



# DRAMA TEACHER ACADEMY PD COURSE SUMMARY

*Professional Development on Demand  
for drama and theatre educators*

[www.DramaTeacherAcademy.com](http://www.DramaTeacherAcademy.com)

# The Drama Teacher Academy

*"The content of the DTA helps me to jump right in with my students and take the information immediately back to my classroom. I've seen the exercise performed so I understand them so much better than just reading about them. It's also nice to be able to reassess my use of the exercise by going back to the video whenever I want" - Karen Loftus*

The Drama Teacher Academy is a toolbox that provides teachers with an ever-expanding set of tools to help them deliver quality standards-based education to their students.

- Courses specific to teaching drama **in a classroom environment.**
- **Over 134 hours of material** aligned to National and State Standards.
- Variety of instruction methods including **Video, MP3, transcript, quizzes, assignments, reflections**, with handouts ready to use in the classroom.
- **Certificate of training** supplied after completion of modules.

Invest in your teachers with relevant, thorough, and practical professional development.

New teachers will strengthen their content knowledge. Seasoned teachers will enrich their passion for the classroom and supplement their current curriculum.

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*The courses on DTA are exactly what I need." - Keith Rollins*

*I like that the courses allow me to constantly make what I am doing with students better." - Linda Phillips*



# INTRODUCTION TO TEACHING MASK

**Instructor:** Allison Williams

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 13 modules, 2 hours, 13 minutes

**Clock Hours:** 6 hours

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## Course Description

In Introduction to Teaching Mask, Allison Williams gives you a toolkit of mask and movement exercises to teach students to make big, confident physical choices, to work in their bodies, and play different characters – masked and unmasked.

Access to masks is required, but previous experience with masks is not.

## Course Curriculum

### Module 0: Introduction 6:23

We use masks as a way to explore physical movement and expand a character's physical range, a way to create mask characters for plays like comedias or movement or mask-based plays, and as a way to develop their physical characterization that they can later use playing a regular role without a mask.

### Module 1: The Running Man 3:51

Explanation and video demonstration of two different students performing the exercise "The Running Man".

### Module 2: Exploring the Architecture of the Mask 5:49

Identifying specific shapes in mask and encouraging our students to get specific with what they see, and how to put those shapes into a character's body.

### Module 3: Character Zero 24:59

Definition of character zero, how we use the body to create a character zero, how to physically commit to that body before moving, how to coach your students to make bigger choices both in their character zeroes and their movement.

### Module 4: The Qualities of Movement 28:58

The eight qualities of movement as described by Rudolph Laban, how to instruct you students in the physical exploration of these qualities, how to coach the specific effort factors of each quality, how to bring the students from a n exaggerated expression of the quality to a more subtle realization.

### Module 4B: The Qualities of Movement in Mask 4:30

How to apply the qualities of movement to mask work.

### Module 5: Mask and Countermask 13:15

How to apply the qualities of movement to mask work.

### Module 5B: The Qualities of Movement With Countermask

3:11

What is countermask and how to apply the qualities of movement with countermask.

### Module 6: Mask Scenes 6:20

How your students can create short solo and duo improvised mask scenes, and how your students can start acting as mask characters.

### Module 7: Using Mask Technique to Explore an Unmasked Role 8:58

How to take everything learned so far and apply these exercises to a 'normal' play; how to leads students in mask exercises in a way that supports character development.

### Module 8: Taking Mask into Text 16:06

How to lead students in mask exercises that physicalize the text; how to associate specific gestures with text; and how to scale down mask-work into realistic acting.

### Module 8B: Using Qualities of Movement to Explore Text 5:13

Exercise exploring the qualities of movement and how to coach students to go from those exaggerated expression to a more subtle version that can be used with a script.

### Module 9: Wrap Up 5:28

Review of overall objectives, course materials, and how to take these newly-learned techniques directly into the classroom.



# FROM AUDITION TO CURTAIN CALL: DIRECTING YOUTH THEATRE

**Instructor:** Steven Stack

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 11 modules, 1 hours, 42 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Directing youth theatre can be one of the most thrilling, rewarding, and exhausting jobs there is – because it's not just about staging a play. It's about creating an environment that fosters hard work, dedication, trust, and the willingness to take chances, to "play without fear."

As a writer/teacher/director of youth theatre for over 15 years, I have developed tools and strategies that enable my students and me to focus on the process of creating theatre while fostering an environment that leads to creative freedom and a cohesive groups that doesn't act as individual "stars," but as a community of one.

In this course, I will share with you these tips and strategies, along with the ways to implement them in your theatre environment.

## Course Curriculum

**Lesson 0: Introduction** 5:30

**Lesson 1: Setting Up for Success** 6:19

Learn the four basic pre rehearsal steps that will help you set yourself up for success.

**Lesson 2: The Five Keys** 9:00

The five key concepts that are important to communicate to your actors. From memorizing lines, to dealing with stage fright, these ideas are vital.

**Lesson 3: All About Auditions** 13:41

Basic types of auditions you can hold, things to say to the students before the audition starts, what to focus on during the audition, casting your show, and dealing with the aftermath of casting.

**Lesson 4: Check In / Check Out** 8:14

Learn about these group sharing tools: check-ins and check-outs, that help actors feel connected, valued and part of a community.

**Lesson 5: The First Rehearsal** 12:08

This module steps your through your first rehearsal including introductions, warm-ups, schedules, actor expectation, and setting up your rehearsal environment.

**Lesson 6: Rehearsal Games** 9:55

Five games that will help your cast warm up, restore focus and energy, aid character development and have fun!

**Lesson 7: Blocking Your Show** 10:26

Blocking: what it is, various methods, and how long it should take. You'll even get a mock scene to practice what you've learned.

**Lesson 8: Character Bios** 9:57

Learn what makes up a character bio and how they help your actors to see their characters as living, breathing, beings and not just characters on the page. This module will even give you a template to use.

**Lesson 9: How To Deal With The Things You Want NOT To Deal With** 10:17

Issues arise in every production. Here you'll learn how to deal with everything from actors not off book, to scheduling conflicts and actors dropping out of the show.

**Lesson 10: The Show and Curtain Call** 6:43

You and your actors have done the work, built the connections, and now it's time to show the audience this world that you have spent all your time creating.



# ORGANIZED CHAOS: DISCIPLINE IN THE THEATRE CLASSROOM

**Instructor:** Matt Webster

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 10 modules, 2 hours, 49 minutes

**Clock Hours:** 6 hours

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## Course Description

To the outside observer, theatre classes often appear to be chaotic and lawless. However, successful theatre teachers know how to maintain control of their classrooms.

Organized Chaos: Discipline in the Theatre Classroom will give you tools and strategies to prepare you for challenges you may face as you step up in front of a class of students and introduce them to the art of theatre.

Whether you are a student teacher finishing college, a first-year teacher just starting out in the classroom, or an established teacher with a few years of experience under your belt, these lessons will provide insight and support as you establish discipline in your classroom.

## Course Curriculum

**Lesson 0: Introduction** 4:31

**Lesson 1: Defining The Place Where You Teach** 27:09

How you set up your teaching space will have a direct impact on your ability to control your classes. In this lesson, you will learn how to set up your classroom to avoid conflict and chaos while teaching.

**Lesson 2: Curriculum – A Double Edged Sword** 10:56

There is no standard curriculum for theatre. Therefore, every theatre teacher is responsible for generating the curriculum they teach. In this lesson, you will be given some of the standard options for generating a theatre curriculum as well as the pros and cons of each option so you can generate the curriculum that's right for you.

**Lesson 3: Pacing In The Theatre Classroom** 23:07

One of the underlying reasons for discipline issues in the theatre classroom is pacing. In this lesson, we will explore various strategies for setting an appropriate pace that will help maintain order and interest in the theatre classroom.

**Lesson 4: Rules And Boundaries In The Theatre Classroom** 16:11

To the outside observer, theatre classes often appear to be chaotic and lawless. However, successful theatre teachers know how to maintain control of their classrooms. In this lesson, you'll be shown how to lay down the law while not turning your classroom into a police state.

**Lesson 5: Peer Driven Discipline** 25:55

It can be frustrating and exhausting being the only sheriff in a one-horse town. The solution? Deputies. This lesson will lay the groundwork for including your students in the creation of rules and consequences in your classroom.

**Lesson 6: Consistency In Discipline** 12:33

Classroom discipline is built on a foundation of consistency. In this lesson, you will see the importance of applying discipline equally and consistently across the classroom and throughout the year.

**Lesson 7: The Importance Of Consequences** 16:40

This concept is the heart of discipline in the classroom. Once you have set the rules in your classroom, you must enforce them. This lesson will illustrate the value and importance of defining and applying consequences in your classroom.

**Lesson 8: Having A Bad Day** 19:56

There will be days when everything goes wrong. This lesson can serve as a lifeline and support group to get you through those days when you seriously reconsider your career choices.

**Lesson 9: Expect The Unexpected** 12:19

As a theatre teacher, you must always be ready for surprises. This lesson will give you a heads up on some of the challenges that may arise in your classroom and some suggestions on how you can deal with them without losing control of yourself or your students.



# FRIENDLY SHAKESPEARE

**Instructor:** Todd Espeland

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 9 modules, 2 hours, 5 minutes

**Clock Hours:** 4 hours

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## Course Description

Friendly Shakespeare teaches a simple and effective method of script analysis for Shakespeare. It uses punctuation and keywords in the text to help students understand the characters' needs, make specific acting choices, and get them on their feet immediately.

This is not dry, sitting in a classroom discussion. It's physicalizing the text, focusing on the character's needs and tactics (something every drama student should know full well) and bringing Shakespeare to life.

At the end of the class you will be able to demystify Shakespeare's text and understand how to help your actors make clear, active and emotionally connected choices in Shakespeare's plays.

## Course Curriculum

### Lesson 1: Introduction 3:58

Review of objectives of the course and how to approach each module.

### Lesson 2: Warm-Ups 26:12

Why we do warm ups and explanation and demonstration of two great warm ups for Shakespeare.

### Lesson 3: Barbs from the Bard 13:17

Learn about using specific words that lie outside our natural normal vocabulary and how to turn them into understandable action.

### Lesson 4: The Givens 23:22

It's the Who, What, Where, When, Need and Tactic – all the basics that you need to begin working on a role.

### Lesson 5: Keywords 13:35

Looking at keywords; picking keywords specific in the text that carry the meaning and weight of the text.

### Lesson 6: Punctuation 19:34

Picking specific punctuation in the text and showing how Shakespeare used these to carry meaning and give clues to the actors on how to act this text. This is one of the key lessons in the entire workshop.

### Lesson 7: Physicalizing the Punctuation 13:46

Explore physicalizing that punctuation, turning that script analysis into action on-stage.

### Lesson 8: Bringing it All Together 6:23

Bring everything together, perform the monologues, and watch the students work on-stage.

### Lesson 9: Unpacking the Experience 5:44

We're going to unpack the experience and reflect on what we've experienced through the entire workshop.



# THE TOP TEN PLAYWRITING EXERCISES

**Instructor:** Lindsay Price

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 11 modules, 3 hours, 1 minutes

**Clock Hours:** 6 hours

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## Course Description

The Top Ten Playwriting Exercises Course not only gives you ten great exercises to ease your students into the playwriting waters, it's also going to give you the confidence to teach playwriting to your students.

Each exercise comes with instruction, why the exercise is important, how to assess the exercise and something specific for you to try.

Many of the modules include assignments and rubrics so you will be fully prepared to comprehend, apply and teach every these exercises.

## Course Curriculum

### Module 0: Introduction 11:17

Outline of the exercises and how they will be taught and used.

### Module 1: Automatic Writing 15:00

Analysis of automatic writing, or free writing, used as a warm up to get students writing by focusing on writing and not specifically content.

### Module 2: Observation 23:56

Observation is wonderful tool for finding play ideas because when you start looking at the world as a writer, when you become attentive and aware, everything becomes a play idea.

### Module 3: Point of View 12:20

This is an exercise to help students grow a concrete method for finding play ideas instead of just waiting for something to come along. It also addresses the rather unhelpful but often quoted suggestion: "Write what you know."

