

Speaker 1

All right, we looked at this a couple of lessons ago but from last lesson, what we were looking at, I don't think you guys really understood it, so we're going to quickly go over the main points. I've highlighted bits; I want you guys to highlight them when I go through them because we're going to work with this today. We're going to get up and the news, the monologue, that we looked at, I think it was the lesson before last, we're going to take that and I'm going to get you guys up on the stage and we're going to look at use of space: where would you put the teacher, the students; how close; all that sort of stuff, based on Peter Brook's ideas, okay? So the first one we're going to look at is deadly theatre. Can you guys remember without reading what was deadly theatre?

Speaker

Bad theatre.

Speaker 1

Bad, so what we saw ... I know your read-throughs last lesson were just reading what you had but, what we saw last lesson, that was bad theatre. Sitting there, just in the spot, delivering to the audience, that is deadly theatre, okay? So underline "bad theatre." Do you have this handout, [0:01:11.3 name]? Okay, I've got a spare if you don't. And then four lines down, after where it says "conventional which at most times is unconvincing," after that it says "Theatre that doesn't function to connect with its audience is deadly theatre, theatre of dullness. In short, deadly theatre is theatre that in definition is simply bad." Underline that. That's the whole idea of deadly theatre, is just bad, okay? So that's not what we want to see from you guys, obviously.

Speaker

No, thank you. [0:01:44.7]

Speaker 1

It's all right, we're going to work on it today to give you guys some idea of how you can improve it and use the space and work with it.

[end of transcript]