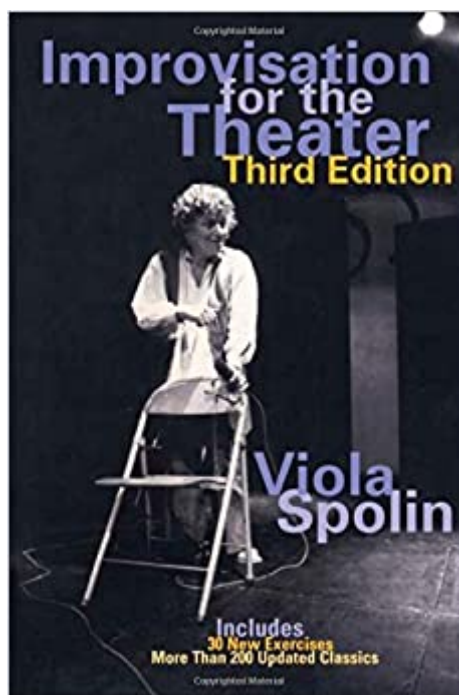




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# Improvisation For The Theater: A Handbook Of Teaching And Directing Techniques (Drama And Performance Studies)



## 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

This new edition of a highly acclaimed handbook, last published in 1983 and widely used by theater teachers and directors, is sure to be welcomed by members of the theater profession. Spolin, who died in 1994, developed her improvisational techniques of using "game" exercises while teaching with the WPA Recreational Project in Chicago. Editor Sills, her son and founder of the Second City Theater, here updates over 200 classic exercises and adds 30 new ones. The creative group work and games, which can be used with all levels and ages of performers, and workshop techniques that enhance performers' natural abilities and intuition are all clearly explained. Also included are useful definitions of theater terms and a glossary of side-coaching phrases. Libraries with older editions will want this excellent update. Highly recommended for all theater arts collections. AHoward E. Miller, Rosary H.S. Lib., St. Louis Copyright 1999 Reed Business Information, Inc.

"Her book is the bible." --Rob Reiner "It's like basic research ... she [has] changed the theater for generations." --Alan Alda "She has genius and shares it." --Valerie Harper

For serious students and teachers this is the basic bible of improvisation. It gives a strong, basic philosophy of improv for both teachers and actors. It contains methods, games and a variety of techniques to develop oneself both as a teacher & and actor. Step-by-step approaches are offered as well as overviews for one's own creativity. The book is well-organized, too so that the teacher/actor can easily access a favorite warm-up, beginning game or advanced exercise. Not a book for skimming! One must study this book, that is if you truly love the theatre!

If Viola Spolin is the Grandma Moses of Improv, this is its Bible. If you own this book, Truth in Comedy by Del Close and Chana Halpern as well as the long awaited and recently published UCB Comedy Improvisation Manual by Matt Besser, Ian Roberts and Matt Walsh: you've pretty much got your literature covered in the area of improvisation for stage, film and television, including short form and long form, i. e. the Harold. Read these books, any and/or all of them, form a casual or professional improv group and start performing. Each of these books has exercises and theater games that will help and inspire any professional or aspiring actor, writer, director, musician, comedian and basically any human being who communicates with other life forms of any kind. The wealth of knowledge available in this book and the others mentioned above are priceless for a creative person, especially those working in theater, film and television. Buy this book and the other two, read them and use what you learn from them, your life will never be the same. Here's a beautiful quote from the book: "Everyone can act. Everyone can improvise. Anyone who wishes to can play in the theater and learn to become 'stage-worthy.' We learn through experience and experiencing, and no one teaches anyone anything... If the environment permits it, anyone can learn whatever he chooses to learn; and if the individual permits it, the environment will teach him everything it has to teach. 'Talent' or 'lack of talent' have little to do with it." - Viola Spolin

I use this in my groups at a rehab facility in order to get my clients to get in touch with their body, their intuition, their feelings and emotions. My goal is to normalize this stuff that comes up and to peak their interest in a well lived life where they can tolerate their feelings and emotions and discover the richness they offer rather than self medicating against feeling anything. We carefully unpack deeper meaning and are amazed continually at what a person without drugs can intuitively

discover... even feeling and correctly matching the color of an unknown object! Play while learning is a lost art and this book facilitates that goal.

If you can't take a improv class, read this book!

great condition, still reading

This is a good beginner's guide to theatre games for children and young adults. It didn't entirely fit in with what I needed (something more advanced) so I wouldn't recommend it to those who have some experience in theatre in education or who are already working with children's theatre. It's best for someone who doesn't know much about theatre games and exercises for children and is looking for books that will serve as an introductory guide or a starting point of reference. That said, because of Spolin's contribution to the field, I'm happy to have a book by her in my theatre collection.

This book is the whole life changing process ... the bible... the problem solving and thought provoking... end all and magical. I have been in love with this book for over 30 years and I read and re-read it constantly. I use it for my work and for all my teaching.

If you are doing any play directing no matter what level you will find this book indispensable. Spolin's work is a must have for any director of theatre. Her games and exercises draw out the performance directors are looking for from their actors. Not only that, but her methods are simply fun. This book helps you make theatre fun for your actors young and old alike.

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