### Module 4: Prompts 21:31

Prompts give students a tool to do something different with their writing and in this module, you'll look at three types of prompts: the picture prompt, the headline prompt, and the dialogue prompt.

### Module 5: Character and Conflict 29:10

What is Character and Conflict? And how do Character and Conflict connect? You'll learn two exercises to assess and an exercise to complete for yourself.

### Module 6: Monologue 15:34

What is a monologue? What makes a good monologue? And why is important to practice the monologue?

### Module 7: Dialogue 18:05

Exploring and practicing dialogue by using the foundation scene.

### Module 8: Analyzing the Monologue 8:40

In order for students to get a full grasp on how they should use the elements of a monologue for their own writing, they should be able to identify those elements in an existing work.

### Module 9: Analyzing the Scene 9:44

What is the criteria for analyzing a scene and what do you do when something doesn't fit the criteria?

### Module 10: Questions 16:03

Why questions are your most useful rewrite tool and what kinds of questions to ask.



# STRONG ENSEMBLE = STRONG PLAY

**Instructor:** Craig Mason

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 5 modules, 1 hours, 8 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

This mini-course will give you a toolkit to bring your shows to the next level by having an engaged, active, ensemble.

The ensemble is a critical part of a large cast show. But you can't leave them to fend for themselves. They need structure. They need exercises and activities.

In Strong Ensemble = Strong Play, you'll be given ensemble-building exercises. You'll also discover specific activities that will help your ensemble become three-dimensional characters who have something to do and something to play in every moment they are on stage.

We'll look at case studies that take the exercises learned in the course and apply them to specific shows.

## Course Curriculum

### Module 0: Introduction 8:05

What is an ensemble? What are the ways a strong ensemble creates the world of the play?

### Module 1: Ensemble Building Exercises 17:14

There is this whole series of games out there that aren't focused on one person winning. They're designed such that everyone who plays has to work together. In this module you'll learn five specific games in detail: The Machine, The Manhole Cover, Spaghetti, Rock Paper Cheerleader, and Pass the Stone.

### Module 2: Character Building 17:18

Character profiles, character exercises, and rehearsal exercises. Exercises for anyone in your cast but especially your ensemble.

### Module 3: Relationships 8:36

We have relationships with everyone we encounter, everything we see. Part of bringing the ensemble to life, making them three-dimensional characters, will be helped by defining those relationships.

### Module 4: Case Studies 17:21

Take the toolkit outlined in Modules 1, 2, and 3 (that's ensemble building activities, character profiles, and relationships) and apply them to specific shows.





# BIG PICTURE BLOCKING: STAGING YOUR PLAY OUTSIDE-IN

**Instructor:** Todd Espeland

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 10 modules, 2 hours, 3 minutes

**Clock Hours:** 6 hours

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## Course Description

Working in educational theatre I know how easy it is to get bogged down in actor coaching and away from the bigger picture storytelling when directing a show. I saw a need for a method of text analysis and physical staging tools that help the director stay focused on the bigger picture of telling the story of the play.

This class is in two parts: The first consists of the text analysis tools P.A.S.T.O and Major Dramatic Question. From these tools you will brainstorm keywords to define your vision of the story.

In the second part of the class you will focus on taking the information generated in the text analysis and crafting the ideas into vibrant physical pictures through an exercise called Starburst.

## Course Curriculum

**Lesson 1: Introduction** 4:49

**Lesson 2: Warmups** 11:46

This module covers the importance of warmups for both your body and mind in the theatre classroom. Warmups help to lay the foundation for what you are going to do next. Two specific warmup examples are introduced and demonstrated.

**Lesson 3: PASTO** 17:40

Learn this method of text analysis that will help you identify the major pillars of storytelling in the play and to come up with ideas to help conceive the play and actually put the play into production.

**Lesson 4: Keywords** 15:22

Keywords create specific ideas that you can then implement on-stage to tell the story of the play.

**Lesson 5: PASTO & Hamlet** 18:40

This module takes what you've learned about PASTO and Keywords and gives you concrete examples using Shakespeare's Hamlet.

**Lesson 6: Starburst** 10:56

Starburst is going to consist of learning a series of design elements that are used in dance and that are used in visual arts. These design elements are intended to create harmony, direction, tension, and storytelling within your pictures.

**Lesson 7: Starburst: Part Two** 14:52

This module continues on with the tools of the "Starburst" model.

**Lesson 8: Building Pictures** 13:05

This module reviews the elements of Starburst and then walks the viewer through actually building pictures using the elements such as repetition and filling space.

**Lesson 9: Starburst, PASTO & Hamlet** 10:04

This module continues to build on the work done with PASTO, Hamlet and Starburst. You're offered concrete examples of the exercises as well as side coaching information.

**Lesson 10: Wrap Up** 5:57

A review of the tools presented in this class that will help you to become a visionary director and craft plays that are vibrant and are exciting worlds for your actors to play in and for your audience to experience.



# MISSION POSSIBLE: CREATING A MISSION AND UNIFIED VISION FOR YOUR THEATRE PROGRAM

**Instructor:** Amy Patel

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 7 modules, 56 minutes

**Clock Hours:** 2 hours

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## Course Description

Whether you're in a new school or have an existing program, you can use a Mission Statement to define your program, unify your students and let everyone know from administration, to parents, to the community why you do theatre, what you do and how you do it. Learn how to create this powerful and vital statement with your students. Mission Possible takes you through step by step from asking the right questions, to looking at your school culture and traditions, to writing and revising, to shouting your statement from the rooftops.

## Course Curriculum

### **Lesson 1: The Importance of a Mission** 9:06

Identifying what a mission statement does and how it helps your program.

### **Lesson 2: The Golden Circle** 5:51

Learn how to use a visual aid of a golden circle to answer the questions: why you do what you do, what you do, and how you do it.

### **Lesson 3: The Essential Questions** 7:19

Getting to the questions that help define your unique program.

### **Lesson 4: School Culture and Program Traditions** 9:49

Focus on your particular school and the traditions of your school or the traditions of your program.

### **Lesson 5: Writing Your Mission Statement** 6:31

Taking all of the information you've gathered you'll create, discuss, revise, and ultimately create your mission statement.

### **Lesson 6: Shouting from the Rooftops** 8:16

Share your mission statement with others as a way to both check that it makes sense and to share it with your community. This module includes ideas on how to share your mission statement as well.

### **Lesson 7: Conclusion** 9:08

This module will recap all that you've learned and remind you to check back in on your mission statement. It also explains how a mission statement will help to support your program and help you to make important decisions.



# WORKING WITH MONOLOGUES FOR REHEARSAL AND DEVELOPMENT

**Instructor:** Gai Jones

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 11 modules, 2 hours, 9 minutes

**Clock Hours:** 4 hours

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## Course Description

In "Working With Monologues For Rehearsal And Development" you will develop ten sessions of study on monologues. The study contains the definition and history of the monologue; monologue vocabulary; analysis of a practice monologue, staging a short monologue; working with musical theatre lyrics as a monologue; writing short autobiographical monologues.

At the end of this course, you will have a curriculum which can be used as introduction to monologue work.

## Course Curriculum

**Lesson 0: Introduction** 16:56

**Lesson 1: The Monologue** 8:46

In Lesson 01, you and the instructor will experience what a monologue is, a very brief history of monologue and the different types of monologues.

**Lesson 2: Working With a Monologue** 13:15

This lesson presents experiences in working with a short monologue for rehearsals. The methods presented in this workshop can be used to work on future monologues.

**Lesson 3: Scoring Your Role** 9:04

In this session, you will mark beats, improvise your text and begin to act this simple monologue, scoring your role, marking your emotional beats for the monologue. Read the monologue yet another time from the first line to the last line.

**Lesson 4: Keeping it Real** 9:41

In this lesson we cover keeping it real, in the moment, not indicating, texting or telegramming your monologue, tracing the emotions in the monologue.

**Lesson 5: Staging Your Monologue** 16:12

In this lesson we add action, learn about thinking land, rehearsing with natural gestures, get some staging tips, memorizing tips, how to slate and how to end your monologue performance.

**Lesson 6: Musical Theatre Lyrics** 10:40

In this session you'll use CWOW; remember, character, where, objective, who, or to whom to explore musical theatre scripts.

**Lesson 7: Solo Actor as Playwright** 14:22

In this lesson, there are experiences which will encourage your past and present thoughts and feelings. Creating your own original monologue incorporates your thoughts and feelings into personal material.

**Lesson 8: Exploring Original Monologues** 17:39

In Lesson 08, we work with comic and serious perspectives of thinking and writing.

**Lesson 9: Writing Monologues** 7:02

Creating a character from your memories for your autobiographical monologue.

**Lesson 10: Working With Students** 5:36

Looking at the four processes involved in the new Arts standards, you can see how all of the monologue work fits somewhere. The four processes, including creating, performing, responding, connecting.



# THE DO-IT-ALL DIRECTOR'S INTRODUCTION TO COSTUMING

**Instructor:** Holly Beardsley

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 10 modules, 2 hours, 12 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

Do you know the difference between a bustle and a buckram frame? Or what works best as an emergency hem? Some directors are blessed with a big budget and a full support staff—a choreographer, a set designer, and a costumer. But the drama teacher often becomes director, choreographer, set designer, and costumer all in one.

And a budget? What's a budget? The Do-It-All Director's Introduction to Costuming will give you, the director, who must do it all, the confidence and skills to costume and direct, no matter your experience or budget. This course will teach you costuming basics, budget tricks, organization, and most importantly, the art of costuming as a director.

## Course Curriculum

**Lesson 0: Introduction** 2:47

**Lesson 1: Vision: The Most Important Character** 13:54

By having a strong understanding of the script, and especially the characters, your vision will help to drive your design. It may even make you a stronger director.

**Lesson 2: Fashion, Clothes, and the Habits of a Successful Costumer** 12:16

Learn the lingo, understand the styles, and learn to make decisions that are time and character appropriate.

**Lesson 3: Common Costuming Mistakes** 8:13

Learn the basic costuming mistakes or challenges that many people attempt and then learn the specific reasons why they aren't successful and what you can do to turn things around.

**Lesson 4: Building Your Costume Closet** 7:26

A good costume stock is a life saver for most theatre departments. Learn what you can do to make the most out of your costume investments and to build a truly useful costume stock.

**Lesson 5: Costumes from Scratch** 39:13

From fabric choices, to necessary costume construction tools this unit will guide you through what it takes to create a costume from start to finish. Also include are some "no-sew" techniques for creating costumes.

**Lesson 6: Buttoning Up Your Budget** 8:43

Prioritizing your budget is a necessity. In this lesson, you'll learn where to spend your money so that it will serve you well in your current show and for future shows as well. Holly even shares some tips on what you can do when you have no money at all.

**Lesson 7: Costuming a Period Show** 16:51

While period shows can often take a dent out of your budget, this lesson can help you to understand that your vision, and often clothes you may already have can serve you well or these types of productions.

**Lesson 8: Dressing the Whole Show** 9:29

In this lesson you'll learn how to give your show a cohesive feeling through costume connections in groups and color choices.

**Lesson 9: Showtime** 13:21

Costuming moves to a whole new level when it's time for dress rehearsals and the run of the show. In lesson 9 you'll learn strategies for all of the areas of wardrobe for your show including dress rehearsal strategies, utilizing stage parents, and training your costumers for a show.



# COPYRIGHT FOR DRAMA TEACHERS

**Instructor:** Craig Mason

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 9 modules, 2 hours, 24 minutes

**Clock Hours:** 5 hours

[Click to view Standards Connections](#)

## Course Description

An in-depth and interactive look at copyright as it applies to school theatre programs. Learn about how works become copyrighted, how long it lasts, how to get permission to use copyrighted work, and more.

## Course Curriculum

**Lesson 0: Introduction** 6:44

**Lesson 1: Intellectual Property** 19:49

This module identifies what copyright is and what copyright isn't. It also defines Intellectual Property, which is the umbrella that covers things like trademarks, patents, industrial design and copyright.

**Lesson 2: Copyright** 17:05

In this module you'll learn about the types of works protected by copyright, how long copyright lasts, what happens when copyright ends, and how to tell if something is protected by copyright.

