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Improv For Actors



Synopsis

In this step-by-step guide, an actor and improvisational teacher brings his tested methods to the page to show how actors can take risks and gain spontaneity in all genres of scripted theater. Through 28 lessons - each of which includes warm-ups, points of concentration, and improvisation exercises - Improv for Actors provides insights into thinking and reacting with fluidity, exploring a character's social status, using the voice and body as effective tools of storytelling, and more. Actors of all levels will soon be able to give a fresh, original approach to classic characters, create funnier performances in farce and comedy, and make dramatic characters richer and more believable.

Book Information

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Customer Reviews

Improv can teach you about the joy of improv. Truth in Comedy can teach you about the roots of Improv. The UCB Comedy Manual can teach you to find the game and heighten it. Improv for Actors by Dan Diggles can teach you how to become a versatile and confident improviser. Designed as a textbook and a teacher's guide, this book begins with 5 or 6 chapters of "laying down the law", teaching the three most important rules of improv: 1. Make your scene partner look good. 2. Say the first thing that comes to your head. Be obvious, be bold. (some people disagree with this, but this is much harder than it sounds for some people, and if you can't do this one, you can't do either) 3. Say "Yes, and..." It encourages you to "Be the best of yourself on stage" this is another way of saying "play to the top of your intelligence", but it means more. It reinforces the fact that you already know everything you need to in order to become a great improviser, if you can just get out of your own

way. As I said, this book is laid out like a class. For someone learning improv without a theatre nearby, this means that once you are finished reading the book, you could easily use the (16?) lesson plans in this book to teach your own improv class. There are tons of examples, so you should not stray too far from Dan's teachings. Also, note the title says it is "for actors". There are a few sections of this book that deal with learning a "neutral scene" and then playing that scene with different characters, scenarios and statuses. Why would improvisers want to learn lines? But the real question is "Why are you doing improv?"

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