Lacerda](#) (who had already participated in the conspiracy to depose [Getulio Vargas](#) in 1945), Governors of [Minas Gerais](#), [São Paulo](#), and [Guanabara](#). The coup was also supported by the Embassy and State Department of the [United States](#).<sup>[1]</sup>

The military dictatorship lasted for almost twenty-one years; despite initial pledges to the contrary, military governments in 1967 enacted a [new, restrictive Constitution](#), and stifled [freedom of speech](#) and [political opposition](#) with support from the U.S. government. The regime adopted [nationalism](#), [economic development](#), and [Anti-Communism](#) as its guidelines.

The dictatorship reached the height of its popularity in the 1970s, with the so-called [Brazilian Miracle](#) (helped by much propaganda), even as the regime censored all media, tortured and banished dissidents. In March 1979, [João Figueiredo](#) became President, and while combating the "hard-line" and supporting a re-democratization policy, he couldn't control the [chronic inflation](#) and concurrent fall of other military dictatorships in South America. Brazilian [Presidential elections of 1984](#) were won by opposition civilian candidates. In 1979 Figueiredo passed the [Amnesty Law](#) for political crimes committed for and against the regime. Since the [1988 Constitution](#) was passed and Brazil returned to full democracy, the military have remained under control of civilian politicians, with no role in domestic politics.<sup>[citation needed]</sup>

Brazil's military regime provided a model for other military regimes and dictatorships around [Latin America](#), systematizing the "Doctrine of National Security,"<sup>[2]</sup> which "justified" the military's actions as operating in the interest of National Security in a time of crisis, creating an intellectual basis upon which other military regimes relied

## Questions About Boal

1. Where was Boal born?

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2. What formal qualifications did he have?

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3. What was Boal's issue with the conventional Q&A that took place at the end of traditional performances?

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4. What is a spec-actor?

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5. How did the concept of the 'spec-actor' come about?

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6. Why was the concept of the spec-actor so powerful for oppressed members of society?

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7. By who was Boal considered a threat, and why?

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8. Provide a brief overview explaining the process and purpose of **Forum Theatre**.

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9. Provide a brief overview explaining the process and purpose of **Image Theatre**.

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10. How did Boal create Legislative Theatre?

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11. What is Theatre of the Oppressed?

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12. Research Brazil in the 1950-70's and explain what oppression it was that Boal was fighting against through his work and community engagement.

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# Theatre of the Oppressed

ENSURE YOU READ PP.18-28 OF BOAL'S *GAMES FOR ACTORS AND NON-ACTORS*.

## AUGUSTO BOAL & THE THEATER OF THE OPPRESSED

The Theatre of the Oppressed, established in the early 1970s by Brazilian director and Workers' Party (PT) activist Augusto Boal, is a participatory theatre that fosters democratic and cooperative forms of interaction among participants. Theatre is emphasized not as a spectacle but rather as a language accessible to all. More specifically, it is a rehearsal theatre designed for people who want to learn ways of fighting back against oppression in their daily lives.

In what Boal calls "Forum Theatre," for example, the actors begin with a dramatic situation from everyday life and try to find solutions—parents trying to help a child on drugs, a neighbour who is being evicted from his home, and individual confronting racial or gender discrimination, or simply a student in a new community who is shy and has difficulty making friends. Audience members are urged to intervene by stopping the action, coming on stage to replace actors, and enacting their own ideas. Bridging the separation between actor (the one who acts) and spectator (the one who observes but is not permitted to intervene in the theatrical situation), the Theatre of the Oppressed is practiced by "spect-actors" who have the opportunity to both act and observe, and who engage in self-empowering processes of dialogue that help foster critical thinking. The theatrical act is thus experienced as conscious intervention, as a rehearsal for social action rooted in a collective analysis of shared problems.

This particular type of interactive theatre is rooted in the pedagogical and political principles specific to the popular education method developed by Brazilian educator Paulo Freire: 1) to see the situation lived by the participants; 2) to analyze the root causes of the situation, including both internal and external sources of oppression; 3) explore group solutions to these problems, and 4) to act to change the situation following the precepts of social justice.

The Origins of Theatre of the Oppressed Augusto Boal began his experimentations in participatory theatre in the 1950s and 60s while he was artistic director for the Arena Theatre in Rio de Janeiro. He went beyond the stage and organized performances with the Arena troupe in the streets, factories, unions, churches where they could reach the people of the favelas or slums of Rio. In 1971, Boal's work drew the attention of the military dictatorship and he was arrested and tortured. After four months he was released and sent into exile, spending five years in Argentina, two in Portugal and eight in France before returning to his home in Rio.