**Lesson 3: Copyright and the Teacher** 13:52

This is copyright from a theatrical perspective. You'll learn about adding music to plays, changing scripts, and what parts of a play are protected by copyright.

**Lesson 4: Copyright Cases** 9:29

In Module 4 you'll review some copyright challenges that have been in the news and learn what you can from their outcomes.

**Lesson 5: Free Stuff** 12:30

This module addresses works in the Public Domain and works placed under a Creative Commons license. You'll learn how to find these works and you'll also learn what your responsibilities are when using these works.

**Lesson 6A: Copyright Attorney Gordon Firemark** 26:49

Gordon Firemark, a US copyright attorney will speak directly about copyright law in the United States.

**Lesson 6B: Copyright Attorney Erin Finlay** 27:10

Erin Finlay, a Canadian copyright attorney, works for Access Copyright and she'll also talk a bit about what you can and can't do with that license in your school.

**Lesson 7: Pay it Forward** 10:45

Finally, you'll be able to pass on what you've learned to your students. In this lesson, you'll get lesson plans and other resources for a short media literacy unit on Intellectual Property and Copyright.



# LABAN: ADVANCED CHARACTERIZATION

**Instructor:** Todd Espeland

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 9 modules, 2 hours, 5 minutes

**Clock Hours:** 8 hours

[Click to view Standards Connections](#)

## Course Description

Learn about the Laban system to teach your students to physically and vocally discover character. This is an advanced course, which means that the course goes deep into exploring character and exploring character work through the work of Rudolph Laban.

## Course Curriculum

### Lesson 1: Introduction 7:06

Introduction to the course and explanation of how Laban work will be addressed throughout the course. This lesson breaks down each of the lessons that follow.

### Lesson 2: Class Assignments 13:05

This lesson explains the various assignments that go with Laban work for characterization. The instructor goes through them in detail so that you're comfortable with them when it's time to assign them to your students.

### Lesson 3: Eight Efforts 33:28

In this lesson you'll learn the Laban efforts and their component parts. Also, you'll learn how an impulse improv will help your students experience the Laban efforts.

### Lesson 4: Laban and Voice 18:08

Using warm ups and exercises tailored to the Laban efforts, you will learn how to get your students to focus on Laban and the voice while working on monologues.

### Lesson 5: Laban, Voice and Body 15:00

In this lesson, using warm ups and exercises, you'll learn how to have your students apply Laban both physically and vocally to their monologues.

### Lesson 6: Extended Character Showoff 12:40

In lesson 6, you'll work with the extended character assignment and allow the students to do an "extended character showoff."

### Lesson 7: Second Extended Character Showoff 12:27

This lesson is a second extended character show off. You'll learn how to use students assignments so they can share what they've observed and learned about the characters they are creating.

### Lesson 8: Extended Character Improv Interview 9:25

In lesson 8, you'll learn about the extended character improv interview and how it helps students learn about and create characters.

### Lesson 9: Wrap-Up 3:49

The final lesson is a wrap up of the course and a quick review of each previous lesson.



# SERIOUS PLAY: THEATRE GAMES AND WARMUPS FOR REHEARSAL AND ENSEMBLE BUILDING

**Instructor:** Todd Espeland

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 1 hours, 36 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

In this class, Serious Play, the instructor will lead you through a series of games in risk, movement, focus, and voice. You will get access to a series of all inclusive games that you can string together to make one giant game that is great to use in rehearsal. You will learn how and when to use these games.

You'll get ideas on how to craft your own warm-up lesson plan; and, most importantly, you'll learn about about a pre-class warm-up that you can do on your own so that you can get yourself into that third stage of the creative brain, so that you can begin trying out interesting, creative, and risky choices for yourself in your classes and in rehearsals.

## Course Curriculum

### Lesson 1: Warmups 6:14

Introduction to the course and an overview of the types of games you'll learn, how you can use them, and the effect they have on those who play them.

### Lesson 2: Risk Games 13:49

In this lesson, you'll learn risk games. Risk games encourage students to take risks, move out of their comfort zone, and learn something new. Risk games – they're a great way to train your students to do and not think.

### Lesson 3: Movement Games 13:26

Learn three valuable movement games that help your actors to get comfortable moving their bodies and communicating using their bodies.

### Lesson 4: Focus Games 13:06

During lesson four, you'll learn important focus games that not only help to build ensemble, but also help your students to focus on themselves and others.

### Lesson 5: Voice Games 13:39

Through vocal games, your students will be encouraged to "play in their voice" and makes sounds in a free and impulsive way.

### Lesson 6: All-Inclusive Games 17:33

In lesson six you'll learned games that will be linked together and will mimic the rehearsal and performance process.

### Lesson 7: When to use Games 16:16

Lesson seven reviews the categories of games you learned and guides you through how to use them for specific rehearsals. You'll even learn tips on how to use games you already know throughout the rehearsal process.

### Lesson 8: Wrap-Up 2:50

In this final module, you'll review what you've learned and how you can use and add on to what you've learned throughout the rehearsal and performance process.



# BREATH CONTROL AND PROJECTION

**Instructor:** Elisabeth Oppelt

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 53 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

In this course, you will learn what breath control and projection are, how to breathe from your diaphragm and speak loudly without yelling, and how to teach these skills to your students. Led by teacher and singer Elisabeth Oppelt, this course will be helpful both in your teaching practices and in creating material to teach your students. This course also includes both formal and informal assessments for you to use in your classroom.

## Course Curriculum

### Lesson 0: Introduction 2:25

Meeting the instructor and learn more about the overall arc of the course.

### Lesson 1: Preparing the Body to Breathe 7:35

"Preparing the Body to Breathe" focuses on posture and how proper air flow aids in projection and ultimately protecting the voice.

### Lesson 2: Anatomy of Breathing 7:08

"The Anatomy of Breathing" reviews the function of the lungs and diaphragm and demonstrates how we tend to try and use our chests to breathe rather than the diaphragm

### Lesson 3: Using the Diaphragm 8:44

"Using the Diaphragm to Breathe" contains a series of exercises aimed at training you to use the diaphragm and help to strengthen it as well.

### Lesson 4: Yelling vs. Projection 10:16

"Projection" starts to determine the difference between yelling and projecting and includes exercises that help you and your students learn to project.

### Lesson 5: How to Teach Students to Use the Diaphragm 6:41

"How to Apply What You've Learned to Your Students" focuses on how to guide your students to use their diaphragm muscle. Take what you've learned so far and apply it to how you'll work with your students.

### Lesson 6: Teaching Students How to Project 6:27

"How to Teach Students to Project." Sounds daunting doesn't it? Don't worry, this module guides you in working with your students to enhance their projection. It even introduces you to some common challenges students face when learning to project.

### Lesson 7: Assessments for Understanding 4:36

"Possible Assessments to Test for Understanding." In this module you gain tools so that you can assess your students' progress.





# CLOSE READING IN THE DRAMA CLASSROOM

**Instructor:** Lindsay Price

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 11 modules, 3 hours, 38 minutes

**Clock Hours:** 7 hours

[Click to view Standards Connections](#)

## Course Description

Close reading is an activity that puts curriculum standards into practice and it can be easily applied to the drama classroom.

Close reading asks a lot of your students. They have to read and think at the same time.

This course teaches drama teachers how the close reading process works, and gives them exercises and tools to apply it in the classroom.

## Course Curriculum

**Lesson 0: Introduction** 15:03

**Lesson 1: Be Prepared** 22:14

This module answers questions like: What is Close Reading? What is its purpose? And what are the steps of Close Reading?

**Lesson 1A: Being the Preparedest** 12:55

In module 1A you'll learn the final step to Close Reading – questions. Questions are key to Close Reading since they allow students to demonstrate comprehension.

**Lesson 2: Pre-Study Exercises** 27:56

This module is all about pre-study exercises such as how to Close Read a picture, a title and a sentence as a way to prepare your students to Close Read something more complicated.

**Lesson 3: Modelling** 37:26

You'll learn about modelling the process and how it helps your students approach Close Reading. In addition to using a monologue to model the process, you'll also learn some culminating activities.

**Lesson 4: Shakespeare** 29:34

In this module, you'll learn the guidelines and steps to Close Reading Shakespeare. You'll also Close Read the prologue to Romeo and Juliet.

**Lesson 4A: Shakespeare Continued** 21:00

You'll continue on with the Close Reading of Shakespeare as you Close Read the Sampson and Gregory scene from Romeo and Juliet.

**Lesson 5: Modern** 14:18

In this module you'll learn pre-study exercises and step through the Close Reading process with an Early Modern play – The Importance of Being Earnest.

**Lesson 6: Modern Continued** 22:24

Continuing on with the Modern era, you'll Close Read an absurd play: The Bald Soprano and a teen issue play: Censorbleep.

**Lesson 7: Exercises** 6:18

You'll learn even more exercises that will serve as exercises for your students' minds. These are exercises you can take immediately into the classroom.

**Lesson 8: Assessment** 8:52

You'll address assessment of Close Reading by seeking the answers to the following questions: How do you assess something that is by and large a process? How do you assess something that demands a student draw conclusions?



# CONCEPT-BASED DESIGN FOR THE THEATRE TEACHER

**Instructor:** Matt Webster

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 10 modules, 1 hours, 38 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Concept-Based Design is a method of design that allows the director and production team to create a unified world based on the ideas, perceptions and images extracted from an in-depth analysis of the play. Matt Webster designed this course for theatre teachers in a typical school setting with limited budgets, space and materials to use towards the design of their shows. Many theatre teachers feel most unsure about their design and tech skills and Matt wanted to help those teachers look at design differently, and make designing a show a little less scary and a little more fun!

## Course Curriculum

**Lesson 0: Introduction** 7:36

**Lesson 1: Selecting a Play** 11:33

In this lesson you'll learn about how to select a play for your school by taking into consideration your school and local communities as well as your talent pool.

**Lesson 2: Time, Space and Money** 21:23

Producing a play from start to finish takes planning and a goal. In lesson two you'll learn about creating a schedule and obtaining the rights for your production. By examining your production needs and the resources and limitations of your school's program and facility, you'll be far better prepared for your production.

**Lesson 3: Understanding the Concept-Driven Production** 7:57

Lesson three defines what a concept is and how it can be applied to the various production elements of your show.

**Lesson 4: Creating the Concept Design** 8:50

Script analysis and understanding the theme of your play will help to drive your concept and design. In this lesson, you'll learn how to analyze your script and identify possible themes that will support the concept that drives the design of your show.

**Lesson 5: Generating a Design** 3:35

In lesson five you'll use what you've been developing throughout the other lessons such as a conceptual statement to address design challenges and problem solving. You're guided through the process and provided with multiple examples.

**Lesson 6: The 'What If?' Game** 8:05

In this lesson, you'll learn how to play the "What-If" game to further your ideas and to help you think outside of the box in addressing challenges and new ideas for your design.

**Lesson 7: Advertising & Publicity** 8:51

Lesson seven introduces you to the idea of how to use your conceptual design as part of the advertising campaign for your show. Step by step instructions and clear examples are provided.

**Lesson 8: Using Existing Scenic Elements** 14:14

In this lesson, you're going to learn the five basic pieces of scenery you must have in your stocks for nearly every occasion. If you have these five pieces, you can generate just about anything.

**Lesson 9: Teaching Concept-Based Design** 6:24

Lesson nine will show you how to teach concept-based design to your students. By starting at the very beginning, a blank scene, your students will work individually, in pairs, and in small groups to analyze a script and apply the various techniques you've learned throughout this course to develop a concept-based design.



# INTRODUCTION TO STAGE MANAGEMENT PART ONE

**Instructor:** Karen Loftus

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 1 hours, 16 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

In this course, instructor Karen Loftus explores the responsibilities of a stage manager. You'll learn exercises that will help you demonstrate those responsibilities and the necessary skills of a stage manager to your students. You'll learn how to train your students to serve as stage managers for your school's productions.

The course takes you through what a stage manager does prior to rehearsal and throughout the rehearsal and performance process to have a smooth-running backstage. It includes learning about the paperwork required, including prompt scripts, rehearsal preparations, notating blocking, and a stage manager's kit and checklist to wrap it all together.

