



Board/Authority Authorized Course Application

School District/Independent School Authority Name: School District #35 (Langley)	School District/Independent School Authority Number (e.g. SD43, Authority #432):
Developed by: Lindsay Mitchell, Jill Steacy	Date Developed: May 11, 2018
School Name: Langley Fine Arts School	Principal's Name: Jon Bonnar
Superintendent Approval Date (for School Districts only): 	Superintendent Signature (for School Districts only):
Board/Authority Approval Date: 	Board/Authority Chair Signature:
Course Name: IN THE MOMENT: PLAYING WITH IMPROVISATION	Grade Level of Course: Grade 10
Number of Course Credits: 2-credit	Number of Hours of Instruction: Semester course; 3-hours per week

Board/Authority Prerequisite(s):

N/A

Special Training, Facilities or Equipment Required:

Teacher should have a background in drama.

Course Synopsis:

This course is open to all students interested in working on spontaneous improvisation skills. Techniques such as physical characterization, spontaneous story line creation, use of stock characters and playing in the moment will be some of the skills on which students will focus. Students will explore the lives of others using different source materials in an immediate and visceral way.

Goals and Rationale:

Improvisation is about encouraging a spontaneous imaginative response, while predicting the consequences of that response. It involves being open and receptive to the actions of others, while being responsible for one's own actions. In addition to learning the techniques of effective improvisation the students will learn skills that are transferable to other subject areas, as well as real-life experiences. These include the ability to:

- Cultivate group awareness, coordination and cooperation
- Establish the practices of an effective and vibrant ensemble
- Develop imagination and creativity
- Foster critical thinking and problem-solving skills
- Discover positive ways of dealing with conflict

Aboriginal Worldviews and Perspectives:

Connectedness and Relationship: for the story being told to be effective the group must work as an ensemble, building awareness of each other and the consequences of their actions

Awareness of History: a recognition of the rich history of improvisation and the potential for future possibilities

Emphasis on Identity: as students learn the tools of quick and spontaneous response, they will recognize common patterns in themselves and be encouraged to develop new and more effective ways to adapt to situations

Community Involvement: improvisation requires teamwork and the development of a community built upon trust and respect for all contributions

The Power of Story: students will respond to stories from the past in new and original ways

The Power of Story: students will identify the elements of effective story telling (rising action, climax, falling action, etc) as well as ways to push the plot forward

Experiential Learning: all become active learners in an improvisation class; learning when to lead and when to hold back and follow the ideas of another

BIG IDEAS

Improvisation involves collaborating through the exchange of ideas; critical reflection; and creative cooperation

Generating content in the moment enables students to create their own worlds from their imaginations

Reacting and responding to unexpected situations stimulates critical problem solving

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p>Exploring and creating</p> <ul style="list-style-type: none"> Engage in collaborative idea generation from a variety of sources (i.e. personal experience, other art forms, literature, history) Create within various sets of given circumstances Enhance the ability to react spontaneously “in the moment” Demonstrate willingness to emerge self in role in an improvised scenario Use body, movement, and space to communicate action and meaning Uphold trust in the ensemble by contributing to a safe environment to explore Practice manipulating the elements of drama Create environments and props from their imagination Generate characters using the outside-in and inside-out methods Explore an idea in a variety of different ways throughout a singular story <p>Reasoning and reflecting</p> <ul style="list-style-type: none"> Demonstrate responsibility and trust to group in class work and performance Recognize the exploration of clearly distinct characters Demonstrated support and encouragement for others Select and apply tools and techniques of mind and voice in a range of situations Demonstrate how to effectively move a scene forward by accepting and 	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> The 10 commandments of Improvisation Terminology used in improvisation (i.e. blocking, gagging, wimping, endowing, waffling) Difference between improvisation and scripted scene work Elements of an effective scene structure using scaffolding (i.e. setting, character, conflict, climax, resolution) Difference between making offers and blocking offers Value of ensemble work and being a team player by supporting and encouraging others Components of relationships, including status, emotional stakes, and attitudes Techniques of effective satire

<p>making offers</p> <ul style="list-style-type: none"> • Suspend judgment and take time to perceive the work before forming an opinion • Evaluate choices made by self and others • Examine and discuss actions and consequences <p>Communicating and documenting</p> <ul style="list-style-type: none"> • Increase vocal; verbal; and body expressiveness • Incorporate setting, relationship, and stakes into improvisation structure • Determine the lens a character may perceive the world (explore the concept of point-of-view) • Identify purpose and audience when responding within an improvisation structure <p>Connecting and expanding</p> <ul style="list-style-type: none"> • Investigate contributions to the art of improvisation • Build intrapersonal and interpersonal skills through working in cooperative environments following the philosophy of “yes and,” • Use humour to make political statements and commentary on the socio-political world • Transfer knowledge of how to organize ideas and solve problems to other parts of life 	
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Recommended Instructional Components:

- Direct instruction and demonstrations
- Experiential learning
- Student-in-role
- Opportunities for reflection to determine path going forward

Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)

- Rubric-based assessment of group work: criteria and rubrics to determine the standards met and the level of performance attained.
- Regular feedback on developing and finished work by the teacher, peers, and self.
- Feedback provides the basis for the goals the student will establish to move forwards.
- Teacher assessment of the collection of student work looking for a demonstration of strengths, areas of growth, and areas for further development.

Learning Resources:

Games for Actors and Non-Actors by Augusto Boal

Comedy Improvisation by Delton T. Horn