He continued his work in Argentina, developing "Invisible Theatre," aimed at getting around the repressive political climate. Invisible Theatre transforms public space into a public stage creating "theatrical" situations in public places, but in a way in which the public is unaware that a spectacle is being acted out. Bystanders are drawn into a discourse about social oppression, and urged to take immediate action that might affect the scenario being played out. Boal's explorations were all efforts to transform the "monologue" of the traditional performance into a "dialogue" between the audience and the stage. He believed that dialogue is the most common and healthy dynamic between humans, and that all humans desire and are capable of participating in dialogue, and conversely, that monologue can feed into oppression. He developed a process whereby audience members could stop a performance and suggest different actions for the actor, who would then carry out the audience suggestions. In a now legendary development, a woman in the audience was so frustrated by an actor who could not understand her suggestions that she came on stage and began to play the role herself. For Boal, this was the birth of the "spect-actor" and his theatre was transformed. "While some people make theatre," says Boal, "we are all theatre."



## Theatre of the Oppressed Questions

1. How did Boal begin his workshops and why was it important that he began them that way?

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2. What was the intention of these workshops?

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3. Do you think the process or the product was more important for the participants of Boal's workshops? Explain your answer.

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4. Define:

- a. Oppressor: \_\_\_\_\_  
b. Oppressed: \_\_\_\_\_

5. Consider the Godrano experience (p.19):

- a. Who is oppressed? \_\_\_\_\_  
b. Who are the oppressors? \_\_\_\_\_  
c. What does it mean for an event to be a *dynamisation*? \_\_\_\_\_

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# The Primacy of Emotion and the De-Mechanisation of the Body

ENSURE YOU READ PP.29-30 OF BOAL'S *GAMES FOR ACTORS AND NON-ACTORS*.

1. How was Boal himself oppressed in the way that he was forced to work?

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2. How did Boal attempt to liberate himself in the way that he worked?

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3. What does Boal mean when he says the body is *mechanised*?

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4. Why is it important *de-mechanise* the body in order for successful acting?

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5. Explain how the muscular and sensory exercises on pp.31-34 assist with the de-mechanisation of the actor's body and senses.

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## The Will / Counter-Will

**ENSURE YOU READ PP.40-47 OF BOAL'S GAMES FOR ACTORS AND NON-ACTORS.**

1. What is the 'will' of a character?

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2. Why is it essential the 'will' of a character be clear to an actor before developing their character?

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3. Explain the connections between the concepts of will and counter-will to Stanislavski's system for actor training.

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4. What is the 'counter-will'?

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5. Why must an actor consider the counter-wills of their character?

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6. Consider the role of the spec-actor in Theatre of the Oppressed and explain the process of agreeing on the 'central idea' of the play as connected to the liberating the oppressed in society.

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## Dynamising the Senses

To **dynamise** something means to make something more active or productive; to give energy to it. Boal explains that:

*Of all the senses, sight is the great monopolist. Because we see, we don't bother to perceive the world outside through the other senses, which remain dormant or become atrophied (wastes and unused)." (p.114)*

Through a range of games and activities (including The Blind Series and The Space Series) Boal attempted to remove the sense of sight in order to allow other senses to prosper. Actors undergoing such training learn to utilise their full range of senses in the development characters. The removal of what is for most abled people the dominant sense also placed forum theatre and image theatre participants on a more equal footing because they were all under the same level of oppression when in this state.

See the range of exercises later in the booklet that aim to dynamise the senses.

1. How do the exercises created by Boal and described in *Games for Actors and Non-Actors* help actors develop keener awareness of all their senses?

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2. Provide an overview of two exercises aimed at dynamising the senses.

EXERCISE 1	EXERCISE 2
Name: _____	Name: _____
Overview:	Overview:

3. How would successfully dynamising the senses allow for greater audience engagement in performances?

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4. In regards to liberating the oppressed, how would dynamising the senses assist with this?

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# Image Theatre

**ENSURE YOU READ PP.175-201 OF BOAL'S *GAMES FOR ACTORS AND NON-ACTORS*.**

1. What was the fundamental reason for Boal creating Image Theatre?

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2. Why is not necessary to 'understand' the meaning of each image?

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3. Is it necessary to complete all of the Image Theatre exercises? Explain your answer.

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4. In "illustrating a subject with your body" (p.176), why do the volunteers work "without seeing what the others are doing"?

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5. Explain the difference between the 'psychological' representations and the 'social' vision of a subject.

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6. What is interesting about the 'psychological' representations of violence in Boal's Brazil example on p.178, what does this say about the power of Image Theatre and Theatre of the Oppressed overall?