## Course Curriculum

**Lesson 0: Introduction** 4:28

**Lesson 1: What is Stage Management?** 6:21

In this lesson you'll learn a working definition of stage management that will guide the rest of the lessons. You'll also learn the benefits of having student Stage Managers in your program.

**Lesson 2: Paperwork & Prompt Script** 11:55

Paperwork, paperwork, paperwork! This lesson will explain the various types of paperwork a Stage Manager creates, why they're necessary, and how they're used. Each form is explained and examples are provided.

**Lesson 3: Preparing for Rehearsal** 14:34

Preparing for rehearsal includes communication with the cast and setting up the rehearsal space. In this lesson you'll learn about ways your Stage Managers can gather information and be as prepared as possible for rehearsals.

**Lesson 4: Rehearsal Responsibilities** 9:32

In lesson 4 you'll learn about the Stage Manager's responsibilities during rehearsal including starting and ending on time, taking notes, and being on book.

**Lesson 5: Blocking & Tracking** 12:25

This lesson focuses primarily on how a Stage Manager notates blocking and tracks items that are using in a show. You'll learn one specific blocking notation technique and you'll receive examples of various types of preset, running, and shift sheets.

**Lesson 6: Outside Rehearsal and Challenges** 12:15

Stage Managers can have responsibilities outside of rehearsal as well including costume fittings and publicity events. In this lesson you'll learn how your Stage Managers can be a part of these events and how you can set up your student Stage Managers for success overall.

**Lesson 7: The Final Checklist** 5:19

In our final lesson, we'll recap all that we've learned throughout the course.



# YES, AND... HOW TO TEACH IMPROV

**Instructor:** Jennine Profeta

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 10 modules, 2 hours, 10 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

"Yes, and..." is the guiding principle behind all improv. This course will teach you how to teach improv, and more importantly how to give feedback to your students. The course looks at making strong offers and also using gibberish to ironically improv communication skills. You will also see how feelings can safely be used to add flavour and get laughs in our scenes.

Jennine Profeta, Second City performer and theatre educator, leads this course with a clear methodology for teaching and giving positive nurturing feedback. This course will give you all the tools and the insight you need to teach improv with confidence.

## Course Curriculum

**Lesson 0: Introduction** 6:39

**Lesson 1: Yes, And...!** 13:52

In Lesson 1 you'll learn three simple exercises that help you and your students learn the power of "saying yes" in improv.

**Lesson 2: Telling Stories** 13:38

You'll take what you've learned in Lesson 1 about saying "Yes, and..." and apply it to storytelling. You'll encourage your students to think about "the group win" and stop thinking so much about how they can be the funniest person in the room.

**Lesson 3: Strong Offers and Character** 15:42

In lesson 3 you'll learn exercises that will help you and your students to "make strong offers" and create and develop strong characters.

**Lesson 4: Environment and Object Work** 13:28

Next up, you'll focus on movement and environment and object work in improvisation. Various warm ups and activities allow you and your student to explore these concepts in depth.

**Lesson 5: Gibberish** 14:06

Ithage kneja wa sena... Oops, sorry - this lesson is all about Gibberish! You'll continue your work using the "gift giving" exercise and build upon it to create better scenes.

**Lesson 6: Emotional Work** 19:31

In this lesson, we'll incorporate emotions into scene work. Through warm ups and exercises, you'll reinforce the idea that ideas are safe in the theatre classroom and we can play with them and see the effect they have on our scenes.

**Lesson 7: Questions** 11:19

In Lesson 7 you'll learn how questions affect a scene. Questions often hold performers back. In this lesson you'll learn a new warm up and an exercise called "Job Interview."

**Lesson 8: Intro to Scene Work** 16:36

You'll take all you've learned so far and start to apply it toward scene work. You'll learn how to guide and support your students as they take this next step.

**Lesson 9: Wrap-up** 5:56

This lesson is a wrap up and review of all of the wonderful warm ups, exercises and overall advice that you've learned about improvisation.



# GOOGLE DRIVE IN THE DRAMA CLASSROOM

**Instructor:** Josh Hatt

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 10 modules, 1 hours, 21 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Instructor Joshua Hatt has taught drama students all over the world. He is passionate about the power of drama to connect people and the importance of reflection and journaling to build creative, critical thinkers.

He started using Google Drive as a response to the frustration of having his students lose curriculum booklets time and time again. His work developed into a powerful online home whereby students and teachers can communicate, contribute, collaborate, edit, and house all their documents online.

In this course, Josh will show you how to use Google Drive and Slides in your drama classroom. He's included step-by-step guided instruction, as well as activities to help you solidify your knowledge. Your drama classroom will be forever transformed!

## Course Curriculum

### Lesson 0: Introduction 9:44

Meet the instructor and learn how Google, specifically Google Slides, can be used in the Drama classroom.

forward into the prep involved to make sure you feel confident that you can engage your students with this technology with as few "hiccups" as possible.

### Lesson 1: The Basics 6:12

You'll jump right in and learn how to plan your class by using the workbook journal approach and how to make it fit your educational context and needs

### Lesson 2: The Google Journal in Action 11:08

In lesson 2 you'll get up close and personal with the program itself and through a series of examples, and mini-activities, you'll have a better understanding of the possibilities for your classroom and how to begin your journals.

### Lesson 3: Using Google Slides 11:17

You'll learn how to make a copy of your journal, and add photos and video. You'll have a solid understanding of how to navigate through your own journal and have a customized version that you might be able to use with your students.

### Lesson 4: Customize your Google Slides 9:38

Building on what you've already learned in previous lessons, in lesson 4 will teach how to make your own document and how to format it. You'll learn how to add text boxes, tables and how to add slides. Through examples, demonstrations, and mini-activities, you'll have a solid understanding of how to make your own journal from scratch to fit your own classroom needs.

### Lesson 5: Preparing for your Students 9:01

Learning all of these wonderful elements is great and you want to make sure you can share this with your students. In lesson 5 you'll recap what you've learned and then move

#### **Lesson 6: Introducing Google Drive to your students** 8:19

In this lesson you'll learn how to use an introductory lesson to get your students started. Using an lesson provided to you below the video module, by the end of this lesson you should feel confident delivering your introductory lesson to your students.

#### **Lesson 7: Addressing Common Issues** 5:36

Troubleshooting! In this lesson Joshua steps you through various "glitches" you might run into when working with you students on this project. "Forewarned is forearmed" and Joshua makes sure you feel prepared to take on this new project and for implementation.

#### **Lesson 8: The Basics: Part 2** 7:02

If you're a Power Point or Keynote user, working offline might make your more comfortable. In this lesson, Joshua guides you through how to design your journal in Power Point and upload it to Google Drive. He'll also share tips and trick to ensure proper formatting. By the end of the lesson, you'll be able to transition between Power Point and Google Slides seamlessly.

#### **Lesson 9 : You Can Do It!** 3:23

In this final lesson you'll get to hit the "save" button on everything you've learned through a thorough review and recap.



# THE DO-IT-ALL DIRECTOR'S INTRODUCTION TO SET DESIGN

**Instructor:** Holly Beardsley

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 10 modules, 1 hours, 40 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Holly Beardsley is a do-it-all director. She started directing middle and high school students in her early college years and since then has written over ten shows and directed twice as many.

Do-it-all directors are responsible for everything it seems – the direction, the costuming, the choreography and of course, the set too. And though directors are ready to direct, to costume and even dance, there is something intimidating about designing and building a set.

The Do-it-All Director's Introduction to Set Design will give you the director, who must do-it-all, the confidence and skills to not only direct but build your own set as well – no matter your experience or budget. This course will teach you set design basics, construction tips, budget tricks, and how to tackle your precious performance space armed with a hammer, and most importantly, without fear.

## Course Curriculum

**Lesson 0: Introduction** 3:08

**Lesson 1: Vision & Ambiance** 14:39

In this lesson you'll focus on vision and ambiance: How to find your vision through characterization and how to translate it into your set design. You'll also explore what you can do with light and sound to help create the ambiance.

**Lesson 2: Flats, Platforms, & Wagons** 14:53

You'll dive right in and learn about the three basic components of set design, how to read a script to determine your scenic needs and ways to share your ideas with others.

**Lesson 3: In and Out of the Black Box** 10:22

Your performance space has a huge effect on your production. In Lesson 3, you'll learn the pros and cons of each type of performance space and how to make the most of the space you have or don't have.

**Lesson 4: The Most Common Mistakes of Rookie Set Design** 8:01

Sometimes it's good to learn through "non-examples." Holly shares the most common "Set Wrecks" that can happen and gives you tips and tricks for avoiding these mistakes.

**Lesson 5: Introduction to Construction** 13:50

In this introduction to construction, you'll learn about tools and safety and how to construct the three most basic components of set design. You'll also be introduced to easy materials for simple and safe sets.

**Lesson 6: Paint: The Key to a Colorful Set** 16:14

There are few things that have as much impact on your scenic design than paint. In this lesson you'll learn how to make the right color choices for your set. You'll be introduced to various tools, materials and painting techniques as well as learn tips and tricks for a big impact.

**Lesson 7: Dressing the Set** 7:16

Don't let your set go naked! In lesson 7, you'll see how props can be used to complete the look of your design by "dressing the set."

**Lesson 8: Scene Changes** 5:34

Scene changes are an important element of your scenic design. In this lesson you'll learn how to fit more than one scene into a set and how to address your scene changes earlier so that they become an integral part of your design.

**Lesson 9: Something from Nothing** 6:43

Sometimes it all comes down to money. Or does it? In this lesson, you'll learn how to become a "set design scavenger" and how to deal with your current budget and raise money for your next set.



# COMMEDIA I: PLAYING COMEDY

**Instructor:** Todd Espeland

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 2 hours, 31 minutes

**Clock Hours:** 7 hours

[Click to view Standards Connections](#)

## Course Description

Commedia dell'arte is a 16th Century masked acting form. It's the basis of all comedy and it's a form that many teachers want to include in their curriculum.

Instructor Todd Espeland has designed two courses that work hand-in-hand with teaching this fantastic physical form.

In Commedia I: Playing Comedy – Todd teaches the principles of comedy through four key elements: status, appetite, swing, and intention/invention. This course provides an excellent foundation upon which to explore Commedia to its fullest. Includes bonus videos, handouts, reflections, and exit slip question ideas for each lesson.

## Course Curriculum

### Lesson 1: Introduction 15:40

Meet the instructor and learn what this class is and how it works in connection with the next class.

### Lesson 2: Status 27:59

In lesson 2 you'll explore status and its effect on comedy. You'll learn exercises that will help your students understand how status affects them physically and you'll learn helpful side coaching tips to keep your students engaged and on track. You'll also learn an observation assignment for your students that they'll continue to use throughout their exploration of comedy and Commedia.

### Lesson 3: Status Games 30:24

Building what you've learned in lesson 2, you'll learn status games that you can use to really drive home status, observation of status, and most importantly playing status in a scene as part of the action of the scene.

### Lesson 4: The Appetites 29:09

You'll learn how to use a free-form impulse improv to explore appetites – the engine of comedy and the primal needs of characters in comedy.

### Lesson 5: Swing 19:36

Swing is the instantaneous switch between two emotional states or two needs of a character. In this lesson you'll explore how swing effects comedy through the "laugh/cry" game as well as other exercises.

### Lesson 6: Intention/Invention 16:52

In lesson 6 you'll explore how characters solve their problem or obtain their need, also known as intention/invention. You'll utilize the "Do It Get It Done Game" to understand the effect intention/invention has on comedy.

### Lesson 7: Long Term Capstone 7:35

You've learned the various tools of comedy: status, appetites, swing, and intention/invention. Now you'll learn how to use these tools in having your students prepare a scene.

### Lesson 8: Wrap Up 4:31

This lesson is a quick review of everything you've learned in this course – a great way to "press the save button."





# COMMEDIA II: STYLE

**Instructor:** Todd Espeland

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 11 modules, 2 hours, 31 minutes

**Clock Hours:** 7 hours

[Click to view Standards Connections](#)

## Course Description

Commedia dell'arte is a 16th Century masked acting form. It's the basis of all comedy and it's a form that many teachers want to include in their curriculum.

