Exercise walk-through

4.1
HL theory in solo practice: supported rehearsal

International Baccalaureate · IB Diploma · Theatre · HL

Reading a theorist (2)

- Read your theorist in five parts:
- 1. the **claim** : the central idea, in the theorist's own words; 2. the **vocabulary** : the technical terms the theory uses, with their exact meanings; 3. the **context** : what kind of theatre and society the theorist was reacting against; 4. the **practice**: the exercises, rehearsals and productions the theory produced; 5. the **critics**: the main objections to the theory, and how it can be defended.

From aspect to application (2)

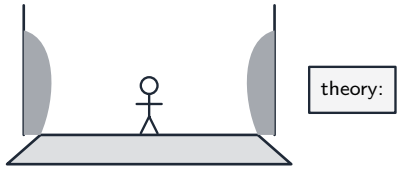
- 1. **aspect**: one part of the theory.
- For Brecht: the actor **shows** the character instead of becoming it. 2. **principle**: the aspect as an instruction for performance: "interrupt every moment in which the audience might lose themselves in empathy." 3. **rules**: concrete choices that follow from the principle: - a placard before each scene says what will happen, so the audience watches **how** it happens, not **what** happens; - some lines are spoken in the third person and past tense ("'I'm only five minutes late,' he said"), an exercise Brecht himself described for rehearsals; - costume changes happen in full view of the audience; - one repeated gesture becomes the character's **gestus**.

Sources for this lesson

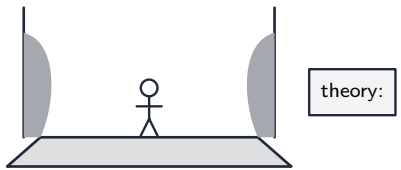
- International Baccalaureate, *Theatre guide* (first assessment 2024).
- B. Brecht, "A Short Organum for the Theatre" (1948) and "Short Description of a New Technique of Acting which Produces an **Alienation Effect**" (1940), in J. Willett (ed.), *Brecht on Theatre* (1964).
- G. Steiner, *The Death of Tragedy* (1961), on Weigel's silent scream.
- A. Artaud, *The Theatre and Its Double* (1938); J. Grotowski, *Towards a **Poor Theatre*** (1968).

Exercises 2.1·2.2

2.1 State the task's five facts. [2]

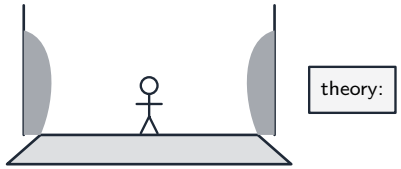


2.2 Name the five ways a theorist is read. [2]



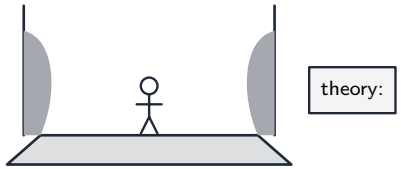
Exercises 2.1·2.2

2.1 State the task's five facts. [2]



2.1 A theorist not previously studied; one aspect identified; a solo piece of 4–7 minutes; a 2 500-word report plus sources; a continuous unedited video of the whole piece (35% HL) (2 – 1 for four).

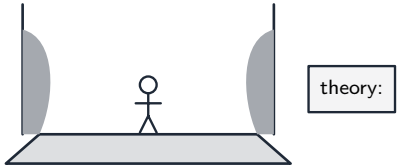
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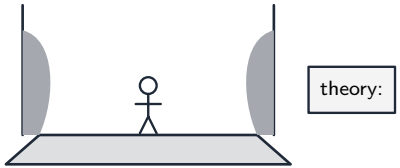
2.2 Claim, vocabulary, context, practice, critics (2 – 1 for four).

Exercises 2.3·2.4

2.3 What is the theorist-choice rule? [2]

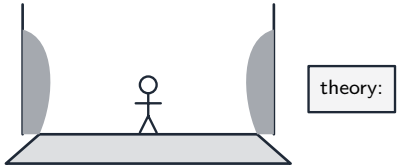


2.4 Distinguish the aspect from the theory. [2]



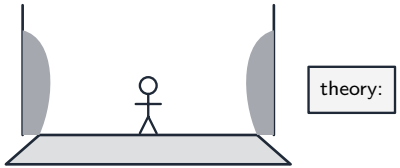
Exercises 2.3·2.4

2.3 What is the theorist-choice rule? [2]



2.3 Choose a theorist whose theory yields performable principles: whose vocabulary becomes stage action (1); a theory that cannot be staged cannot be demonstrated (1).