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7. In the "Image of Transition" technique the group is asked "to construct an *ideal model*, in which oppression will have eliminated and everyone in the model will have come to a plausible equilibrium" (p.185). What does it mean to reach **plausible** equilibrium, and what does Boal mean when he says that sometimes a solution might be **magic**?

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8. For actors being trained by Boal, why might it be useful to learn to avoid "magic" solutions to oppression?

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9. Explain the usefulness of Image Theatre to an actor in training.

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10. Explain the importance of Image Theatre to audience members and society in general.

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## Forum Theatre

**ENSURE YOU READ PP.241-276 OF BOAL'S *GAMES FOR ACTORS AND NON-ACTORS*.**

1. Explain, in your own words, the process of Forum Theatre.

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2. What is a 'spect-actor'?

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3. What genre can the initial play be presented in?

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4. Explain the importance of the actors' physical/visual performance of character in Forum Theatre.

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5. "To start off with, the show is performed as if it were a conventional play. A certain image of the world is presented" (p.243). What impact does this have on the actors? What skills will they need to have in order to successfully work in a Forum Theatre piece?

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6. When an actor is replaced by a spect-actor, what role do they then take on?

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7. By participating in Forum Theatre, the spect-actors “learn the arsenal of the oppressed” (p.244), what does this mean, and why is it useful for them?

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8. Explain the importance of an actor understanding the concept of Will/Counter-Will when performing in Forum Theatre.

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9. Why does Boal distinguish between ‘oppression’ and ‘aggression’ (p.254)?

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10. Explain the importance of having good actors in relation to Boal’s statement that “Forum Theatre should be good theatre; that the model in itself offers a source of aesthetic pleasure” (p.256).

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11. Read about the importance of symbolic and stylised visual communication of dramatic meaning on p.257, explain what this means by using examples from Boal's work.

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12. Explain the three forms of ritual:

a. The realistic ritual: \_\_\_\_\_

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b. The extrapolated ritual: \_\_\_\_\_

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c. The metaphoric ritual: \_\_\_\_\_

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13. Explain why it is viable to say that the **process** of participating in Forum Theatre is of greater importance than arriving at a solution in the product, read p.259-260 to help you.

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14. Briefly outline the rules for The Joker.

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15. What is the point of the warm-up exercises for spect-actors? Read pp.264-265 to help.

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16. Outline “the function of the actor” in Forum Theatre (pp.265-266).

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17. Explain the links between Stanislavski’s use of ‘objectives’ and ‘given circumstances’ and Boal’s Forum Theatre, this is of particular importance when replacing “a character without transforming it into another” (pp.267-268).

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# Invisible Theatre

**ENSURE YOU READ PP.277-288 OF BOAL'S *GAMES FOR ACTORS AND NON-ACTORS*.**

1. How is the role of the spect-actor different in Invisible Theatre than in Forum Theatre?

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2. Why must the topic for an Invisible Theatre piece be “an issue of burning importance” (p.277)?

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3. Why is the training of actors essential to successful Invisible Theatre?

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4. What considerations might need to be made before commencing an Invisible Theatre performances?

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5. Provide an overview of two of Boal's examples of Invisible Theatre where you explain the process and also analyse the result these pieces might have had on the audiences witnessing them.

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# Boal Exercises and Reflections

## Feeling What We Touch – Dynamising the Senses

The Cross and The Circle (Boal, pp.50-51)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**



Colombian Hypnosis (Boal, pp.51-55)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**



Trust Circle (Boal, p.62)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**



# Listening to What We Hear – Dynamising the Senses

A Round of Rhythm Movement (Boal, p.92)

**Summary:** \_\_\_\_\_  
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**Purpose:** \_\_\_\_\_  
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**Usefulness to Actor Training:** \_\_\_\_\_  
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**Personal Response to the Exercises:** \_\_\_\_\_  
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**Extra Notes:**

The Machine of Rhythms (Boal, pp.94-96)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**



## Seeing What We Look At – Dynamising the Senses

Mirrors: Everyone Joins Hands (Boal, p.131)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**





Modelling: The Sculptor With 4 or 5 People (Boal, p.138)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**





Building Character Relations (Boal, p.143)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**

Complete the Image (Boal, pp.139-140)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**

## Dynamising Several Senses

The Point of Focus (Boal, pp.115-116)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**

Noises (Boal, pp.116-117)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**



The Magnet – Positive and Negative (Boal, p.119)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**



# Introduction to Meyerhold

**ENSURE YOU READ PP.1-42 OF MEYERHOLD (Pitches)**

1. Where and when was Vsevolod Meyerhold?

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2. Pitches explains that by the late 1920's Meyerhold's "presence as a theatrical figurehead was deemed too dangerous by the Soviet authorities" (p.1). Why was this?