Instructor Todd Espeland has designed two courses that work hand-in-hand with teaching this fantastic physical form.

In Commedia II: Style - Todd moves on to the specific style of Commedia dell'arte. This includes a history of commedia, the stock characters and how to physicalize them, sample lazzi and a capstone assignment. The course includes video demonstrations so you can see the exercises and activities in action.

## Course Curriculum

### Lesson 1: Introduction 2:23

### Lesson 2: History and Style of Commedia 21:33

In lesson two you'll learn about the roots of Commedia Dell'Arte as originating from Carnevale and how it's relationship ship with the Church and Culture of the time helped to shape the characters we know today.

### Lesson 3: Character History 24:38

Each character in Commedia Dell'Arte has a specific and unique history. By exploring the history of main characters in commedia, you'll have a better understanding of their behaviors and how they are played on stage.

### Lesson 4: Warm Ups 20:31

In this lesson you'll learn warm ups that will really help you and your students begin to understand the physicalization of the characters of Commedia.

### Lesson 5: Poses of Arlecchino 19:35

Focusing on the character of Arlecchino, you'll learn some movement exercises that will give you a sense of the crisp, specific physicalization that is required in Commedia Dell'Arte.

### Lesson 6: Character Walks 13:49

In lesson six you'll learn the specific physicalities and body language of the character Arlecchino and you'll understand how that affects the character's psychology. Through descriptions and example videos you'll learn how to guide your students in an Arlecchino character walk.

### Lesson 7: Character Walks 14:58

You'll continue to explore the physicalities of Pantalone, Capitano, The Lovers, and Dottore. Todd will guide you through the posture and walks of these various characters through explanation and demonstration videos.

### Lesson 8: Lazzi 9:27

Lazzi is a comic bit based on character. Lazzis spring out of and reveal the essence of the character. In lesson eight, you'll learn some examples of character-based lazzi and how you can coach your students to perform existing lazzi and develop their own based specifically on character.

### Lesson 9: Intention/Invention 6:38

In lesson nine, you'll apply what you've learned so far to specific scenarios/scenes. With a focus on intention/invention, Todd will guide you through some scenarios incorporating various Commedia characters.

### Lesson 10: Bringing it all Together 12:54

In lesson ten you'll explore the various Commedia resources that are available to you to help with your continued exploration of Commedia Dell'Arte. You'll also review how to combine the important information in Commedia II - Style with what you learned in Commedia I - Playing Comedy.

### Lesson 11: Wrap Up 4:57



# CREATING THE ENSEMBLE-BASED CLASSROOM

**Instructor:** Gai Jones

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 5 modules, 2 hours, 12 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

Gai Jones will help you establish an ensemble-based environment from the first day of class or rehearsal.

Learn how to set up your ensemble-based classroom from day one, get students to set classroom norms, and find the balance between creative activity and structure. You'll learn how to give your students creative freedom through structure and classroom management. The cornerstone of this course are the detailed ensemble experiences from large group to small group and even individual experiences.

This course culminates in a devising model that you can use with your students, and takes you through process, product, performance and an evaluation.

You too can create the ensemble-based classroom.

## Course Curriculum

### Lesson 0: Introduction 15:29

This lesson includes an introduction to the class, the instructor's background, the philosophy of using ensemble experiences instead of games, and the definition of educational learning models for ensemble experiences.

### Lesson 1: Collaborative Environment 14:27

Discover how to prepare before embarking on an ensemble-based project. You'll also learn collaboration exercises for Day One, ways to establish consensus-based norms, methods to achieve class focus, and examples of reflective inquiry.

### Lesson 2: Large Group Experiences 39:32

Learn how to teach objectives, obstacles, and tactics. This lesson will equip you with a template for ensemble experiences and some examples of large group experiences.

### Lesson 3: Small Group Experiences 34:19

Even solo actors need to create an ensemble during monologue performances! This lesson features a list of small group experiences. Learn how to guide students through creating their own ensemble experiences.

### Lesson 4: Creating a Devised Piece 29:01

After creating an ensemble of caring, communicative students, you're ready to craft a devised ensemble piece. This lesson guides you through the entire process, including production and evaluation.



# COACHING IMPROV

**Instructor:** Jennine Profeta

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 9 modules, 2 hours, 14 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

Second City performer and theatre educator Jennine Profeta is back and ready to help you take your Improv classes to the next level. It's all getting students to perform – and how to be a great improv coach who can keep them supported and grounded (and having fun!)

In this course, you'll learn the golden rules of improv. You'll learn a bunch of improv games (great for warm-ups, teaching tools, and even for competitions). You'll learn Jennine's tips and tricks for what to look for when coaching and how to troubleshoot common issues.

The course is designed to help you improv as an ensemble and give you the know-how to coach with confidence whether it's in the classroom or on the stage!

## Course Curriculum

### **Lesson 0: Introduction** 11:24

Meet instructor Jennine Profeta, learn what the course will cover and how it can help you to coach improv.

### **Lesson 1: Team Building** 24:17

Learn why team building is crucial to successful improvisation.

### **Lesson 2: Who, What, Where** 18:13

This module focuses on focus the core concepts of improv, beginning with platforms, or who, what, where.

### **Lesson 3: Making Strong Choices** 14:39

Learn what strong choices are (the second pillar of improv), and why the commitment is so important to improv.

### **Lesson 4: Emotional Stakes** 12:23

This module focuses on emotional stakes – learn why emotion is the easiest way to up the stakes in a scene, and how to coach your students to use this effectively.

### **Lesson 5: Listen and Respond** 11:42

This module wraps up core concepts by looking at listening-responding and its importance in successful improv.

### **Lesson 6: Public Performance & Competition** 17:27

This module is all about public performance and competition, including how to host games, and how to deal with audience suggestions.

### **Lesson 7: Side Coaching** 13:25

This module is all about you, the teacher, with a focus on coaching, particularly side coaching during performance and competition, and how to give feedback to your students.

### **Lesson 8: Wrap Up** 10:36

This module wraps up the course, with some additional performance tips included.



# INTRODUCTION TO STAGE MANAGEMENT PART TWO

**Instructor:** Karen Loftus

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 1 hours, 28 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Karen Loftus instructs this second course in stage management – a companion to Introduction to Stage Management Part One.

This course will review the major concepts covered in Introduction to Stage Management, and discuss the different types of technical rehearsals and how student stage managers prepare for and run them. You'll learn how to teach your students to notate and call cues for a show. The course will also introduce strategies for student stage managers who work with student crews. It will discuss how you can provide the support your student stage managers need to be effective, and how that support helps to strengthen your overall program and theatre community.

Student stage managers start in the classroom, train during school productions, and can take these newly discovered and acquired skills on with them to colleges and careers and theatre (and beyond)!

## Course Curriculum

### **Lesson 0: Technical Rehearsals and Beyond** 7:32

This module introduces the course and instructor, with an outline of what's to come in each module.

### **Lesson 1: Responsibilities of a Stage Manager** 9:33

This module is a quick recap of the responsibilities of the stage manager leading up to the technical rehearsal. We'll talk about how the skills they've learned and the paperwork they've already created will help them as they enter into this more challenging aspect of the rehearsal process for a stage manager.

### **Lesson 2: Technical Rehearsals** 16:19

In this lesson, you'll be introduced to the various types of technical rehearsals and how they may benefit your production process.

### **Lesson 3: Company Rehearsals** 11:00

This module continues the discussion of what technical rehearsal is, how a stage manager prepares for it, and in this lesson you'll learn how a stage manager runs the technical rehearsal.

### **Lesson 4: Calling the Cues** 20:08

In this lesson, you'll explore the various ways a stage manager can put notations in their scripts and how they call the cues.

### **Lesson 5: Working with Student Crews** 10:56

In this lesson, you'll learn tips and tricks to set up your student crews and to support your student stage manager as they manage their fellow classmates.

### **Lesson 6: Running the Show** 7:22

In this lesson, we'll go over procedures you can teach your stage managers – and all of your students, to be honest – to help them work more cohesively.

### **Lesson 7: Wrap Up** 5:23

This lesson will be the final checklist to review the concepts, exercises, games, and tips and tricks we've learned throughout the course. It's the chance to press the save button. There's also some tips on how to get started setting up your own student stage management program at your school.



# BASIC LIGHTING FOR DRAMA TEACHERS

**Instructor:** Claire Broome

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 6 modules, 36 minutes

**Clock Hours:** 1 hour

[Click to view Standards Connections](#)

## Course Description

Join drama teacher Claire Broome and explore the basics of lighting, including lighting systems and instruments, lighting plots, how to record a lighting cue, and alternative sources of lighting. You'll learn some practical, hands-on ways of using lighting in your classroom or theatre, whether you have a lighting system or not.

This course is packed with hands-on examples, activities for your students, and videos to develop your students' understanding. Find out why lighting is such an important character in a production.

## Course Curriculum

### Lesson 0: Introduction 2:08

Review of objectives of the course and how to approach each module.

### Lesson 1: The Lights 14:13

Learn how lighting works, name the different parts of lighting instruments and accessories and finally, what kinds of light each instrument produces.

### Lesson 2: Lighting Systems 5:41

Explore the parts of lighting systems and different types of lighting boards.

### Lesson 3: Lighting Plots 5:05

Learn how lights can be hung for maximum flexibility when lighting.

### Lesson 4: Recording Lighting 3:23

Learn how to record lighting cues for future use and how to connect them to the stage manager's prompt book.

### Lesson 5: Low-Budget Lighting 6:22

How to light a show on a budget; learn some alternatives to a traditional lighting system.



# THEATRE ETIQUETTE 101

**Instructor:** Kerry Hishon

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 11 modules, 1 hours, 40 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Instructor Kerry Hishon is an actor, director, writer, and stage combatant with years of experience in youth theatre. Her course, Theatre Etiquette 101, is designed to help students be successful in their theatrical journeys.

When teaching students who are brand new to theatre, it's important to discuss and apply the expectations of the drama classroom and the theatrical world.

This course starts by explaining "what is theatre etiquette", and then moves through every step in the production process from audition to post-show recovery.

Every module has tips for both you and your students, classroom exercises, rehearsal exercises, and reflections. There are also printable posters included to use in your classroom or backstage.

## Course Curriculum

### Module 0: Introduction 3:29

An introduction to the course and all of the modules.

### Module 1: What is Theatre Etiquette? 8:55

This module answers the question 'What is Theatre Etiquette?' and why students need to learn it.

### Module 2: Rehearsal Etiquette 12:15

This module focuses on classroom and rehearsal etiquette.

### Module 3: Audition Etiquette 11:30

This module focuses on audition etiquette. What do students need to do to give the best audition possible?

### Module 4: Costume Etiquette 14:47

This module looks at costume etiquette, how to treat costumes properly, and ensure students look fabulous on stage in them.

### Module 5: Props Etiquette 14:22

This module focuses on props etiquette, what a prop is and how to treat props respectfully.

### Module 6: Tech and Dress Rehearsal Etiquette 9:54

Technical and dress rehearsals are often intense and can be very stressful. This module discusses how these rehearsals differ from regular rehearsals, why they are important, and how to survive them.

### Module 7: Pre-Show Etiquette 9:54

This module focuses on pre-show preparation etiquette. Those hours leading up to performance time are so important for students to get into character and get focused for the task at hand. This module will help them to get into the right head space for performance.

### Module 8: Show Etiquette 6:08

This module focuses on show time etiquette. What? There's a certain way to act during showtime? Sure is, and it's on top of acting on stage.

### Module 9: Strike Etiquette 5:22

This module looks at strike etiquette. What is a strike? Why is it necessary and what's involved in it?

### Module 10: Post-Show Etiquette 3:59

This module focuses on post-show etiquette, dealing with post-show blues and going forward in your theatrical endeavors.



# USING SKETCHUP IN THE CLASSROOM

**Instructor:** Ray Palasz

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 6 modules, 55 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

Instructor Ray Palasz leads this introductory course in using SketchUp in the classroom.

This course is broken down into five easy modules. One, downloading the program. Two, getting started with using the program. Three, drawing two and three-dimensional objects. Four, using the 3D warehouse, which will save you and your students tons of time. And five, a sample assignment and assessment for your students.

