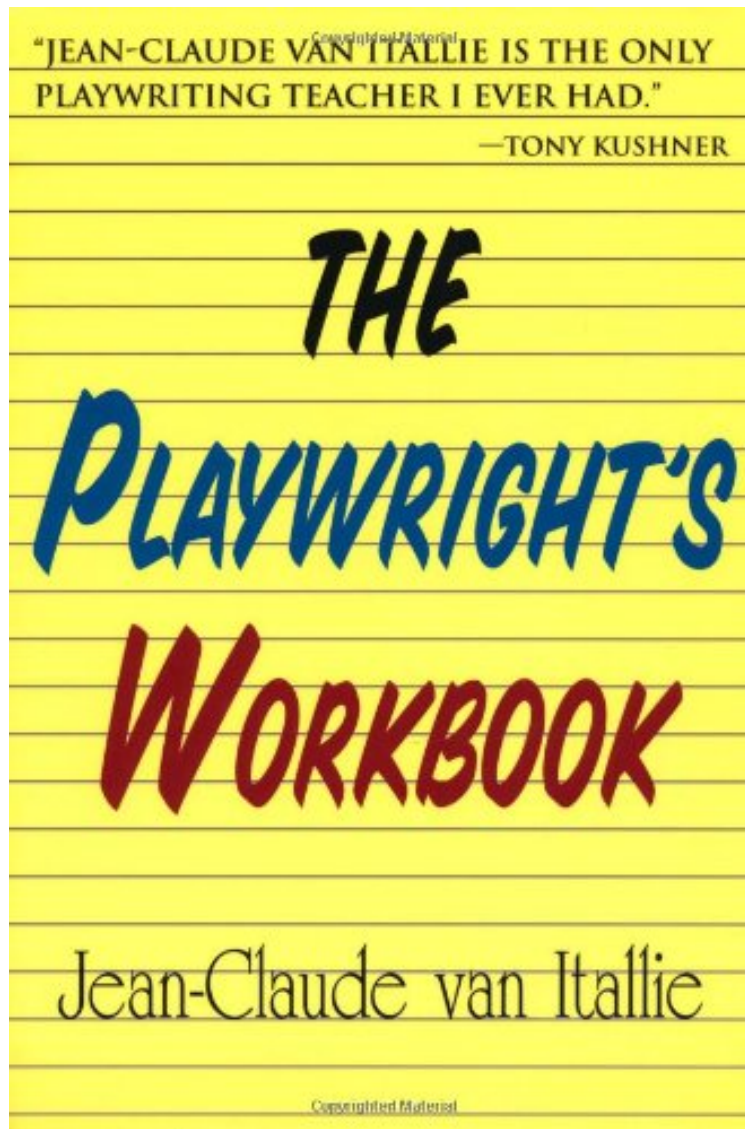


The Playwright's Workbook

Jean-Claude van Itallie

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#470255 in Books Applause Theatre n Cinema Books 2000-05-01 2000-05-01Original language:EnglishPDF # 1 9.00 x .36 x 6.001, .53 #File Name: 1557833028144 pagesThe Playwright's Workbook Applause Books Series Softcover Written by Jean-Claude van ItallieA series of 13 written workshops covering: conflict and character: the dominant image: Tennessee Williams and Arthur Miller Overheard voices: Ibsen and Shakespeare The solo performance piece: listening for stories Terror and vulnerability: Ionesco The point of absurdity: creating without possessing: Pinter and Beckett and much moreA series of 13 written workshops covering: conflict and character: the dominant image: Tennessee Williams and Arthur Miller Overheard voices: Ibsen and Shakespeare The solo performance piece: listening for stories Terror and vulnerability: Ionesco The point of absurdity: creating without possessing: Pinter and Beckett and much more | File size: 30.Mb

Jean-Claude van Italie : The Playwright's Workbook before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Playwright's Workbook:

4 of 4 people found the following review helpful. Dynamic Resource for Learning Play Writing By Bert Axel The Playwright's Workbook is an unexpected and valuable resource for writers to work in a group and share their work. Jean-Claude is an amazing teacher. He lays down the basic premises early on: 1. Listen to conversations in the real world, then write it and read it to other writers. 2. Write without thinking, dare to be stupid. Then he takes you step by step in showing you how to structure what you're doing in building characters and writing scenes. In the beginning, the first reaction is, "This is too easy." No way. To begin with, listening to the voices around you is not something you normally do, and remembering what you hear isn't easy. He lets you experience the excitement of creating unique characters, showing you the how to create "Where" "What" and "When" as well as "Who," and how each dimension makes all the difference in the world to the final outcome. The writing group I formed is in its final, thirteenth week, having done all the exercises. My personal experience is that even before the end, I'm working on two plays, one of which seems to have a life of its own. I never thought I could write farce, but there it is on the page, coming to life and I'm having fun. A few suggestions: You can use this book by yourself, but you must be disciplined to do the exercises chapter by chapter. Take the time you need, but follow Jean-Claude's instructions as closely as you can. If you have a normal life and you're working as a group, after the first few meetings schedule every two weeks. You may find yourself spending hours on an exercise, not because you have to, but because you want to. Lastly, read as many plays that are suggested as assignments as you can. You probably will hate some and love others, but the great writers all have something to teach. The excitement is that you see how they did it because you understand the process yourself. 0 of 0 people found the following review helpful. Not really a workbook By addie It has things best to try in a group than working by yourself, the tips are common things you have heard before and I wanted a book I could work in, but this book requires a separate book for your work. Good for small group of newbies. 1 of 1 people found the following review helpful. great! By Ivan It worked out great for my sisters semester in school. Hope to deal with you guys again soon in the future.

(Applause Books). A series of 13 written workshops covering: conflict and character: the dominant image: Tennessee Williams and Arthur Miller * Overheard voices: Ibsen and Shakespeare * The solo performance piece: listening for stories * Terror and vulnerability: Ionesco * The point of absurdity: creating without possessing: Pinter and Beckett * and much more.