



## UNIVERSITI TEKNOLOGI MARA

### FTP532: IMPROVISATION

<b>Course Name (English)</b>	IMPROVISATION <b>APPROVED</b>
<b>Course Code</b>	FTP532
<b>MQF Credit</b>	2
<b>Course Description</b>	This course introduces students to the basic fundamentals of improvisation as an important component of performance leading to non-scripted theatre creation with attention to collaborative expression. Emphasis will be placed on both verbal and non-verbal; movement, and particularly on acting and creating performances from individual and group ideas. Thinking on ones feet and acting accordingly is a key component of improvisation. Improvisation is an essential skill for the contemporary actor and is also used by the director and the playwright to assist in the theatrical and production process. Improvisation skills can be an asset to teachers, therapists, management training, and in working with all ages from children to seniors. It can be used for comedy or as a way of presenting other genres and styles; and it requires only a space for the participants to explore ideas, issues, the experimental, the familiar, and the fantastical.
<b>Transferable Skills</b>	Artistic skills, Supervising skills, Planning skills Language skills
<b>Teaching Methodologies</b>	Blended Learning, Studio, Practical Classes, Discussion, Performance
<b>CLO</b>	CLO1 Develop the understanding of basic principles of improvisation. (MQF5) CLO2 Demonstrate the concepts and the techniques of improvisation in performance (MQF4) CLO3 Respond spontaneously to any in any improvisation based performance (MQF5)
<b>Pre-Requisite Courses</b>	No course recommendations
<b>Topics</b>	
<b>1. Introduction to theatre</b> 1.1) a. Traditional theatre 1.2) b. Modern theatre 1.3) c. Eksperimental Theatre 1.4) d. Musical theatre	
<b>2. Working on the body</b> 2.1) a. The body's voice 2.2) b. Breath circle, breath, rhythm, 2.3) c. Dialogue spontaneity	
<b>3. Working on the body</b> 3.1) Body, Imagination, Memory, shift, 3.2) transform and develop	
<b>4. Composition</b> 4.1) Lay / Sit / Stand, Mirroring, 4.2) Accumulation – one and all 4.3) Leaders	
<b>5. Sensory Awareness</b> 5.1) Touching, Tasting and Smelling 5.2) Hearing and Seeing	
<b>6. Narrative Skills</b> 6.1) Lists, Associating Images, 6.2) Automatic Writing	

<b>7. The Body Language</b> 7.1) Language and movement
<b>8. Workshop producing a part of</b> 8.1) performance (plot)
<b>9. Workshop produucing part of performance</b> 9.1) Plot
<b>10. Workshop producing part of performance</b> 10.1) Charactered
<b>11. Transformation</b> 11.1) Sound and Movement
<b>12. Transformation</b> 12.1) acting and movement
<b>13. Performance</b> 13.1) Rehearsal
<b>14. Performance</b> 14.1) Final Performance

Assessment Breakdown	%
Continuous Assessment	100.00%

Details of Continuous Assessment	Assessment Type	Assessment Description	% of Total Mark	CLO
	Final Project	Performance Research and Ideas Presentation	40%	CLO3
	Group Project	Improvisation	30%	CLO2
	Presentation	Research and Ideas Presentation	30%	CLO1

Reading List	Recommended Text	<ul style="list-style-type: none"> <li>• Augusto, B 2006, <i>Game for actor and non actors</i>, Routledge London</li> <li>• Gwinn Peter 2003, <i>Group improvisation</i>, Meriwether Publishing Colorado Springs</li> <li>• Watson, Ian 2001, <i>Performer Training Development Across Cultures</i>, Harwood Academic Publisher Amsterdam</li> <li>• Spolin, Viola 1999, <i>Improvisation for the theatre</i>, Northwestern University Press Detroit</li> <li>• Zaporah, Ruth 1995, <i>Action Theatre The Improvisation of Present</i>, Ca: North Atlantic Books Berkeley,</li> </ul>
Article/Paper List	This Course does not have any article/paper resources	
Other References	This Course does not have any other resources	