Each module also comes with a handout with visuals from SketchUp to guide you through the process. You will learn how SketchUp can add so much to your program.

## Course Curriculum

### Module 0: Introduction 1:44

An introduction to the course and a description of each of the modules.

### Module 1: Downloading SketchUp 6:43

This module walks through how to download the SketchUp program and get it ready to run.

### Module 2: The Basics 9:18

This module covers the basic elements of SketchUp, including dimensioning, using the axes, and the camera view.

### Module 3: Drawing Capabilities 12:05

This module focused on the drawing capabilities of SketchUp, including 2 and 3 dimensional objects, color and texture, and finding the correct dimensions.

### Module 4: SketchUp 3D Warehouse 12:20

This module introduces the 3D warehouse and teaches how to search for objects, place them on drawings, and resize them.

### Module 5: Set Design Project 13:25

This module lays out a sample assignment on set design using SketchUp, including assessment tools.



# THE PRODUCTION CLASSROOM

**Instructor:** Karen Loftus

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 1 hours, 46 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

In The Production Classroom, instructor Karen Loftus will show you how to explore ways that you can produce shows during your regular class time. The course gives you a series of exercises and reflections that help you determine everything, from the type of show you may want to do, to the way you can divide up your class and responsibilities, to specific assignments that will keep your students engaged and focused.

The Production Classroom is the ultimate in project-based learning. Students learn to work collaboratively while setting goals and working towards a successful finished project. The course includes exercises and strategies to use with students to help assure their success in the production. Multiple examples and anecdotes help you to envision what the production classroom could look like in your room, performance space or theatre.

## Course Curriculum

### Lesson 0: Introduction 3:36

Lesson 0 introduces the course and lays out details of Lessons 1-7.

### Lesson 1: Resources 12:57

In this lesson, teachers and students learn how to identify the resources available for a production, including time, space, and type of show.

### Lesson 2: Theatre Company Positions 15:56

This lesson explores different ways for students to identify and understand the various positions in a theatre company.

### Lesson 3: Space 11:02

This lesson helps students and teachers learn to address the challenge of space - how to use the space you have in the most productive way.

### Lesson 4: Responsibilities 33:56

This lesson discusses how to keep your students engaged by defining the jobs and responsibilities of each person in each department.

### Lesson 5: Classroom Procedures 8:28

This lesson moves through the process and procedures of the production classroom in rehearsal on a day-to-day basis.

### Lesson 6: Technical Rehearsals & Performances 10:35

This lesson reviews strategies for technical rehearsals and performances - how to keep students prepared and engaged using a framework.

### Lesson 7: Pitfall Strategies & Reflection 9:31

This final lesson reviews the classroom production process and discusses strategies to deal with various challenges faced during the process.





# OLD AGE MAKEUP TUTORIAL

**Instructor:** Matt Webster

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 1 hours, 10 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

Instructor Matt Webster guides this tutorial on Old Age Makeup. Old age is the number one special effect makeup you will do and it's a great process to teach in your class.

This video series takes you visually step by step through everything you need to know about creating old age makeup, from the subtle to the extreme. You can view each step individually so they can be practiced one at a time in the classroom.

The first part is the temple and the forehead. The second part are the cheeks and the jaw. Third will be lips, chin, and nose. Fourth is a section on the face called the nasolabial fold. Fifth, the eyes. And the sixth section will be looking at wrinkles, stippling and finishing the makeup look. These sections are designed to be seen one at a time and to teach within a 90-minute class between instruction, setup, practice, and cleanup. When you put them all together, you will have the parts and pieces to make a full old age makeup.

## Course Curriculum

**Module 0: Introduction** 2:00

**Module 1: Temple & Forehead** 7:13

This module shows how to apply old age makeup techniques to the temple and forehead.

**Module 2: Cheeks & Jaw** 12:47

This module focuses on old age makeup techniques for the cheeks and jawline.

**Module 3: Lips, Chin & Nose** 10:51

This video focuses on old age makeup techniques for the lips, chin, and nose.

**Module 4: Nasolabial Fold** 7:59

This video focuses on old age makeup techniques for the nasolabial fold.

**Module 5: Eyes** 14:43

This video focuses on old age makeup techniques for the eyes.

**Module 6: Wrinkles, Stippling, & Finishing** 14:06

This video focuses on the finishing touches of the old age makeup: wrinkles, stippling, and finishing.

**Module 7: Wrap Up** 0:48

This module wraps up the old age makeup tutorial and brings it all together.



# INTRODUCTION TO STAGE MAKEUP

**Instructor:** Matt Webster

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 9 modules, 54 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

This introductory course in Stage Makeup is brought to you by Matt Webster, and covers all the basics. You'll learn the tools you can use to build a makeup kit, how to match skin tone, what are the shapes of the face and how those shapes affect everything you do with makeup.

You'll learn about highlight and shadow, blending, basic corrective makeup, safety and hygiene, and lastly, tips for teaching makeup. And throughout, sample exercises are included so you have the information you need to bring stage makeup into the drama classroom.

## Course Curriculum

### Module 0: Introduction 1:03

This module introduces the course and what will be covered in each lesson.

### Module 1: Makeup Manufacturers and Tools 9:26

This module helps you understand the tools and manufacturers of stage makeup, and the basics you need to build a makeup kit.

### Module 2: Skin Tone 4:24

This module discusses skin tone and how to match base colors to different skin tones.

### Module 3: Shapes of the Face 5:06

This module shows the four shapes of the face, and why they are important in applying stage makeup.

### Module 4: Highlight and Shadow 5:12

This module how to identify and create highlight and shadow.

### Module 5: Blending 5:00

This module demonstrates how to blend soft and hard edges.

### Module 6: Basic Corrective Makeup 15:51

This module focuses on correcting the skin tone, and unifying the makeup look.

### Module 7: Safety, Hygiene, and Working with Models 4:19

This module covers the basic safety and hygiene tips as well as best practices in working with models.

### Module 8: Tips for Teaching Makeup 4:25

This module includes tips for how to teach stage makeup techniques to your students.



# 21ST CENTURY SKILLS THROUGH DEVSING

**Instructor:** Allison Williams

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 12 modules, 1 hours, 18 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

Allison Williams leads the course: *21st Century Skills Through Devising*. This course covers what devising is, why to do it, how to do it, and how your students can master the 21st Century Skills of collaborations and cooperation, critical thinking, creative thinking through devising.

High school is a great place to try devising with your students. But it's not something you want to throw at your students without any preparation. Framework is important and this course takes you through a number of exercises you can take into the classroom tomorrow to help build a place of physical safety, a place where students work at making a lot of choices instead of waiting for the perfect choice, and a place where students feel comfortable making creative choices. The material also reviews the process of putting together a show from the idea/research stage to editing, to giving feedback.

Your students have what it takes to create their own material, collaborate with each other, and have a unique theatrical experience!

## Course Curriculum

### Module 1: Introduction 8:44

This module introduces the instructor and what the teacher will learn through the modules laid out in the course.

### Module 2: Key Elements of Successful Devising 6:18

This module covers the elements of successful devising.

### Module 3: Physical Safety 6:42

This module covers how to create a physically safe space for devising, and how to get your students to buy in.

### Module 4: Creative Comfort 5:53

This module discusses creative comfort, how to use rules, respect, open play and your teacher energy to make a space where students feel comfortable to make creative choices and safe enough to take creative risks.

### Module 5: Group Dynamics and Collaboration 7:36

This module covers how to keep the group dynamics collective with our collaborative thinking, how to lead from behind and how to encourage considerate but fast decision-making.

### Module 6: Finding a Topic 7:26

This module covers how to find a topic to use when you start devising a play.

### Module 7: Research 7:33

This module covers how your students can do useful research, how to make sure it's factual, and how to keep the other side in mind.

### Module 8: Developing Material 7:59

This module talks about developing material with specific limited assignments.

### Module 9: Feedback 6:00

This module talks about giving and using quality feedback.

### Module 10: Edit and Refine into a Finished Show 5:44

This module covers how to edit and refine the material your students generate into a finished show.

### Module 11: Devising Chorus Work 5:08

This module discusses how to use devising to make small parts big and your chorus as specific and exciting as the leading roles.

### Module 12: Wrap-Up 2:59

This module wraps up the course and recaps the key elements.



# TEACHING MUSICAL THEATRE IN THE DRAMA CLASSROOM

**Instructor:** Colin Oliver

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 7 modules, 1 hours, 51 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

Colin Oliver leads this introduction to teaching Musical Theatre in the Drama Classroom.

In this course, you will learn how to build musical theatre into your dramatic courses of study. "Why might you want to do that? Singing is scary! You want me to teach my students how to do it? I don't even know how to do it." This course approaches musical theatre preparation performance much as we would approach preparing a monologue in drama. If you use script analysis in monologue preparation in your class, you can teach musical theatre.

By the end of this course, you'll have a great, full-body physical warm-up, a student-driven research assignment, character development exercises, a little bit of musical theory, and a performance assignment complete with assessment.

So, join us for teaching Musical Theatre in the Drama Classroom. It's as easy as Do-Re-Mi!

## Course Curriculum

### Module 0: Introduction 5:21

This module introduces the instructor, the course and materials, and outlines the modules to be covered throughout.

### Module 1: Full Body Vocal Warm-Up 19:24

This module teaches how to do a proper full body vocal warm-up.

### Module 2: Research and Character Creation 12:49

Students will begin to develop performance technique for musical theatre via character creation.

### Module 3: Character Work and Textual Analysis 15:04

This module builds on the work in Module 02, by identifying appropriate physicality to convey character and emotion, developing an interpretation statement, and applying script analysis techniques.

### Module 4A: Music Theory Part 1 28:08

Basic music theory: how to identify notes on a staff, common time signatures, and notes on a keyboard or piano.

### Module 4B: Music Theory Part 2 8:17

Music theory: symbols used for common note and rest types, and their values.

### Module 5: Musical Theatre Performances 22:26

Rehearsal processes and evaluation techniques for musical performances in the drama classroom.



# SHAKESPEARE'S TOOLKIT

**Instructor:** Todd Espeland

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 9 modules, 3 hours, 3 minutes

**Clock Hours:** 6 hours

[Click to view Standards Connections](#)

## Course Description

Todd Espeland has the experience to know that having more tools in your toolbox makes you a better actor. This is especially important when teaching students how to approach Shakespeare. They need help breaking through the language barrier and into the character's needs and into the character's thoughts.

The tools that you'll receive in this course will do just that. The course looks at scansion as a tool for breaking down Shakespeare's verse, the importance of end of lines, and caesura. Caesura is an inner-line pause which is a lot of fun to play with and really, helps us provide insight to the character's thoughts and into their needs.

The course provides numerous examples and handouts, and culminates in a performance assignment to use with your students.

## Course Curriculum

### Lesson 1: Introduction 7:20

Lesson 1 outlines the course and explains the techniques that will be covered to build the tools to break down Shakespeare's characters and text.

### Lesson 2: Warm-Up 9:02

This lesson teaches a vocal warm-up that gets the lips, teeth, and the tongue prepared for the language of Shakespeare's text.

### Lesson 3: Scansion 41:47

This lesson covers scansion: a system of breaking down Shakespeare's verse in order to understand it, see how it's arranged, and then look at the arrangements and see how Shakespeare arranged this poetry.

### Lesson 4: Scansion with a Sonnet 31:17

This lesson applies the scansion learned in lesson 3 to one of Shakespeare's sonnets.

### Lesson 5: Ends of Lines 21:15

This lesson looks at ends of lines in Shakespeare's poetic form, and examines their importance.

### Lesson 6: Ends of Lines with the Sonnet 10:58

This lesson reviews the ends of lines learnings and applies them to the ends of lines verse with the sonnet.

### Lesson 7: Caesura 31:02

This lesson reviews Caesura: an inner-line pause that Shakespeare has built in for characters to take breath or to create suspense or to have an emotional gear shift.

### Lesson 8: Performing Everything 11:58

This lessons applies the scansion, the ends of lines and the caesura to the sonnet, in order to perform.

### Lesson 9: Non-Shakespeare Work and Recap 18:31

This lesson recaps the learnings of the course, as well as discusses how these learnings can be applied to non-Shakespeare work.