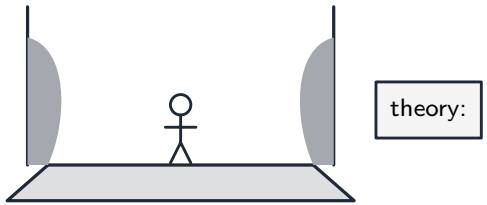
2.4 Distinguish the aspect from the theory. [2]



2.4 The theory is the whole systematic claim; the aspect is ONE operational slice selected for its staging yield (2).

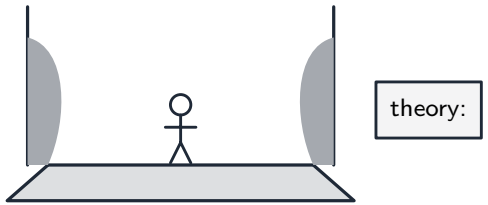
Exercise 2.5

2.5 What makes a solo piece the theory's experiment rather than an illustration? [2]



Exercise 2.5

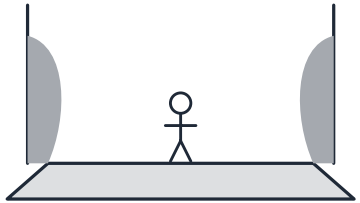
2.5 What makes a solo piece the theory's experiment rather than an illustration? [2]



2.5 Each event of the piece TESTS the principle and can fail visibly (1); an illustration merely depicts the theory's subject matter and cannot fail, so it demonstrates nothing (1).

Exercise 3.1

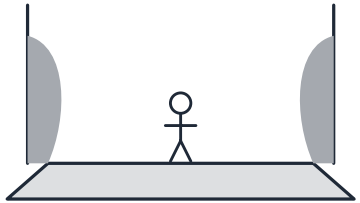
3.1 *(Reading style.)* A theorist claims theatre's truth lives in the performer's presence, not representation. Draft the five-way read (claim, vocabulary, context, practice, critics). [6]



theory:

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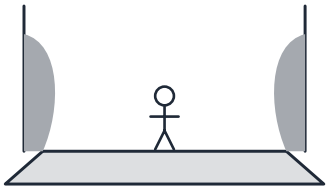


theory:

3.1 Claim: theatre's truth is in the performer's presence, not in representation (1). Vocabulary: presence, encounter, the empty space – each with its precise meaning (1). Context: answering a commercial theatre of spectacle and psychological realism (1). Practice: exercises stripping the actor to address the audience directly – theory in the body (1). Critics: presence is mystification (the encounter is unrepeatable and unevidenced) (1). The read closes on the aspect's choice: direct address as encounter, chosen for its demonstrable yield (1).

Exercise 3.2

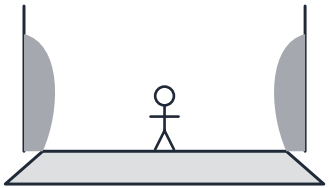
3.2 *(Translation style.)* From the aspect “direct address as encounter”, write the performance principle and three generative rules, and name one piece event each rule produces. [6]



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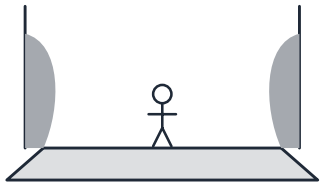


theory:

3.2 Principle: the performer always addresses THIS audience, HERE, as themselves (1). Rule 1 – every passage is addressed to an individual spectator by sight at least once: the event of choosing the first spectator and telling the true reason for the choice (2). Rule 2 – no costume; the space shares light so audience and performer see each other: the event of the performer stepping into the audience’s light to be seen as themselves (2). Rule 3 – the piece’s events happen in the room’s real time: the event of waiting in silence until a spectator meets the performer’s eye: the encounter happening, not depicted (1). (Accept any principle-consistent rule + event.)

Exercise 3.3

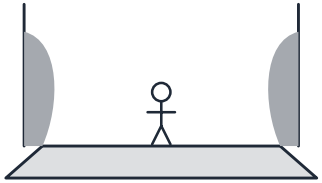
3.3 *(Evaluation style.)* The piece ends with the performer asking the room to choose THEM. Draft the evaluation's evidence move and the owned limit. [4]



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Exercise 3.3

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3.3 Evidence move: the video shows the chosen spectators' responses – the turning, the laughter, the held gaze – which is the encounter recorded, exactly the evidence the critics demand (2). Owned limit: presence is not fully evidenced beyond the recording (the recording flattens the encounter it claims to document), which is the theory's own contested ground; the revision would be to let a spectator film back (accept any honest, specific limit tied to the theory's weak point) (2).

Local review guidance: each of the five is the theorist's own, not a gloss; a rule must be checkable – it either held or broke in performance; (R1 3.3) the limit is the theory's weak point owned, not generic modesty. Authored guidance.