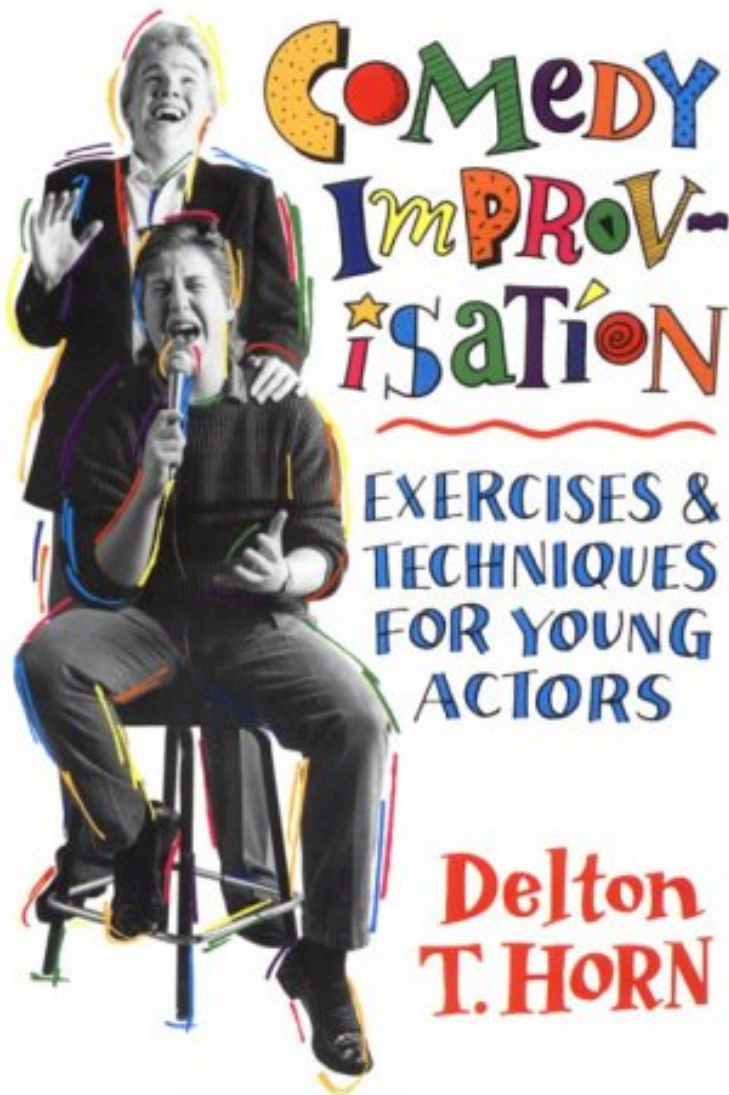


Comedy Improvisation: Exercises Techniques for Young Actors

Delton T. Horn

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Delton T. Horn : Comedy Improvisation: Exercises Techniques for Young Actors before purchasing it in order to gauge whether or not it would be worth my time, and all praised Comedy Improvisation: Exercises Techniques for Young Actors:

0 of 1 people found the following review helpful. Wonderful ResourceBy Mark FlemingI purchased this book for an Improvisation Acting course, and it has been invaluable. The various different types and games of improv are really

