



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Theatre 215
Descriptive Title: Improvisation

Course Disciplines: Drama/Theater Arts

Division: Fine Arts

Catalog Description: This course introduces students to improvisational acting through games, exercises, and unrehearsed scenes. Emphasis is placed on working without a script, trusting one's instincts, and expanding one's expressive range.

Conditions of Enrollment: Recommended Preparation

Theatre 8 or

Theatre 14A

Course Length: Full Term Other (Specify number of weeks):
Hours Lecture: 1.00 hours per week TBA
Hours Laboratory: 3.00 hours per week TBA
Course Units: 2.00

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: Effective Date: Prior to July 1992

Transfer UC: Effective Date: May 1995

General Education:

El Camino College: _____

CSU GE: _____

IGETC: _____

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. Through sequenced improvisations, theater games, relaxation and opening-up exercises, the student will apply and demonstrate trust, relaxation, and responsive skills while performing planned and impromptu improvisational scenes.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Demonstrate relaxation, trust, and freedom exercises.
Performance exams
2. Demonstrate the "where" element through the use and exploration of physical objects and space onstage.
Performance exams
3. Dramatize the "who" element through the use of voice, face, body, actions, and relationships with others.
Performance exams
4. Illustrate the "what" element through actions and reactions.
Performance exams
5. Evaluate performances using criteria such as spontaneity, stage technique, truthfulness, and fidelity to given circumstances.
Performance exams
6. Appraise the technical skill, performance range, and achievement of a professional improvisation troupe.
Performance exams
7. Perform common improvisational games and exercises such as styles, freeze and exchange, and jump emotion in small and large groups.
Performance exams

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	2	I	Orientation Fundamental rules of improvisation and evaluation
Lab	9	II	Relaxation, trust, and freedom exercises
Lecture	2	III	Relaxation, trust, and freedom exercises
Lecture	2	IV	The "where" element: Establishing location through pantomime and the use of space and objects
Lab	4	V	The "where" element: Establishing location through pantomime and the use of space and objects
Lecture	2	VI	The "who" element: Establishing characterization
Lab	4	VII	The "who" element: Establishing characterization
Lecture	1	VIII	The "what" element: Establishing given circumstances
Lab	5	IX	The "what" element: Establishing given circumstances
Lecture	4	X	Theatre games and improvisational exercises

Lab	12	XI	Theatre games and improvisational exercises
Lecture	4	XII	Complex situational improvisations
Lab	10	XIII	Complex situational improvisations
Lecture	1	XIV	Large group improvisations
Lab	10	XV	Large group improvisations
Total Lecture Hours	18		
Total Laboratory Hours	54		
Total Hours	72		

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

While performing a two-character improvisation, incorporate different styles as dictated by the instructor.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Assess your level of growth in this class through a two-page written report that evaluates your understanding and mastery of exercises, games, and structures such as freeze and exchange, continuation story, jump emotions, and styles.
2. Create and present to the class in a ten minute performance your personal version of a traditional fairy tale synthesizing elements of the original story with your personal contributions of style, character, circumstance, and period.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams

Laboratory reports

Class Performance

Other (specify):

Leading the class in a 10 minute warm-up.

V. INSTRUCTIONAL METHODS

Other (please specify)

This class will attend several performances by professional improvisation groups (such as The Groundlings and Comedy Sports) which will be followed by discussions with the performers and directors. In addition, the class will perform for each other within class sessions and for a variety of outside audiences in various informal settings.

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Skill practice

Required reading

Journal

Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 2

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Viola Spolin. Improvisation for the Theatre. Northern University Press, 1999.

Qualifier Text: Discipline Standard,

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Course Recommended Preparation or Theatre-8	
Course Recommended Preparation Theatre-14A	

D. Recommended Skills

Recommended Skills
1. Basic stage technique 2. Basic stage vocabulary 3. Experience with simple scene study

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Ron Scarlata on 09/15/1992.

BOARD APPROVAL DATE: 03/08/1993

LAST BOARD APPROVAL DATE:

Last Reviewed and/or Revised by Jason Davidson on 01/24/2013

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