

Trivium Foundational Knowledge (Grammar) Organiser Brecht

*Organising Principle:
A Theatre Fit for the Scientific Age*

<p>Influenced by: Erwin Piscator's Epic Theatre Karl Marx's Philosophy Buchner's Woyzeck German Expressionism Mei Lan(fang) (Chinese theatre)</p>	<p>Theories and Techniques: Verfremdungseffekte/Alienation Effect (V/A)- De-familiarisation. Episodic Narrative - Framed Moments. Juxtaposition. Montage 'Glass Wall'</p>	<p>Set Design: Caspar Neher - Set Designer</p> <ul style="list-style-type: none"> - unfinished set, placards, projections... - realistic stage properties, distressed, 'authentic'. Characters often seen 'working/doing'... 	<p>Dialectic: Set up in opposition to 'Aristotelean 'Dramatic' Theatre' Bourgeois theatre vs Proletarian theatre Contrast with Stanislavski (and Artaud) Anti_realism</p>
<p>Influence on: Joan Littlewood David Edgar Augusto Boal Pina Bausch Complicité</p>	<p>Acting with two faces. Acting in quotation marks. Narrator. The Half Curtain. Baring the device. Placards</p>	<p>Costumes: -Archetypical Or authentic/distressed/worn/ Actors get into costumes on stage/apply makeup</p>	<p>Lukacs opposes Brecht's (and others) Anti-Realism and puts up a strong Marxist case for Realism and the tradition. Eugene Ionesco called Brecht a 'postman' because he was 'always delivering messages'.</p>
<p>Major Theories: The Street Scene Lehrstücke (Learning Plays) Epic Theatre Dialectical Theatre Smokers' Theatre The Boxing Ring - Sport analogy</p>	<p>Breaking the Fourth Wall. Fixing the Not... But... Contradictions Silent Scream (Oxymoronic formulations) Spectator as observer Social Gestus Spaß</p>	<p>Lighting: Harsh White Light Audience lights on (3p Opera - use of 'cabaret lights') Music: (major collaborator: Kurt Weill) Musicians on stage. Songs commenting on action and separate from story</p>	<p>Brecht has since been attacked for his treatment of collaborators and his lovers. Rumoured that his collaborator Elizabeth Hauptman wrote half of Mahagonny - but got no credit.</p>
<p>Major pieces of work: Baal Threepenny Opera Man is Man Fear and Misery in the Third Reich Caucasian Chalk Circle Mother Courage Galileo Good Person of Szechuan Arturo Ui See also his poems</p>	<p>Quotes: "Art is not a mirror held up to reality but a hammer with which to shape it." Audience "hang up their brains with their hats in the cloakroom." "What is the robbing of a bank compared to the founding of a bank?" (3p Opera) "If in art an appeal is made to the emotions it means reason has to be switched off."</p>	<p>Bio: Born in 1898 in Augsburg, Germany. Medical orderly during first world war - deeply affected. Fled Germany when Nazis came to power. Became 'stateless' and in exile. In USA was put in front of the 'House Un-American Activities Committee' where he denied being a communist. Returned to East Germany after war and ran 'Berliner Ensemble' Died 1956. (Buried with stiletto in his heart)</p>	<p>Rhetoric: Essay: "What did Brecht mean by a 'Theatre Fit for the Scientific Age' and was he successful in his aim?" 2000 words "Street Scene" improvisation Performance: Extracts from plays. Further Reading: Brecht Toolkit: Stephen Unwin Brecht on Theatre: Brecht Understanding Brecht: Walter Benjamin Messingkauf Dialogues: Brecht [@Trivium21c 2018]</p>

