

V O C A B U L A R Y :
N I C E T H I N G S T O D O I N I M P R O V
(Especially if they are done out of playfulness and not because you are following a rule.)

- ACCEPTING** Embracing each offer made by other players to advance the scene. A good thing.
- CHIVALRY** Chivalry means not clinging to your own ideas, your own Status, or even your own life (as a character). Chivalry is daring to give up control. As Keith Johnstone teaches, players should allow themselves to be changed by other players. Be happy to be forced to change.
- ENDOWMENT** An offer that gives another improviser information about their character or world.
- JUSTIFYING** Finding a solution for every offer and every element introduced in the scene. The idea is to justify everything and make it make sense.
- NARRATIVE** The actual story told by the scene. Scenes should generally have a decent beginning, middle and end.
- OFFER** Anything an improviser says or does on stage. Anything that gives you information about the scene. Offers can be verbal, physical, emotional, audio and more.
- PASSENGER/
DRIVER** The driver is the person in control of the scene, making all the offers. The passenger is along for the ride, reacting truthfully without adding a lot of information. It's good to be able to be both when needed.
- PLATFORM/
CROWE** The who, what and where of a scene. Success of a scene often depends on a solid and clear platform, so we probably want to establish the platform as early as possible.
- REINCORPORATION** Bringing back some part of the scene at a later time.
- SPACE WORK** Mime. You can use space work to create space objects.
- SPECIFICITY** The more specific the offer, the better.
- TRUTHFULNESS/
BEING OBVIOUS** We play theatre, and theatre is supposed to somehow touch the audience, and that's usually done by creating recognizable situations. Hence keeping things truthful is pretty powerful. Absurdity is usually cheap and not very interesting (very few of us are Ionesco after all).
- YES, AND...** Accepting the offer and adding something to it that is connected. The foundation of all improvisation.

VOCABULARY: NAUGHTY THINGS TO DO IN IMPROV

(Especially if they are done out of fear, rather than playfulness)

AGREED UPON ACTIVITIES/	Talking about the activity at hand and not the relationship of the
COMMMENTING	characters.
BLOCKING	Denials. Something that stops the narrative from going forward. Strong Block: Destroying the reality the other player is trying to create Soft Block: Being negative about others' offers.
BRIDGING	Setting up something in the future and slowing down or not getting to it because you don't know what's on the other side of it.
CANCELLING	Saying or doing something and then taking it right back.
DRIVING	Pushing through your own ideas (esp. because you don't want to share control of the scene) Three lines or more, you're probably driving
GAGGING	Making a joke at the expense of the story, scene or moment.
GOSSIPING	Talking about anything or anyone but the here and now.
HEDGING	Compromising or negotiating on important objectives. Stories should have winners and losers.
INSTANT TROUBLE	Immediate action that establishes conflict but doesn't establish story.
JOINING	You essentially become the same character as another improviser. Accents and emotions are particularly contagious
LOOPING	Doing the same thing again instead of moving forward to the next thing.
LOWERING THE STAKES	Making things less important to the character. "You stole my wife?! I didn't really like her anyway."
OVERLOADING/OFFER LOADING	Overloading is throwing too many unnecessary elements into a scene; this will usually lead to Sidetracking or Improv Soup.
OFFER SURFING	Passing up the first offers because you are waiting for a "good" one. The first offer is the best offer.
OUTSIDE THE CIRCLE OF EXPECTATIONS/ CLEVERNESS	Making offers that are completely unexpected and unrelated to what has been established. We maybe need just one of these in a scene. In improv we value obviousness over cleverness.
QUESTIONS	Questions are generally frowned upon in improv, though they are not always a bad thing. Questions are often an improviser asking for permission for something to be true. Statements are clearer and more concise.
SIDETRACKING	Finding activities to do to avoid doing what you established in the beginning
TALKING HEADS	A scene that involves a lot of standing (or worse yet, sitting) around talking rather than engaging in physical action.
WAFFLING	Refusing to make decisions. Prolonged internal debate. In improv the answer is Yes or No, not maybe
WIMPING	Not defining things.