great. This is a wonderful resource to hang onto for life, let alone a career. 0 of 1 people found the following review helpful. Comedy Improv helped me develop a sense of humor which has helped in my career and life.....good place to start By Linda J. Schiller-Hanna I had some classes in Comedy Improv but wanted some books to help me find exercises so I could practice at home too. This fills the bill. Well done! 5 of 6 people found the following review helpful. Imperfect Primer for Beginning Players By Kevin L. Nienstiel As the title of this book suggests, it is intended to provide "Exercises and Technique for Young Actors." Everyone begins somewhere. Heaven knows I certainly did. However, if this book is all a young improv team uses to glean knowledge of the art, they will be sorely disappointed. The book begins with a lengthy explication of what improv comedy is and why it's important, but fails to stress important points like why it's bad to force a joke, or how to constitute a themed show. The author also warns young performers away from doing full shows of improv on the grounds that it would be too overwhelming for audiences. I've never heard such a thing. Most of the space in this book dedicated to exercises focuses on work for beginners, such as the mirror exercise. Granted, improv doyenne Viola Spolin, in the third edition of her classic "Improvisation for the Theatre," lists eleven different kinds of mirror exercise. However, each of Spolin's exercises is concise and straightforward, while Horn rambles on about why the exercise is important and how it's done correctly. Besides, compare Spolin's 416-page textbook to Horn's 144-page primer, and see which is allocating space most effectively. Horn also gives time and space to how to form a group, find work, secure good contracts, and protect copyright. These are all important issues for young performers, especially young performers who want to get paid for their work; but this takes away copy space from the specific how-to of performance. This is really meat for a separate book. Besides, young performers don't need to be told how to form groups, they'll partner up as skills develop and similar tastes and abilities become evident. The copyright information, moreover, is a decade out of date, and vague even when it was written. This book is not worthless. That must be stressed. Young performers who want to play at parties or for family and friends will be served well by this information, spare though it is. Too much more detail might overwhelm young performers with light goals and no outside mentor. However, as performers begin to seek outside their limited experience to deepen their performances, or as they seek professional work or recognition, this book will fail to suit their needs, and they will have to go to other resources if they don't want to have to go it alone. Good books like "Truth in Comedy" or "Improvisation for the Theatre" are more highly recommended for those who want to stick with this art over the long haul.

Improvisation is a valuable skill for any performer, even if you plan to use only fully scripted material. There is always a possibility of something going wrong, and improvisation can dig you out of the hole. Likewise, comedy is a great training ground for performers because a good comedy scene has everything a good dramatic scene has, PLUS the humor. This book, therefore, presents fun comic improvisation exercises and structures, ranging from the very simple and basic to the very sophisticated, which require considerable skill to pull off. Many of the improv exercises in this book are well suited to a classroom setting and could be a very useful tool in training actors, while many of the scene structures are designed specifically for use in true performance situations on stage. This comprehensive book has it all: the basics of improv, improvisation in the classroom, simple and advanced improv structures, character improv structures, advanced acting exercises, forming a comedy improv troupe and putting on an improv show.

From School Library Journal Gr 9 Up-- While the numerous and varied acting workshop techniques that Horn has compiled are certainly suited to young actors, his text is not. He begins with an examination of the history and structure of improvisational comedy, then works his way through five chapters of exercises that demand increasing levels of expertise. A series of posed, black-and-white performance photographs detract from the authenticity of the work. Additionally, much of the same ground--Mirror, Mirror; Gibberish; character and location improvisations--has been covered more thoroughly, if less conventionally, in Viola Spolin's Theater Games for the Classroom, A Teacher's Handbook (Northwestern University Pr., 1986). Similarly, this volume would be more effective for teachers than for students as the exercises call for an impartial, guiding hand. The last three chapters are devoted to the formation and management of the comedy/improv troupe, a topic on which the author gives sound advice, gleaned from personal experience. Still, only the rare high school student will be able to pick up this book and know where to go with it. Dianne Greene Mahony, The Harvey School, Katonah, NY Copyright 1991 Cahners Business Information, Inc. ..".useful for anyone who wants to take comedy seriously without losing sight of the fun." --Midwest Book About the Author Delton T. Horn is a professional freelance writer with over forty nonfiction books published. He is also a playwright, director, actor and comedian. He has appeared in over seventy amateur plays and has worked semi-professionally as a stand-up comedian. Mr. Horn's performance specialty is sketch comedy. He has participated in several comedy troupes, often using improvisational material. Two groups which he founded and led were No One In Particular and Spontaneous Intentions.