# TEACHING THEATRE WITH DIVERGENT STUDENTS AND CLASS SIZES IN MIND

**Instructor:** Steven Stack

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 5 modules, 1 hours, 41 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Have you ever wondered how in the world you can have a successful theatre classroom with so many variables that you have absolutely no control over? The two biggest ones being the size of your class and the students that you're in charge of turning into some truly talented theatre geeks. This course by Steven Stack explores that wonderful and often ridiculous world of theatre classrooms while giving you the tools for you and your students to not only succeed but to flourish as well.

Lessons will include how to make any size class the Goldilocks class as in "just right", defining and working with all types of students you may encounter in your classroom, the seven must-haves of any theatre class, and the importance of structure in the theatre classroom by providing a guideline for setting up your day-to-day class time.

The course also provides tons of ideas, games and activities that you can use instantly in your classroom. So, if you're a first-time theatre teacher or one just looking for new ideas, this is the course for you.

## Course Curriculum

### Lesson 1: Introduction 7:17

This lesson introduces the course, the instructor, and discusses the power that a theatre class possesses and also provides what to expect, look at upcoming class topics.

### Lesson 2: Seven Must-Haves for the Classroom 25:24

This lesson discusses the seven must-haves for the theatre classroom.

### Lesson 3: Class Size 36:26

This lesson explores how to make whatever class size you have, "just right".

### Lesson 4: Types of Students 23:25

This lesson looks at the most important and complex aspect of the classroom – the students themselves.

### Lesson 5: Day-to-Day Theatre Class 8:44

This lesson looks at what a day-to-day theatre class could look like, including items to include that will improve your students not only in class, on stage, but also in life.



# GOOGLE TOOLS IN THE THEATRE ARTS CLASSROOM

**Instructor:** Anna Porter

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 9 modules, 1 hours, 32 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Have you been wanting to find some new ways to enhance your classroom with technology? Have you been told you need to integrate technology in your classroom but don't know where to start or what would even make sense to use in the drama classroom?

Whether you want to find some new ways to diversify your instruction and assessment, provide new resources and opportunities for your students, or simply needs some help with organization and communication, Google Tools has a treasure trove of resources ready for you to use today.

Instructor Anna Porter covers the tools of Google Forms, Photos, Calendar, Earth, Custom Search and Sites. Each lesson has video examples of how to use the tools as well as tips and resources for each module.

## Course Curriculum

### Lesson 0: Introduction 4:27

Gives an overview of the course and how it will break down into various modules.

### Lesson 1: Getting Started 12:25

This lesson covers how to set up a Google account and how to access the tools that will be covered in the course. It also introduces resources and provides ideas for teaching digital citizenship and setting up classroom rules and routines in regards to technology.

### Lesson 2A: Google Forms Part 1 10:00

How to create a Google form using a digital audition form as an example.

### Lesson 2B: Google Forms Part 2 8:18

This lesson explores additional ways to utilize the forms and the information gathered in the drama classroom

### Lesson 3: Google Photos 10:11

This lesson explores how Google Photos can help your students communicate using pictures, as well as how you can utilize it as a teacher to organize, document and share your program's resources.

### Lesson 4: Google Calendar 9:19

This lesson explores how to use Google Calendar to organize and communicate events with all of your stakeholders.

### Lesson 5: Google Earth 11:52

This lesson teaches how to build context and take your students on a virtual field trip to locations that you are discussing and exploring in class and production.

### Lesson 6: Google Custom Search 10:39

This lesson will explore how you can help your students focus on key information by creating a custom Google Search Engine that they can use for your class.

### Lesson 7: Google Sites 15:05

This final lesson explores the ways in which you can utilize Google Sites in your class and program.



# TECH FOR NON-TECHIES: TEACHING TECHNICAL THEATRE IN YOUR DRAMA CLASSROOM

**Instructor:** Josh Hatt

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 10 modules, 3 hours, 23 minutes

**Clock Hours:** 7 hours

[Click to view Standards Connections](#)

## Course Description

In this course, instructor Joshua Hatt shows you how to unpack your drama standards, articulate what you want your students to know and be able to do. The material explores how to incorporate lights, sound, makeup, staging, and costuming into your drama class at any grade level regardless of your school resources or unit structure. Bells and whistles? Awesome! Barely a classroom? We've still got you covered.

This 9 lesson series works from the basics and standards, through lighting, sound, costuming, staging, and makeup design, and culminates with a final project including rubrics, resources, and handouts.

A wise theatre technician once said: "the theatre mirrors life but technical theatre teaches us how to live." Try to keep that statement in mind as you work through this course and see if we can make you a believer in all things technical theatre.

## Course Curriculum

### Lesson 0: Introduction 12:07

Lesson 0 introduces the instructor and lays out the outline for the series of lessons.

### Lesson 1: Getting Down to Basics 12:07

Be introduced to how tech theatre can transform your drama program and student buy-in. Technical theatre can cover mood, audience awareness, use of color, appreciation of the bigger picture, working as an ensemble.

### Lesson 2: Unpacking the Drama Standard 13:53

Lesson 2 will walk you through unpacking your drama standard through the lens of technical theatre and allow you to articulate exactly what it is you want your students to know, how you're going to get them there, and what you need to do in order to be successful.

### Lesson 3: Light the Lights! 21:50

Whether you have the bells or whistles or absolutely nothing and a tiny budget, you will leave this lesson with resources to use tomorrow and inspiration of how to train your students to be problem solvers while considering how lights can affect mood, tension, and set the tone for a professional theatrical experience.

### Lesson 4: What's That Sound? 27:40

This lesson will explore how music can affect scene work and how it can contribute to an effective scene while paying particular attention to the overall audience experience.

### Lesson 5: To Costume or Not to Costume 25:24

This lesson will take students through the design process of planning, executing, and evaluating the effectiveness of work created in costuming.

### Lesson 6: Set the Stage 24:07

This lesson will cover how to teach students to plan, design, plot, and execute a staging plan.

### Lesson 7: Free Play Makeup Design 39:45

This lesson will teach you do how to get students to plan, design, plot, and execute a makeup design plan.

### Lesson 8: Putting it All Together 20:12

This lesson will walk you through the PBL design process and contains rubrics, resources, and handouts for a final project.

### Lesson 9: Recap 6:50

This final lesson aims to answer any remaining questions on how to best approach technical theatre and make it fit your educational context.





# MARKETING THE ARTS

**Instructor:** James Van Leishout

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 2 hours, 1 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

This course covers the four stages of creating and implementing a marketing plan. It starts with the question, what are you selling?, and goes all the way through to evaluation. The course covers both traditional and new media, with examples and opportunities to apply the learning to each teacher's own situation.

## Course Curriculum

### Lesson 1: Introduction 7:18

This lesson introduces the course and reviews the four stages in creating and implementing a marketing plan.

### Lesson 2: Just the Facts 17:52

This lesson examines the question – what is your product, and who is your audience.

### Lesson 3: Just the Facts Part 2 13:47

This lesson examines the hook – that element that entices your audience to buy your product, as well as determining the markers of success.

### Lesson 4: Traditional Media 19:21

This lesson looks at how traditional media works, and how it applies to marketing the arts.

### Lesson 5: New Media 22:00

This lesson looks at the new media available on the internet – from search engine optimization to social media.

### Lesson 6: The Marketing Plan 23:55

This lesson puts it all together: match the medium to the audience, KISS principle, media release and PSAs, as well as a marketing timeline and calendar.

### Lesson 7: The Follow Up 11:53

This lesson covers the importance of the follow up, as well as how persistence and consistency helps convey passion for the event.

### Lesson 8: The Value of Evaluation 5:17

This lesson covers assessment and review of an executed marketing plan, including evaluating the process and planning for the future.



# MAKING BLOOD AND GORE TUTORIAL

**Instructor:** Linda Veneris

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 7 modules, 33 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

This tutorial, led by Linda Veneris, shows teachers and students how to make blood and gore with easy to find, everyday ingredients.

Included are recipes, video demonstrations, and top 10 tips for working with students on blood and gore. This tutorial can be part of a stage makeup unit in your classroom as well as for productions.

## Course Curriculum

### Lesson 1: Introduction 2:36

This lesson introduces the tutorial and the instructor. It includes handouts for blood recipes, a stage makeup lesson plan, and handout on making bruises, broken skin, and blood.

### Lesson 2: Top Ten Tips 2:25

Follow the top ten tips for making blood with students to ensure that it is a safe and relative mess-free activity.

### Video 1: Base Blood Recipe 9:22

This module includes the recipe for base blood and a demonstration.

### Video 2: Fixed Blood 5:11

This module covers three ways to make fixed or fix blood.

### Video 3: Gore 5:52

This module demonstrates how to make gore.

### Video 4: Abrasions 2:49

This module covers stage makeup techniques for abrasions.

### Video 5: Bruising 5:16

This module covers stage makeup techniques for bruising.



# PREVENTING PANDEMONIUM: PART 1

**Instructor:** Maria Smith

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 12 modules, 3 hours, 43 minutes

**Clock Hours:** 8 hours

[Click to view Standards Connections](#)

## Course Description

In Preventing Pandemonium Part 1, Maria Smith will share with you a classroom management tool critical to success. It's called procedures. Procedures are daily classroom management routines that are the key to classroom management success. They are the essential element of classroom management.

This course will give you straightforward, practical "this is how you do it" information, as well as procedures catered specifically to the drama classroom, to help you maintain order from start to finish, even during that chaotic group practice time.

Imagine yourself in a classroom where you can spend most of your time teaching and keep students on track without the constant lecturing. If that sounds appealing, then start the first module.

## Course Curriculum

### Module 1: Introduction 10:17

This module introduces procedures; everyday routines that are the key to classroom management success.

### Module 2: What is Classroom Management 10:06

During this module you'll learn what a classroom management plan is, how it benefits you, and the difference between classroom management discipline and procedures.

### Module 3: How to Set Up Your Classroom 25:58

This module shows how to create a seating chart, how to arrange seats and how to organize your classroom.

### Module 4: Set Up Classroom Procedures 44:02

This module includes numerous easy to apply procedures for bathroom procedure ideas, tardy procedures, and procedures for missing materials or supplies.

### Module 5: The First Day of School 17:25

This module guides you through how to begin the first day of school and reviews how to be in class, how to establish a classroom hallway barrier and how to use bellwork.

### Module 6A: Running Activity Time 12:28

This module will give you advice to maintain order during group practice and activity time.

### Module 6B: How to Regulate Volume and Work 11:29

This module covers tactics to regulate volume in the classroom through procedures and warnings.

### Module 6C: How to Begin Activities 24:43

This module covers some of the best ways to begin activity work, including how to address questions and dividing students into groups.

### Module 6D: Running Activity Time: Monitoring and Ending 15:27

This module wraps up the series on running activity time, and includes suggestions for controlling the activities.

### Module 7A: Everyday Assessments 15:07

This module focuses on how to execute assessments on everyday classwork and written assessments.

### Module 7B: Performance Assessments 20:16

This module covers how to give effective performance assessments.

### Module 8: When Procedures Aren't Enough 15:52

This module covers what to do when procedures aren't enough: why to discipline, when to discipline, and how to discipline.



# PREVENTING PANDEMONIUM: PART 2

**Instructor:** Maria Smith

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 9 modules, 2 hours, 4 minutes

**Clock Hours:** 6 hours

[Click to view Standards Connections](#)

## Course Description

In Preventing Pandemonium Part 02, instructor Maria Smith shares a classroom management strategy that transformed her class from a discipline zone to a thriving environment. It's called positive incentives (or rewards) that make your students want to behave and participate positively in the drama classroom.

This course includes straightforward "this is how you do it" information, as well as posters, passes and rewards for teachers to print out and use in your classroom. Learn how positive incentives cut down the need for discipline, and find the joy in teaching.

## Course Curriculum

### Module 1: Introduction 8:06

This module introduces the course and outlines each of the lessons included.

### Module 2: Positive Incentive Systems 23:14

This module provides an overview of positive incentive systems, including pros and cons of each and suitability for different age groups.