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3. Meyerhold had contemplated two career paths before going into acting – a lawyer and a violinist. What is similar between the training required for these two career paths and his beliefs about a career in acting?

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4. Although Meyerhold was born into an affluent family, why is it important that "he mixed with the workers from the distillery and attended music concerts and the theatre" (p.4).

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5. How did Meyerhold maintain connections with his appreciation of music in his work?

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6. What was the main similarity between the beliefs of Meyerhold and Stanislavski in relation to actor training? See p.6 to help you.

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7. Explain what is meant by “Meyerhold’s symbolist approach is therefore made clear: to enhance the imaginative input of the spectator by *making strange* the actor’s body and voice and placing them in a darkened, non-specific theatrical environment” (p.11).

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8. In regards to symbolism and stylisation, explain what is meant by “a scene in which the space itself suggested the thematic concerns of the play” (p.14).

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9. There are clear similarities between Meyerhold’s approach to working with and directing actors and Boal’s Image Theatre. Consider the following extract from Pitches’ book and describe the similarities: “the gestural language of the actors was carefully prescribed and choreographed so that together the ensemble created a predominantly pictorial impression” (p.14).

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10. In what ways was Meyerhold influenced my Commedia dell’Arte?

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11. Meyerhold is renowned for viewing characters as masks – full body masks for the actor to wear and change as necessary. Explain this concept in relation to an actor’s “set role” that can “undergo sharp changes in atmosphere and collisions of ideas and styles” (p.19) to create a particular meaning for the audience which is kept “alert and responsive” (p.19) due to the contradictory ideas and the contrast presented on stage.

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12. What is meant by **meta-theatricality** as described on p20?

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13. How did Meyerhold implement a literal example of having “set roles” by utilising the alter-ego of Dr Dapertutto?

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14. How could an etude from biomechanics be likened to lazzi from Commedia dell’Arte?

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15. During the February Revolution in 1917, Meyerhold supported the Bolsheviks which “began to swell their ranks, mainly with workers, soldiers and tailors” (p.29). Based on Meyerhold’s childhood, why do you think he was supportive of this part during the Revolution?

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16. When the Bolsheviks took charge Meyerhold was given prominent positions within the arts area, in what way is this ironic when compared to his eventual execution?

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17. After the Revolution Meyerhold changed the way he articulated his philosophy and approach to actor training based on the work of two prominent figures in the thinking of the time. These two people were:

- a. \_\_\_\_\_ - a psychologist
- b. \_\_\_\_\_ - Winslow Taylor (an American industrialist)

18. Read pp.37-38 and then outline how the work Taylor, the industrialist, was a major influence on Meyerhold’s development of biomechanics.

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19. Explain how Meyerhold trained “the brains and the bodies of actors”.

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20. It is said that scholars “have underestimated the importance of his pedagogy.” What is meant by this, and who was Meyerhold’s pedagogy aimed at?

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21. Why is it important to know that Meyerhold initially worked with Stanislavski?

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22. How long does Meyerhold say an actor should train for, and why do you think this is?

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23. Meyerhold developed the formula  $N=A1+A2$  to explain work of the actor. Explain what this formula means and why it is important to an actor’s training.

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24. Meyerhold was influenced by Commedia dell’Arte, explain why he found these masks effective.

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25. The idea of “the characters were literally masks” is significant to Meyerhold’s focus on the actor’s physicalisation, explain this.

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26. Explain what is meant by “Meyerhold’s productions show a picture-like composition.”

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27. What does Meyerhold mean with his idea about an actor’s ‘set role’ and that this changes throughout a performance?

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28. How can knowing the score of ‘set roles’ they must play help an actor to communicate clear dramatic meaning?

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29. What three areas does biomechanics train an actor in?

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

30. What is the purpose of completing The Dactyl?

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# The Russian Revolution

Source: Source: <http://www.history.com/topics/russian-revolution>

In 1917, two revolutions swept through Russia, ending centuries of imperial rule and setting in motion political and social changes that would lead to the formation of the Soviet Union. In March, growing civil unrest, coupled with chronic food shortages, erupted into open revolt, forcing the abdication of Nicholas II (1868-1918), the last Russian czar. Just months later, the newly installed provisional government was itself overthrown by the more radical Bolsheviks, led by Vladimir Lenin (1870-1924).

