

Brechtian Acting

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1. Origin

- Developed by German playwright/director Bertolt Brecht as a deliberate departure from emotionally immersive realism.

2. Core Concept: Verfremdungseffekt (Alienation Effect)

- Techniques that remind the audience they are watching a performance, preventing full emotional immersion so they think critically about the play's social/political message.

3. Techniques

- Breaking the fourth wall (addressing the audience directly), visible stage machinery, actors commenting on their own character, and songs interrupting the narrative.

4. Purpose

- Brecht wanted audiences to analyze and question social conditions depicted on stage, not just emotionally empathize with characters.

5. Actor's Approach

- The actor demonstrates the character's behavior rather than fully "becoming" them, maintaining a critical distance.

6. Contrast with Stanislavski

- Where Stanislavski seeks emotional truth and immersion, Brecht deliberately disrupts immersion in service of political/social commentary.