

Coffeyville Community College

#THTR-166

COURSE SYLLABUS

FOR

IMPROVISATION

Bethanie Frank

Instructor

COURSE NUMBER: THTR-166 **COURSE TITLE:** Improvisation

CREDIT HOURS: 3

INSTRUCTOR: Bethanie Frank

OFFICE LOCATION: 166 Arts and Sciences Building

PHONE: (620) 251-7700 ext. 2188

OFFICE HOURS: See schedule posted on office door

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PREREQUISITE(S): None

REQUIRED TEXT AND MATERIALS: Notebook for journal

COURSE DESCRIPTION:

This is a theatre course designed to provide the student training in body movement, voice techniques, stage presence, spontaneity, and acting techniques. Practical application of the presented theatre principles is required.

EXPECTED LEARNER OUTCOMES:

1. Recognize the more important basics of good improvisation.
2. Understand the preparation involved with improvisation acting and theatre vocabulary.
3. Identify the introductory exercises of improvisation for effective interpretation.
4. Discuss the techniques of trust with improvisation.
5. Develop useful principles of working together in an ensemble.
6. Recognize the purposes and functions of rehearsal warm-up exercises.
7. Discuss the technique of playwriting with improvisation.
8. Develop useful principles of playwriting exercises in improvisation.
9. Identify the use of beginning acting exercises as the foundation of inner improvisation technique.
10. Understand the physical life of a character through advanced exercises in improvisation.

**LEARNING TASKS
& ACTIVITIES:**

Students will be working in the classroom for upcoming shows and events. Although stage time is not guaranteed for all students, all students will be considered for a performance. Those students that have unexcused absences and have not completed their assignments will not be allowed to perform. Performance is decided upon by the instructor.

Show Dates:

September 13

October 18

November 8

December 4

Unit I Warm Up Games and Journal 1-6

Unit II Performance Games and Journal 7-12

Unit III Transition on a Theme and Journal 13-20

Journals 1-10 due October 19

Journals 11-20 due December 2

**ASSESSMENT OF
OUTCOMES:**

All assignments are expected to be complete by the date due. Work is never accepted late. All directions must be followed.

90-100 = A

80- 89 = B

70- 79 = C

60- 69 = D

0- 59 = F

Most assignments will be in-class activities and participation exercises.

If you miss class, these cannot be made up.

The final grade will be based upon the following:

Class Participation	100
Attendance	100
Journal (20 entries @ 10 points each)	200
Paper #1	100
Paper #2	<u>100</u>
TOTAL	600

**ATTENDANCE
POLICY:**

All students are expected to attend class each day. This is particularly important in a performance oriented class as you will learn as much as an audience member as you will as a performer. Please be aware there is a strict attendance policy. **You will have 100 attendance points, from which ten (10) points will be deducted for each unexcused absence.** Excused absences are reserved for school field trips only and **must** be arranged in **advance**. Failure to attend on the day you are scheduled to perform (with no advance written or formal explanation) will result in a zero for that assignment with no make-up assignment allowed. If you miss class, it is your responsibility to find out what was done, what was assigned, and to be prepared when you return to class. Students are also expected to attend as many performances as they can when they themselves are not performing.

The institution's attendance policy reads as follows:

"Students are expected to attend all classes. Regular class attendance is necessary for maximum success in college. It is the responsibility of students to make definite arrangements for all work before going on field trips or other college-sponsored trips. School-sponsored activities will be counted as excused absences providing students complete all necessary assignments as designated by the instructors and the activity sponsors notify the instructors at least three days prior to the day(s) the students will be absent. Excused absences are to include academic competition, judging team competition, music events, official athletic events, field trips, convocations, and other College-sponsored events as approved by the Vice President for Learning. A student may be withdrawn from any class for excessive absences. (See "Withdrawal from Classes for Non-Attendance.")"

PLAGIARISM:

Plagiarism is unacceptable. Work will result in an F and disciplinary action will be taken should a student be caught plagiarizing an assignment.

**GENERAL
GUIDELINES:**

1. We are a support group for each other, so give your classmates positive support!
2. Anytime you have a question or a problem concerning this class—please let me know.
3. Being late to class is inexcusable.

More detailed explanations of assignments will be provided at the appropriate time. This syllabus is subject to revision with prior notice to the student by the instructor.

COMPETENCIES:

RECOGNIZE THE MORE IMPORTANT BASICS OF GOOD IMPROVISATION.

1. List the eleven characteristics of the basics of improvisation. (Knowledge)
2. State the four hurdles in improvisational training. (Knowledge)
3. Identify the seven areas of improvisational training. (Analysis)

UNDERSTAND THE PREPARATION INVOLVED WITH IMPROVISATIONAL ACTING AND THEATRE VOCABULARY.

4. Identify basic preparations with improvisational acting. (Knowledge)
5. Describe and define the thirteen different types of preparations with improvisation. (Knowledge)
6. Describe the several terms that relate objective, obstacle and tactic. (Knowledge)

IDENTIFY THE INTRODUCTORY EXERCISES IN IMPROVISATION FOR EFFECTIVE INTERPRETATION

7. Identify and explain the four introductory exercises for which the actor must find specific answers. (Knowledge and Synthesis)
8. Use improvisation to develop group ensemble. (Application)

DISCUSS THE TECHNIQUES OF TRUST WITH IMPROVISATION

9. Define “trust” as it relates to an actor’s physical and mental being. (Knowledge)
10. Demonstrate a variety of trust exercises with improvisation. (Application)
11. Explain how trust in improvisation is specifically designed to encourage individual and ensemble trust. (Comprehension)

DEVELOP USEFUL PRINCIPLES OF WORKING TOGETHER IN AN ENSEMBLE

12. Define “ensemble” as it relates to working with other actors. (Knowledge)
13. Demonstrate a variety of ensemble exercises with improvisation. (Application)
14. Explain why ensemble is important in improvisation. (Comprehension)

RECOGNIZE THE PURPOSES AND FUNCTIONS OF REHEARSAL WARM-UP EXERCISES.

15. Explain why warming up is essential for an actor. (Comprehension)

16. Demonstrate a variety of warm-up exercises with improvisation. (Application)
17. Define warm-ups as it relates to an actor's physical and mental being. (Knowledge)
18. Explain the meaning of quick thinking, mental agility, spontaneity, and three-dimensional thinking. (Comprehension)

DISCUSS THE TECHNIQUE OF PLAYWRITING WITH IMPROVISATION

19. Identify and explain the four "w's" for which an actor must find specific answers. (Knowledge and Synthesis)
20. Define "playwriting" as it relates to improvisation. (Knowledge)
21. List the five characteristics of playwriting. (Knowledge)

DEVELOP USEFUL PRINCIPLES FOR PLAYWRITING EXERCISES IN IMPROVISATION

22. Explain the meaning of a "neutral scene" in improvisation. (Comprehensive)
23. Demonstrate a variety of playwriting exercises with improvisation. (Application)

IDENTIFY THE USE OF BEGINNING ACTING EXERCISES AS THE FOUNDATION OF INNER IMPROVISATION TECHNIQUE

24. Demonstrate the beginning acting exercises of improvisation. (Application)
25. Explain the actor's duties during production. (Comprehensive)
26. Explain why an actor must learn to handle criticism. (Evaluation)

UNDERSTAND THE PHYSICAL LIFE OF A CHARACTER THROUGH ADVANCED EXERCISES IN IMPROVISATION

27. Use improvisation to develop a character. (Application)
28. Demonstrate advanced exercises with improvisation using different characters. (Application)