Instructor: Bob Giges
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Office: inside the Porter College Main Office. Office hours by appointment.

The course will explore improvisation across the performing art disciplines through theoretical readings on dance, music, and theater improvisation, by viewing live performances, and by engaging in the practice of improvisation in the theatrical tradition. The emphasis will be on studying and doing acting improv.

You are expected to come to class on time and prepared. Since much of our class time will center on improvisation training, focused and sustained engagement with in-class exercises will be essential. In addition to participation in exercises and discussions I lead, you will develop a variety of reading-based and acting improv assignments including both group and individual presentations. You will be expected to attend three live improvisation performances (or attend two live + screen two performance videos) and write scene analyses in response. You will also write two short papers integrating the assigned readings of the course.

A note about attendance: While I would like you to come to all class meetings, I understand that illness, emergencies, etc. may preclude perfect attendance. You should know, however, that you must attend eight of our ten class meetings in full to earn any credit for the class because so much of the substance of the course occurs in class. Naturally, any absence will affect your grade for the course; on the other hand, perfect on-time attendance gives you an A for the attendance component of your grade.

Grades will be computed as follows:
25% attendance
25% participation (intensity of engagement, rather than performance ability)
50% written work:
   Improv Show #1 and #3 short papers (10% each)
   Whose Improv Is It Anyway short paper (12%)
   Manifesto (18%)
This may be a very different grading rubric than you are used to if you usually take classes that privilege exams or papers over attendance/participation. While many students enjoy and benefit from this change, others prefer to exercise their option to take the class pass/no pass.

Texts/Readings:
Acting on Impulse by Carol Hazenfield
Improvise by Mick Napier
Whose Improv is it Anyway? by Amy Seham (a free eBook)
Course Reader
The books and reader are available at the Bay Tree Bookstore on campus.
See our course site at canvas.ucsc.edu for assignments and some readings.

Guests/Visitors:
Because of the nature of the work we do with each other that relies on mutual trust developed over time, guests/visitors are not permitted in this class.

Accommodations Requests:
If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me as soon as possible, preferably within the first week of the Summer Session. Contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu for more information.
Schedule
Improvisation
Porter 411, Summer 2017
MW 6-9 PM Arts Seminar Room

Monday June 26
Introduction
Establishing a foundation for collaborative work
Soundscapes
Developing the physical instrument

Wednesday June 28
Prepare Acting on Impulse Intro-Ch. 3 (pp. 3-36)
   Reader pp. 1-29
   Napier Ch 11: do 3 exercises of your choosing
Turn in a description/summary of what you know about improv, your experience to date
   (if any), and your goals for the class. Maximum one double spaced page, but half as much
   is AOK, depending on what you have to say.
Sign up for the readings you will present (in future classes)
Beginning character development
Status
Readings discussion: introductory articles on history and theory of improv

Monday July 3
Prepare Acting on Impulse Ch. 6-8 and 12
   Reader pp. 31-54, 68-72
   Napier Ch 11: do 3 exercises of your choosing
Group presentations, Part I: lead discussion/workshop on your assigned chapters (which all
   of us will have read) referring to examples from our improv work to date. Every member of
   your group should have a specific job to do in the presentation.
Endowing a partner
Reincorporation in scenes

Wednesday July 5
Prepare Acting on Impulse Ch. 10 and 17
   Reader pp. 55-60, 73-82
   Napier Ch 11: do 3 exercises of your choosing
Show your work in class in response to Status assignment
Status-oriented scenework
THIS WEEKEND: see Improv Show #1

Monday July 10
Prepare Acting on Impulse Ch. 4-5
   Whose Improv? pp. xi-30 (preface, intro. Ch. 1)
   Reader pp. 83-89
   Napier Ch. 3-4 and Ch 11: do 3 exercises of your choosing
First scene analyses of improv performance due (see detailed assignment)
Group presentations, Part 2: lead discussion/workshop on your assigned chapters (which all
   of us will have read) referring to examples from our improv work to date. Every member of
   your group should have a specific job to do in the presentation.
Deepening character work
Wednesday July 12
Prepare *Acting on Impulse* Ch. 11  
*Whose Improv?* pp. 115-22, 156-8, Ch. 6, conclusion (Ch. 4 is optional: you might enjoy learning about Mick Napier’s company Annoyance Theatre)
Reader pp. 61-68, 90-8  
Napier Ch 11: do 3 exercises of your choosing
Show your work in class in response to Alter-Ego assignment  
Space object work/defining environments  
Alter-Ego scenes

**BY THIS WEEKEND:** see Improv Show #2

Monday, July 17
Prepare *Acting on Impulse* Ch. 9 and 16  
Reader pp. 99-110  
Napier Ch 11: do 3 exercises of your choosing

Group presentations, Part 3: lead discussion/workshop on your assigned chapters (which all of us will have read) referring to examples from our improv work to date. Every member of your group should have a specific job to do in the presentation.
Platforms and tilts (working with plot)
Scenework

Wednesday July 19
Prepare *Acting on Impulse* Ch. 13 and 15  
Napier Ch. 6, 7 and Ch 11: do 3 exercises of your choosing
Group projects on Improv Show #2 due
**Short paper on Whose Improv Is It Anyway?** due  
Working with objectives

**BY THIS WEEKEND:** see Improv Show #3

Monday July 24
Read *Napier* Ch. 9
**Manifesto incorporating class readings due**
Putting it all together: CROW (Character Relationship Objective Where)  
Working with multiple scenes  
Protagonist-driven storylines

Wednesday July 26
**Turn in your self-evaluation**
**Scene analyses of improv performance #3 due**  
Longform improvisation