## Russian Revolution: Background

By 1917, most Russians had lost faith in the leadership ability of Czar Nicholas II. Government corruption was rampant, the Russian economy remained backward, and Nicholas repeatedly dissolved the Duma, the Russian parliament established after the 1905 revolution, when it opposed his will. However, the immediate cause of the February Revolution—the first phase of the Russian Revolution of 1917—was Russia’s disastrous involvement in [World War I](#) (1914-18). Militarily, imperial Russia was no match for industrialized Germany, and Russian casualties were greater than those sustained by any nation in any previous war. Meanwhile, the economy was hopelessly disrupted by the costly war effort, and moderates joined Russian radical elements in calling for the overthrow of the czar.

## February Revolution: 1917

The February Revolution (known as such because of Russia’s use of the Julian calendar until February 1918) began on March 8, 1917 (or February 23 on the Julian calendar), when demonstrators clamoring for bread took to the streets in the Russian capital of Petrograd (now called St. Petersburg). Supported by huge crowds of striking industrial workers, the protesters clashed with police but refused to leave the streets. On March 10, the strike spread among all of Petrograd’s workers, and irate mobs destroyed police stations. Several factories elected deputies to the Petrograd Soviet, or council, of workers’ committees, following the model devised during the 1905 revolution.

On March 11, the troops of the Petrograd army garrison were called out to quell the uprising. In some encounters, regiments opened fire, killing demonstrators, but the protesters kept to the streets and the troops began to waver. That day, Nicholas again dissolved the Duma. On March 12, the revolution triumphed when regiment after regiment of the Petrograd garrison defected to the cause of the demonstrators. The soldiers subsequently formed committees that elected deputies to the Petrograd Soviet.

The imperial government was forced to resign, and the Duma formed a provisional government that peacefully vied with the Petrograd Soviet for control of the revolution. On March 14, the Petrograd Soviet issued Order No. 1, which instructed Russian soldiers and sailors to obey only those orders that did not conflict with the directives of the Soviet. The next day, March 15, Czar Nicholas II abdicated the throne in favor of his brother Michael (1878-1918), whose refusal of the crown brought an end to the czarist autocracy.

## Bolshevik Revolution: 1917

In the aftermath of the February Revolution, power was shared between the weak provisional government and the Petrograd Soviet. Then, on November 6 and 7, 1917 (or October 24 and 25 on the Julian calendar, which is why this event is also referred to as the October Revolution), leftist revolutionaries led by Bolshevik Party leader [Vladimir Lenin](#) launched a nearly bloodless coup d’état

against the provisional government. The Bolsheviks and their allies occupied government buildings and other strategic locations in Petrograd, and soon formed a new government with Lenin as its head.

Lenin became the virtual dictator of the first Marxist state in the world. His government made peace with Germany, nationalized industry and distributed land, but beginning in 1918 had to fight a devastating civil war against anti-Bolshevik White Army forces. In 1920, the anti-Bolsheviks were defeated, and in 1922 the Union of Soviet Socialist Republics (USSR) was established.

### **A Growing and Politicised Urban Workforce**

The industrial revolution came to Russia largely in the 1890s, with ironworks, factories and the associated elements of industrial society. While the development was neither as advanced nor as swift as in a country like Britain, Russia's cities began to expand and large numbers of peasants moved to the cities to take up new jobs. By the turn of the nineteenth to twentieth centuries millions were in these tightly packed and expanding urban areas, experiencing problems like poor and cramped housing, bad wages, and a lack of rights in their jobs. The government was afraid of the developing urban class, but more afraid of driving foreign investment away by supporting better wages, and there was a consequent lack of reforming legislation.

These workers swiftly began to grow politicised and chaffed against government restrictions on their protests, forming a fertile ground for the socialist revolutionaries who moved between cities and exile in Siberia. In order to try and counter the spread of anti-Tsarist ideology, the government formed legal, but neutered, trade unions to take the place of the banned but powerful equivalents. In 1905, and 1917, heavily politicised socialist workers played a major role, although there were many different factions and beliefs under the umbrella of 'socialism'.

1. In a time of massive political unrest, why do you think Meyerhold's unnatural methods were frowned upon by political leaders?

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2. Consider the idea that "Russia was not match for industrialised Germany", why do you think this is relevant to Meyerhold's physical actor training and biomechanics?

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3. Compare Meyerhold's context to that of Boal's by exploring the contexts and how their work was a reaction to that context.

