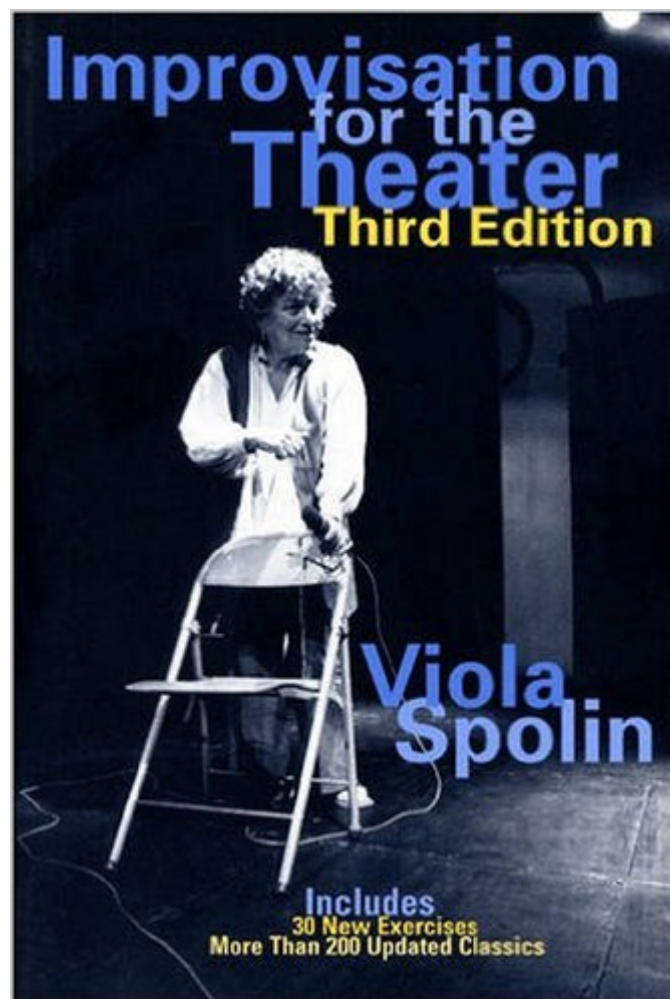


The book was found

Improvisation For The Theater: A Handbook Of Teaching And Directing Techniques (Drama And Performance Studies)



Synopsis

Here is the thoroughly revised third edition of the bible of improvisational theater. Viola Spolin's improvisational techniques changed the very nature and practice of modern theater. The first two editions of *Improvisation for the Theater* sold more than 100,000 copies and inspired actors, directors, teachers, and writers in theater, television, film. These techniques have also influenced the fields of education, mental health, social work, and psychology. Also available: Spolin's Theater Game File

Book Information

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Customer Reviews

It is important to realize, before purchasing "Improvisation for the Theater," that it will not teach you the silly games and clownish humor you see on "Whose Line Is It Anyway?" Funny though many people find that show, it bears only a shirt-tail relationship to improvisation as Viola Spolin conceived of the concept. First of all, she probably would have been horrified to discover that many people now regard improvisation and comedy synonymous. In her system, improvisation could have been comedic, tragic, surrealistic, or anything in between. The label hung on the performance was secondary to its quality, consistency, and depth. In this, Spolin's classic textbook (newly updated and expanded by her son and daughter-in-law, her intellectual executors and heirs), she lays down the ins and outs of improvisation for performance. Activities listed in this book are designed to conduct a full workshop for improvisational actors. There are games listed for absolute beginners,

orienting them to the demands of the stage, so there is no false expectation of prior experience. The games, moreover, are almost all adaptable to all ages, so a children's workshop won't feel you're going over their heads, and an adult workshop won't feel they're being condescended to. The chapters are arranged in the sequence Spolin felt would be most efficient in creating a fully-dimensional improv show that would capture audience attention and be satisfying for all involved. Not everyone will agree that this is the best sequence, and with a little time and consideration, the games can be reordered to suit an individual director's tastes.

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