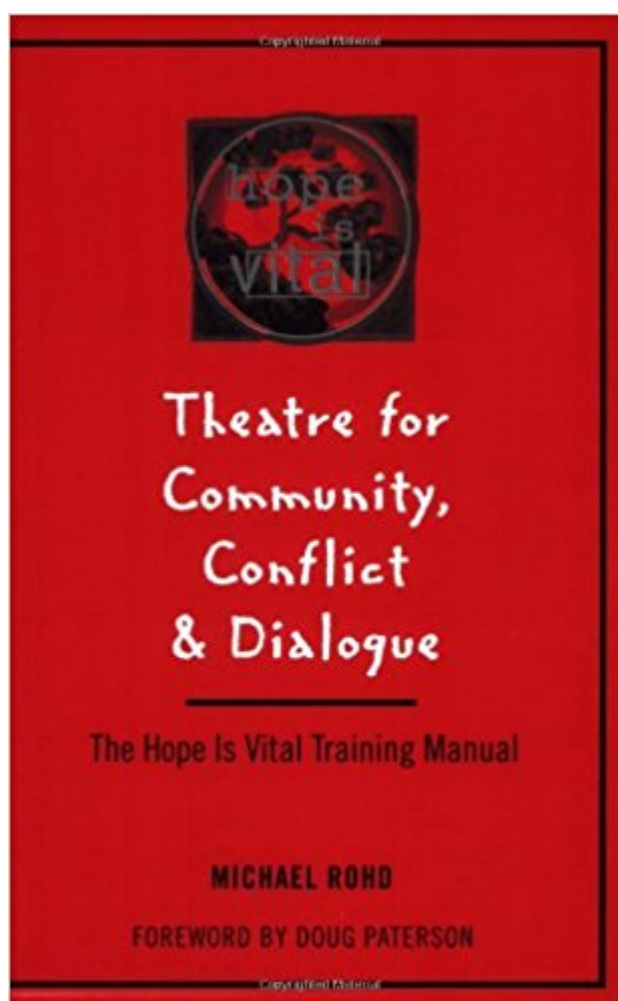


The book was found

Theatre For Community Conflict And Dialogue: The Hope Is Vital Training Manual



Synopsis

The first step forward in working with today's youth is to create a dialogue, and that is exactly what this exciting new book does. It helps you provide opportunities for young people to open up and explore their feelings through theatre, offering a safe place for them to air their views with dignity, respect, and freedom. The purpose of this manual is to provide a clear look at the process and specifics involved in the Hope Is Vital interactive theatre techniques. The organization is sequential, providing a blueprint for creating a workable plan. Beginning with warm-up exercises and bridging activities, the process moves forward to improvisational scenework, where students actually replace characters in the stories. It is at this point that young people engage in their own mini-theatre and look at choices, strategies, and communication. Teachers will want to read this book. Counselors will want to read this book. Community leaders will want to read this book. It is useful in any group setting or as a tool for outreach.

Book Information

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Age Range: 11 - 17 years

Grade Level: 6 - 12

Customer Reviews

Michael Rohd is a theatre artist and educator. He is also founder and director of Hope Is Vital, the theatre and community dialogue/outreach organization on which this book is based, and has conducted residencies, trainings, and workshops using these techniques throughout the country. Rohd is currently based in Blacksburg, Virginia.

Wonderful resource for teaching artists working with inner city youth! Also, a good read for anyone interested in teaching artist work. I've gotten so many great ideas from it.

5 Stars..... Great Resource! recommend this book to anyone interested in creating a working environment in community efforts. Full of insight and great tools.

It really helps me in my theater class

I work as a Art Focus Drama teacher for K-7 students who come from various socio-economic backgrounds and home lives. I found this book a very valuable resource, especially for students who have a difficult time with issues of trust, language, and ensemble work. It is great to have a resource that contains detailed exercises within a logical framework, that not only works, but explains itself in a manner that even classroom teachers, with no drama experience whatsoever, can accomplish. I highly suggest this for teachers who want to use drama as a way to improve communication and explore problem solving in a new, creative, and very effective way.

Michael Rohd is currently doing exciting work across the country, using improvisational theater techniques to connect with young people and communities in ways that echo Paul Sills' original intention when he founded The Compass Players and Second City: to connect viscerally with the community to create a dialogue for social change. As Jeffrey Sweet documented in his book "Something Wonderful Right Away," the original members of Compass and Second City (Mike Nichols, Elaine May, Severn Darden, Shelley Berman, Barbara Harris, Alan Arkin, etc.) were quick to pick up on the disparity between Sills' goal and the reality of their set-up. Their audience tended to be the insulated academic populace connected to the University of Chicago, whereas Sills was hoping to connect with the community at large. They simply weren't playing to the people Sills wanted to reach, and the people Sills wanted to reach were not coming to this coffeehouse. In Michael Rohd's hands, Paul Sills' work is being perpetuated. He has been taking the practices of improvisational theatre on the road, working with students, adults and teachers to create an open forum for dealing with and discussing today's complex issues. His book is a clear, tightly written manual describing a catalogue of theater games that are fun, creative, joyful, instantly accessible, that take workshop members on a clear arc from learning to trust each other to sharing to creating improvised scenes, all in an amazingly brief time span. For those in the Theatre Industry, Rohd's

book is the best description of what goes into the making of an ensemble company and the creation of the Group Mind since Del Close's book, "Truth in Comedy."

This book provided a guide for Becca Kirsch and I to work with a group of high school students. The activities described in the book build on each other and it was inspiring to watch the students' enthusiasm and discovery through the process. Michael Rohd is correct when he says that the activities help people to get to know each other in new ways. I think that the interaction that comes from participating in these theater games is crucial to help build new ways of communicating and problem solving.

I came across this book in February 1998 during a one-week training workshop given personally by Michael Rohd in Helsinki (Finland). I consider this material valuable and anyone who works with young people or youth workers should get it. I have used this book when giving training to youth and community workers. Needless to say, I had to adapt some of the exercises according to the local context. I would recommend this book to all those who want to be part of a revolution.

A book required for a class I was required to take with at no point did I want the book nor the class.

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