	<b>SOCIAL CONTEXT</b>	<b>IMPACT ON PRACTITIONER</b>	<b>MANIFESTS IN WORK AND ACTOR TRAINING</b>
<b>Augusto Boal – Theatre of the Oppressed</b>			
<b>Meyerhold - Biomechanics</b>			

## 7 Key Areas of Thinking

**ENSURE YOU READ PP.46-76 OF MEYERHOLD (Pitches)**

During his career, Meyerhold penned many pieces of writing that presented his views and opinions towards theatre and acting. It is essential that you read pp.43-46 of Pitches to understand the evolving and tumultuous contexts in which Meyerhold wrote about the 7 Key Areas of Thinking. He wrote over a span of 35 years so it stands to reason that some ideas may be contradictory, he also worked in a very volatile time of political and social unrest, his ideas and opinions may have altered in this time, and he may have self-censored some of his work to avoid punishment.

There are 7 Key Areas of Thinking that Meyerhold has presented:

1. Naturalism
2. Stylisation
3. Rhythm and Music
4. The Mask
5. The Grotesque
6. Biomechanics
7. Montage

### Naturalism (Pitches, pp.46-50)

1. Provide two examples of plays that Meyerhold directed in a naturalistic style.

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2. What were the seven things Meyerhold disliked about naturalism?

- i. \_\_\_\_\_
- ii. \_\_\_\_\_
- iii. \_\_\_\_\_
- iv. \_\_\_\_\_
- v. \_\_\_\_\_
- vi. \_\_\_\_\_
- vii. \_\_\_\_\_

3. In what way could it be said that Meyerhold found naturalism to be somewhat disrespectful to the audience?

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4. Why might it be said that the director had supreme control in a naturalistic piece and that skill of an actor might not be fully utilised?

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## Rhythm and Music (Pitches, pp.53-57)

1. What is said to be the fundamental purpose of Meyerhold's approach to actor training?

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2. Explain the terms *otkaz*, *posil'* and *tochka* as they apply to Meyerhold's approach to training actors in efficient and meaningful movement.

- a. *Otkaz*: \_\_\_\_\_

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- b. *Posil'*: \_\_\_\_\_

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- c. *Tochka*: \_\_\_\_\_

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3. In your own words, explain the rhythm and musicality of Ogor Ilinsky's performance Chekhov's "The Proposal", as described on pp.56-57.

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4. Explain why Meyerhold wanted his actors to embody the concept of musicality and how this skill assists an actor in performing and engaging an audience.

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## The Mask (Pitches, pp.57-61)

1. Explain what is meant by “masks can both conceal and reveal” (p.58).

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2. Summarise the virtues of the mask:

- a. Philosophically: \_\_\_\_\_

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- b. Physically: \_\_\_\_\_

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- c. Theatrically: \_\_\_\_\_

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3. How does the use of mask – in Meyerhold’s total definition of the word – help to create a stylised performance?

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4. Explain the relationship between the idea of “set roles” and the extract from p.60 which states that an actor should “Construct your characters from the outside in, scoring their progress through the play in discrete ‘turns’ or events.”

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## The Grotesque (Pitches, pp.61-67)

1. What is 'The Grotesque'?

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2. Meyerhold valued contradictions in theatre, explain how this therefore supports his appreciation of stylised theatre and the grotesque.

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3. Read Aleksandr Blok's stage directions in the extract from "The Fairground Booth" on pp.62-63 and explain how effective use of the grotesque is employed here.

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4. Look at Figure 2.1 on p.66 and answer the question from Box 2.3 on p.65.

- a. What do you think is the overall meaning of the piece? \_\_\_\_\_

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- b. How has Goya focused our attention using light and dark (chiaroscuro)? \_\_\_\_\_

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- c. How has Goya combine opposites? \_\_\_\_\_

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- d. What feelings does this print inspire in you? \_\_\_\_\_

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- e. How could this image be translated onto the stage using dramatic techniques and production elements? \_\_\_\_\_

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## Biomechanics (Pitches, pp.67-73)

1. In what years did Meyerhold develop his biomechanics, and why is this a significant span of time?

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2. What are the physical forms of biomechanics called?

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3. What is the purpose of biomechanics, how does an actor benefit from undergoing biomechanics training?

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4. Summarise the three key theatrical influences, and what influence they had, on the development of biomechanics.

- i. Commedia dell'Arte: \_\_\_\_\_

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- ii. Musical reading: \_\_\_\_\_

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- iii. Movement on stage: \_\_\_\_\_

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5. What were the new buzzwords following the Russian Revolution which saw a deposed aristocracy and a failing economy, and how did they influence Meyerhold?

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# The Government Inspector

ENSURE YOU READ PP.77-109 OF MEYERHOLD (Pitches)

The Government Inspector is a satirical play by the Russian and Ukrainian dramatist and novelist Nikolai Gogol. Originally published in 1836, the play was revised for an 1842 edition. Based upon an anecdote allegedly recounted to Gogol by Pushkin, the play is a comedy of errors, satirizing human greed, stupidity, and the extensive political corruption of Imperial Russia.

