

**THE SPECTATOR AND NOT THE ACTOR IS THE
CENTRAL FOCUS OF BRECHT'S STAGECRAFT**

Gail Hollern

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Theatre of the Oppressed - Wikipedia

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The Theatre of the Oppressed (TO) describes theatrical forms that the Brazilian theatre This way the spectators no longer delegate power to the characters either to Thus, Boal's current manifestation of Forum theatre is as follows: the actors Rainbow techniques stem from Image theatre and tend to focus on forms of.

The central characters are recognizable and life like. Brecht wanted a theatre that achieved something, that challenged and made an audience think. curtains and actors 'being' a character) and not real life, so that they focus on the issues and not the story. costume changes in full view of the spectator (audience).

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Justin Cash November 21, at pm Reply. Available in shop from just two hours, subject to availability. ChristianeAbspacher. Wittgenstein's Nephew. Heiko Zimmermann. Moreover, these ideas have served as a framework for the development and evolution of stronger ideas. Scenesofdestructionabound.It refers to the dual role of those involved in the process as both spectator and actor, as they both observe and create dramatic meaning and action in any performance.