

Las Positas College
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**Course Outline for THEA 3C
IMPROVISATION IN PERFORMANCE**

Effective: Fall 2018

I. CATALOG DESCRIPTION:

THEA 3C — IMPROVISATION IN PERFORMANCE — 3.00 units

From Saturday Night Live to Flash Mobs - Improvisation is part of our culture. Students will get the opportunity to perform as well as teach improvisation techniques and creative dramatics in a supportive and fun atmosphere. The students will also have opportunities to attend and critique the work various local improvisation troupes.

3.00 Units Lecture

Prerequisite

THEA 3B - Intermediate Improvisation
with a minimum grade of C/P

Grading Methods:

Letter or P/NP

Discipline:

- Drama/Theater Arts

Family: Theater Improv

	MIN
Lecture Hours:	54.00
Total Hours:	54.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering the course a student should be able to:

A. THEA3B

1. Participate comfortably and creatively within group scenes and sketches utilizing the long format style, popularized and developed by groups such as the Groundlings and Second City;
2. Contribute to the creation of group scenes and sketches as well as incorporating the ideas of others;
3. Apply a greater sensitivity to and awareness of self and others while performing the long format style

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. Lead a class in doing theater games, warm ups and improvisations;
- B. Evaluate in writing the work of local professional and amateur improvisation troupes;
- C. Describe the unique presentation styles and groups such as Bay Area Theater sports, the Groundlings, Second City, Comedysportz and Flash-mobs.
- D. Students should be able to demonstrate improvisation techniques within a performance setting.
- E. Clearly articulate the principals of improvisation within a workshop setting

V. CONTENT:

- A. Introduction to performance level improvisation
 1. Description of different improvisation troupes, significant innovators in Creative Dramatics and their historical context
 2. Review of Rules and Etiquette unique to performances
 3. Use of Improvisation and Creative Dramatics in educational and corporate settings.
- B. Warm Ups and Preparation Exercises
 1. Body - Gestures, Tableaus, non-verbal character work
 2. Voice - Projection and articulation work.
 3. Mind
 - a. Thematic & character specific improvised scenes
 - b. Concentration and memorization exercises.
- C. Improvisations and Theater Games
 1. Activities from "Theater of the Oppressed" - Augusto Boal
 2. Long form (Harold) version
- D. Improvisation troupes
 1. Bay Area Theater Sports

2. Comedy Sportz
3. Second City, The Groundlings
4. Flash mobs
5. Playback Theater
6. Discussion of Improvisation in Drama Therapy

VI. METHODS OF INSTRUCTION:

- A. Leadership of the theater games, warm ups and improvisations
- B. Instructor responses to the work/play 1. Evaluation a. Of individual performances b. Of the group performing 2. Coaching
- C. **Field Trips** -
- D. **Lecture** -
- E. **Demonstration** -
- F. Leadership of class discussions and evaluations

VII. TYPICAL ASSIGNMENTS:

- A. Active, creative participation in the activities of each class session.
- B. Leading a class session, individually or as part of a group
 1. Advance planning, including a written outline
 2. Leading the session
 3. Evaluating the session in terms of student participation and goals accomplished
 4. Attending a performance of an off-campus improv group, including a written evaluation
 5. Reading articles on the history of improvisations
 6. Organize, publicize and perform in public improvisation event.

VIII. EVALUATION:

A. **Methods**

1. Exams/Tests
2. Research Projects
3. Field Trips
4. Group Projects
5. Class Participation
6. Class Performance
7. Final Public Performance
8. Other:
 - a. Student response and participation in the workshop sessions
 - b. Demonstration of growing awareness, imagination and creativity
 - c. Completion and quality of required projects
 1. Review of a local Improvisation troupe
 2. Leadership of a class session
 3. Research into various improvisation troupes.
 4. Evidence of ability to handle self-directed material
 - d. Evidence of ability to work actively and supportively with others

B. **Frequency**

1. Daily participation in class activities
2. Lead one class
3. Attend one live local performance of an improvisation troupe and write a review.
4. Historical research into various professional improvisation troupes.
5. Develop and perform a group devised improvisation as a final project.
6. Complete a written exam of course vocabulary, concepts, and significant innovators in the improvisation artform.

IX. TYPICAL TEXTS:

1. Malmgren, D. (2017). *Create Story Theatre From Folktales, Fairytales, Fables, Myths And Legends Through Improvisation* (1 ed.). Parker, CO: Outskirts Press, Inc.
2. Born, G., & Lewis, E. (2017). *Improvisation and Social Aesthetics (Improvisation, Community, and Social Practice)* (1 ed.). Durham, NC: Duke University Press Books.
3. Salinsky, T. (2017). *The Improv Handbook: The Ultimate Guide to Improvising* (1 ed.). NY, NY: Bloomsbury Methuen Drama.
4. Handouts on improvisation purposes, rules and etiquette
5. Articles on local and modern era improv groups and performers

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Loose, comfortable clothing