According to D. S. Mirsky, the play "is not only supreme in character and dialogue – it is one of the few Russian plays constructed with unerring art from beginning to end. The great originality of its plan consisted in the absence of all love interest and of sympathetic characters. The latter feature was deeply resented by Gogol's enemies, and as a satire the play gained immensely from it. There is not a wrong word or intonation from beginning to end, and the comic tension is of a quality that even Gogol did not always have at his beck and call."

The dream-like scenes of the play, often mirroring each other, whirl in the endless vertigo of self-deception around the main character, Khlestakov, who personifies irresponsibility, light-mindedness, absence of measure. "He is full of meaningless movement and meaningless fermentation incarnate, on a foundation of placidly ambitious inferiority" (D. S. Mirsky). The publication of the play led to a great outcry in the reactionary press. It took the personal intervention of Tsar Nicholas I to have the play staged, with Mikhail Shchepkin taking the role of the Mayor.

## Plot summary

**Note – Pitches provides a far more detailed plot summary on pp.83-85**

The corrupt officials of a small Russian town, headed by the Mayor, react with terror to the news that an incognito inspector (the revizor) will soon be arriving in their town to investigate them. The flurry of activity to cover up their considerable misdeeds is interrupted by the report that a suspicious person has arrived two weeks previously from Saint Petersburg and is staying at the inn. That person, however, is not an inspector; it is Khlestakov, a foppish civil servant with a wild imagination.

Having learned that Khlestakov has been charging his considerable hotel bill to the Crown, the Mayor and his crooked cronies are immediately certain that this upper class twit is the dreaded inspector. For quite some time, however, Khlestakov does not even realize that he has been mistaken for someone else. Meanwhile, he enjoys the officials' terrified deference and moves in as a guest in the Mayor's house. He also demands and receives massive "loans" from the Mayor and all of his associates. He also flirts outrageously with the Mayor's wife and daughter.

Sick and tired of the Mayor's ludicrous demands for bribes, the village's Jewish and Old Believer merchants arrive, begging Khlestakov to have him dismissed from his post. Stunned at the Mayor's rapacious corruption, Khlestakov states that he deserves to be exiled in chains to Siberia. Then, however, he pockets still more "loans" from the merchants, promising to comply with their request.

Terrified that he is now undone, the Mayor pleads with Khlestakov not to have him arrested, only to learn that the latter has become engaged to his daughter. At which point Khlestakov announces that he is returning to St. Petersburg, having been persuaded by his valet Osip that it is too dangerous to continue the charade any longer.

After Khlestakov and Osip depart on a coach driven by the village's fastest horses, the Mayor's friends all arrive to congratulate him. Certain that he now has the upper hand, he summons the

merchants, boasting of his daughter's engagement and vowing to squeeze them for every kopeck they are worth. However, the Postmaster suddenly arrives carrying an intercepted letter which reveals Khlestakov's true identity—and his mocking opinion of them all.

The Mayor, after years of bamboozling banter Governors and shaking down criminals of every description, is enraged to have been thus humiliated. He screams at his cronies, stating that they, not himself, are to blame. While they continue arguing, a message arrives from the real Government Inspector, who is demanding to see the Mayor immediately.

### **Meyerhold's interpretation**

In 1926, the expressionistic production of the comedy by Vsevolod Meyerhold "returned to this play its true surrealist, dreamlike essence after a century of simplistically reducing it to mere photographic realism". Erast Garin interpreted Khlestakov as "an infernal, mysterious personage capable of constantly changing his appearance". Leonid Grossman recalls that Garin's Khlestakov was "a character from Hoffmann's tale, slender, clad in black with a stiff mannered gait, strange spectacles, a sinister old-fashioned tall hat, a rug and a cane, apparently tormented by some private vision".

Meyerhold wrote about the play: "What is most amazing about The Government Inspector is that although it contains all the elements of... plays written before it, although it was constructed according to various established dramatic premises, there can be no doubt — at least for me — that far from being the culmination of a tradition, it is the start of a new one. Although Gogol employs a number of familiar devices in the play, we suddenly realize that his treatment of them is new... The question arises of the nature of Gogol's comedy, which I would venture to describe as not so much 'comedy of the absurd' but rather as 'comedy of the absurd situation.'"

In the finale of Meyerhold's production, the actors were replaced with dolls, a device that Andrei Bely compared to the stroke "of the double Cretan axe that chops off heads," but a stroke entirely justified in this case since "the archaic, coarse grotesque is more subtle than subtle."

## Responding to The Government Inspector

1. Who wrote The Government Inspector?

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2. List six themes that this play is concerned with:

i. \_\_\_\_\_

iv. \_\_\_\_\_

ii. \_\_\_\_\_

v. \_\_\_\_\_

iii. \_\_\_\_\_

vi. \_\_\_\_\_

3. Why is Meyerhold said to be the director-author of his specific production of the play?

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4. Explain how the silent scene of 'petrified' characters at the end of the play aligns with Meyerhold's preference for a stylised theatre, and why is this effective in communicating the key themes to the audience?

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5. How and why did Meyerhold restructure the play to be more of a montage of short scenes rather than the tradition five act structure that Gogol has written it in?

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10. What does Meyerhold mean when he compares his productions to having to “create a palace on the tip of a needle” (p.102)?

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11. Explain three ways in which actors’ training in biomechanics was essential to their successful performances in this production:

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ii. 

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# Meyerhold Exercises and Reflections

## Rhythm and Music

Tap Steps (Pitches, pp.120-122)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**

Working With Sticks (Pitches, pp.122-125)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**



## Biomechanics

Three Minute Recall (Pitches, p.69)

**Summary:** \_\_\_\_\_

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**Purpose:** \_\_\_\_\_

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**Usefulness to Actor Training:** \_\_\_\_\_

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**Personal Response to the Exercises:** \_\_\_\_\_

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**Extra Notes:**





*Shooting the Bow*

**Summary:** \_\_\_\_\_  
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**Purpose:** \_\_\_\_\_  
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**Usefulness to Actor Training:** \_\_\_\_\_  
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**Personal Response to the Exercises:** \_\_\_\_\_  
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**Extra Notes:**

















# Useful Quotes

## Augusto Boal - Games for Actors and Non-Actors

Quote	Note



Quote	Note

## Johnathan Pitches – Vsevolod Meyerhold

Quote	Note

Quote	Note

# Past HSC Questions and Notes from the Marking Centre

## 2015 HSC

***How have the techniques of the practitioners you have studied affected contemporary theatre practice? In your answer, refer to your study and experience of TWO practitioners in this topic.***

### Notes from the Marking Centre:

Candidates showed strength in these areas:

- responding insightfully and comprehensively by discussing the actor training techniques specific to each practitioner
- responding insightfully to the way the contemporary theatre practice was informed by the practitioner's training techniques
- using relevant and insightful examples of both their classroom workshop experiences and class performance work in the style of the practitioners and other contemporary production examples.

Candidates need to improve in these areas:

- explicitly addressing all aspects of the question
- providing personal workshop experience/class performance work and/or contemporary production evidence to support the discussion
- defining understanding of techniques
- understanding the techniques and practices of practitioners.

## 2014 HSC

***'Images speak louder than words.' Discuss this statement with reference to your study and experience of the TWO practitioners you have studied in this topic.***

### Notes from the Marking Centre:

Candidates showed strength in these areas:

- referring directly to the statement 'Images speak louder than words'
- discussing how each practitioner created an actor training method that allowed actors to create meaningful images with their bodies on stage
- using relevant examples of both their classroom workshop experiences and other production examples.

Candidates need to improve in these areas:

- addressing all aspects of the question
- defining or describing their understanding of images
- giving workshop examples that relate to the question
- not just describing the practitioners' philosophies.

## 2013 HSC

***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.***

### **Notes from the Marking Centre:**

Candidates showed strength in these areas:

- comparing how the practitioners use the body to express dramatic meaning in performance
- using relevant and insightful examples of both their classroom workshop experiences and other production examples.

Candidates need to improve in these areas:

- addressing all aspects of the question
- comparing the practitioners
- providing personal workshop experience and/or production evidence that support their discussion and relate to the question
- defining and/or describing their understanding of how the practitioners train actors to use their body in an expressive way in performance.

## 2012 HSC

***How do the practitioners you have studied explore the actor's presence in performance? In your answer, refer to your experience of this topic, and to TWO texts set for study.***

### **Notes from the Marking Centre:**

In stronger responses, candidates:

- addressed the key terms of the question directly;
- responded insightfully and comprehensively to how the practitioner's training techniques were used to develop an actor's presence;
- defined their concept of presence and referenced this throughout their essay;
- explored how the training techniques manifested in their own or others' performances in order to engage an audience;
- used relevant and insightful examples of both their classroom workshop experiences and other production examples.

In weaker responses, candidates:

- failed to address all aspects of the question;
- provided little personal workshop experience and/or production evidence to support their discussion;
- did not explicitly define and/or describe their understanding of an actor's presence;
- gave workshop examples but didn't tie them back to the question;
- discussed the practitioners' philosophies without mentioning presence;
- did not make links between actor training and its manifestation in performance.