### Module 3: Budget-Friendly Positive Incentives 17:36

This module describes how you can use a variety of low-budget 'awards' as positive incentives in your classroom.

### Module 4: Guidelines for Choosing a System 10:47

In this module step-by-step practical information will be shared on how to set up positive incentive system for various age groups.

### Module 5: How to Introduce a System 13:21

This module specifies how to introduce positive incentive systems, differentiating between middle and high schoolers.

### Module 6: How to Praise 11:01

This module clarifies how to use positive incentives and the different techniques in middle school vs. high school.

### Module 7: How to Promote Participation 17:58

This module covers how to prevent pandemonium with positive incentives, including how to boost your classroom management skills.

### Module 8: How to Reward and Redirect Behaviour 10:29

This module focuses on using positive incentives to reward and redirect behaviour.

### Module 9: How to Address the Naysayers 11:35

This module concludes the course and looks at how to address the naysayers, or students who do not respond to positive incentives.



# THE PROCESS OF CREATIVITY IN THE THEATRE CLASSROOM

**Instructor:** Gai Jones

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 6 modules, 2 hours, 38 minutes

**Clock Hours:** 5 hours

[Click to view Standards Connections](#)

## Course Description

Gai Jones leads this course in establishing an environment of creative experimentation in the theatre classroom, in order to have a group of student actors who value the creative process.

Each lesson shares experiences to foster creativity without the stress of performance by student actors. For the creative process which honors out-of-the-box thinking, there is no assessment section included. There is no product or performance. The important thing is the student actor's engagement. Their reflections and your observations are valued for positive learning.

This set of lessons includes Tips for the Theatre Educator, based on Gai's own Theatre practice. Scripts are also provided and contain text of what you can say to your students to facilitate their creative processes.

## Course Curriculum

### Lesson 0: Introduction 14:55

This module introduces the course and sets out objectives for each subsequent lesson.

### Lesson 1: Setting the Stage 34:05

This lesson addresses establishing norms to foster creativity for the student actors' personal journeys, in working with the five senses, first responses and answering open-ended silly questions.

### Lesson 2: Small and Large Group Experiences 31:11

This lesson focuses on small and large group ensemble experiences for creative development, while student actors are working with each others.

### Lesson 3: Physical Choices 31:39

This lesson details how your student actors can develop creativity in their physical choices.

### Lesson 4: Vocal Experiences 22:28

This lesson presents creativity experiences with vocal work.

### Lesson 5: Improvisation 24:24

This lesson covers creativity in improvisation exercises.



# BEYOND THE BASICS: REHEARSAL STRATEGIES TO GROW YOUR ACTORS

**Instructor:** Julie Hartley

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 16 modules, 3 hours, 3 minutes

**Clock Hours:** 5 hours

[Click to view Standards Connections](#)

## Course Description

The focus of the teacher-director should be not only on the quality of the show, but on the value of the experience offered to student actors. This course takes you on this journey through practical rehearsal strategies that apply an ensemble approach.

This course starts with those all important first rehearsals, explores warm ups, and looks at character development. We examine specific types of plays, like classical texts and comedy, and conclude with strategies to solve common rehearsal problems.

Go beyond the basics!

## Course Curriculum

### Module 0: Introduction 10:34

An overview of the course, including an outline of each module.

This module looks at how to use classical texts and explores practical ways to make them accessible to students.

### Module 1A: First Rehearsals 11:56

This module explores the special demands of the first few rehearsals.

### Module 1B: First Rehearsals 7:26

This module expands on further ways a cast can explore the themes of the play in the first few rehearsals.

### Module 2A: Physical Warm-Ups 8:39

This module looks at warm-up and focus activities for your cast, starting with physical warm-ups.

### Module 2B: Vocal Warm-Ups 12:03

This module provides resources on vocal warm-ups for your cast that feed directly into the needs of the scene you're about to rehearse.

### Module 3: Rehearsal Techniques 20:03

This module looks at ways to maximize the educational value of the rehearsal process, and explores a collaborative approach.

### Module 4A: Character Development 11:47

This module looks at how to empower students by providing them with the necessary skills to develop a character.

### Module 4B: Improvisation 8:58

This module explores the role of improv in character development; investing all cast members in the building of characters.

### Module 5A: Classical Texts 8:53

**Module 5B: Classical Texts** 14:17

This module deals directing with the question of language in classical texts, and activities to overcome challenges in rehearsal.

**Module 6A: Comedy** 11:10

This module covers comedies and how to mount a production.

**Module 6B: Comedy** 14:40

This module continues the exploration of comedy and working with a cast to examine the comedy in your script.

**Module 7A: Practical Solutions** 10:26

This module covers challenges and problems that often arise during the rehearsal process.

**Module 7B: Practical Solutions** 13:53

This module covers how to face challenges in rehearsal, and how to invest an entire cast in collective problem solving.

**Module 8A: Final Stages of Rehearsal** 11:42

This module focuses on the critical final stages of rehearsal from tech, dress, to opening night.

**Module 8B: The Director's Role** 7:07

This module focuses on the director's role in the final stages of rehearsal, and includes a wealth of practical activities involving the entire cast.



# THE EMPATHETIC CLASSROOM

**Instructor:** Steven Stack

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 2 hours, 6 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

Why should you take a class on empathy? And why is theatre the perfect vehicle for empathy?

Empathy, the more sought-after and inclusive cousin of sympathy, is the experiencing of someone else's experience in the world. What it would be like if you were wearing their clothes, their life?

Teaching students to understand the clothes that they're putting on, the characters and their lives teaches students not how to act but how to be. It allows the students to feel what someone else feels and experiences, which can and should translate to their fellow actors and peers away from the stage. It will lead to a stronger class connection, stronger performances and stronger students who will seek out understanding instead of isolation and fear.

## Course Curriculum

### Lesson 1: Introduction 13:29

An introduction to the course, including the instructor's inspiration for building an empathetic classroom.

### Lesson 2A: The First Link 13:55

This lesson covers the first link of the empathetic classroom - yourself, ourselves, the you.

### Lesson 2B: The First Link 19:44

This lesson covers activities that can help in forming the first link - students connecting with themselves.

### Lesson 3A: The Second Link 15:58

This lesson focuses on the second link in the empathy chain, a link with others.

### Lesson 3B: The Second Link 14:15

This lesson continues to introduce activities focused on building links with others.

### Lesson 4: The Third Link 20:20

This lesson focuses on the third link in the empathy chain in which students connect with their characters.

### Lesson 5A: The Fifth Link and Troubleshooting 16:36

This lesson discusses the fifth link - between ourselves and the outside world, and how students can make all links stronger.

### Lesson 5B: The Fifth Link and Troubleshooting 12:42

This final lesson wraps up the course and completes the discussion on troubleshooting issues you may encounter.





# HOW TO CREATE ASSESSMENTS

**Instructor:** Maria Smith

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 11 modules, 1 hours, 50 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

If you'd like to create your own projects and rubrics but have no idea where to begin or don't have a background in drama education, this course was made with you in mind.

In any assessment, you choose where you want to go first and then you think of how you're going to get there. And how to create assessments? This course will take you through the phases of creating an assessment so that you are prepared the next time you are inspired.

## Course Curriculum

### Module 1: Introduction 2:13

This module introduces the course and lays out how the various modules work together to give you the tools you need to create assessments for the drama classroom.

### Module 2: Important Terms 8:49

This module covers important terms and background information, including formative vs. summative assessments, and Bloom's taxonomy.

### Module 3: Assessment Planning 16:19

Module 03 covers the three phases of planning an assessment and explain how to create a unit assessment.

### Module 4: Creating Clear Instructions and Criteria 12:35

Module 04 will help you create clear criteria and instructions as part of assessment building.

### Module 5: Formatting 11:40

Module 05 gives the teacher formatting tricks to increase clarity and create asthetically appropriate middle school or high assessments.

### Module 6: How to Create Rubrics Part 1 11:07

This module explains how to create rubrics.

### Module 7: How to Create Rubrics Part 2 21:25

This module further explains how to create rubrics.

### Module 8: How to Adapt Rubrics 9:05

Module 08 shows the teacher how to adapt rubrics to different grade levels.

### Module 9: Formative Assessments 11:45

This module covers how to create formative assessments.

### Module 10: Summative Assessments 3:40

This module covers how to create summative assessments.

### Module 11: The Finale 2:14



# DIRECTOR'S TOOLBOX 1: TEACHING STUDENTS TO DIRECT

**Instructor:** James Van Leishout

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 2 hours, 12 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

In this course, James Van Leishout explores why students should direct, and covers the first two tools in the director's toolbox: self and the script. What background should every director have? Why should they learn to love research? What should happen in the first four reads of a script?

With every step along the way, there will be exercises and activities your student directors can take on before they step into the rehearsal process.

## Course Curriculum

### Lesson 1: Introduction 5:17

This lesson introduces the course and lays out the details for lessons 2-8.

### Lesson 2: Why Students Should Direct 17:22

This lesson discusses why students should direct in more detail and introduces the tools of self and script.

### Lesson 3: The Tool of Self 17:19

This lesson examines a director's training by answering three questions. One, why a student director needs to be a student of their own craft? Two, why a student needs to be culturally literate, especially in theatre, as well as the arts, politics and history, and science and technology? Three, how to help the student director develop a love of research through a nimble mind and an insatiable curiosity?

### Lesson 4: The First Read 23:10

Lesson 4 covers the first read of the play, the gestalt and first impressions. Students read the play to garner a sense of the whole play. Students should record their first impressions in the script.

### Lesson 5: The Second Read 27:15

In the second read, students will identify the elements of the play, i.e., plot, character, theme, language, music and spectacle. Play structure will be discussed as part of the plot element.

### Lesson 6: The Third Read 20:35

The third read takes a closer look at the recurring themes, allusions, motifs and symbols, which lead to a unifying vision, metaphor or concept.

### Lesson 7: The Fourth Read 15:25

Lesson 07 covers the fourth read, which applies the proverbial Procrustean bed and creates a battle plan.

### Lesson 8: Recap 5:57

Lesson 08 reviews the course and looks at the next course (Director's Toolbox 2).



# STORY THEATRE

**Instructor:** Matt Webster

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 10 modules, 1 hours, 23 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

Instructor Matt Webster believes that Story Theatre is one of the most creative, most imaginative, most unique forms of theatre ever to make its way to the stage. His course introduces the style of theatre called story theatre, explores the steps needed to choose the best stories to perform, explains how to adapt a story into a script, and demonstrates a variety of story theatre styles from simple and contained to complex and crazy and everything in between.

When you are finished with this course, you'll be able to bring nearly any story to any stage and present it to any audience. That is the power and promise of story theatre. Learn how to bring the page to the stage.

## Course Curriculum

### Lesson 0: Introduction 3:55

This module introduces the course material and lays out the plan for the subsequent lessons.

### Lesson 1: Choosing Stories 12:46

This lesson explores what stories are best suited for adaptation into story theatre. Teachers will learn how to look for the kinds of stories that lend themselves to successful adaptation and performance.

### Lesson 2: Adapting and Dramatizing Scripts 5:49

This lesson explores the process of adapting a story into a scripted form, and discusses the rules that maintain the integrity of the original story as it transforms into a performance piece.

### Lesson 3: Narrators 11:54

This module dives deep into the power and perplexity of narrators and learn how to unleash that power as part of a unique performance style.

### Lesson 4: Stories on Stools 8:23

This lesson explores bringing stories to their feet, or at least to their seat, discussing the building blocks of story theatre in a style of storytelling called stories on stools.

### Lesson 5: Dialogue Strategies 11:56

In this module teachers learn that the voice of the story can come from onstage or off, from narrators or characters, or a combination of both.

### Lesson 6: People as Props 15:13

In this module teachers learn a style of story theatre the instructor calls 'people as props', and it challenges performers to be both creative and complex. This module breaks the rules of proper theatre and pushes the boundaries of the audience's imagination.

### Lesson 7: Props 3:57

This lesson looks at alternative ways to dress your play through the use of imaginative props and scenery.

### Lesson 8: Touring 6:01

This lesson will walk teachers through the process of taking your show on the road. Story theatre is designed to be portable, adaptable and flexible.

### Lesson 9: In the Classroom 3:32

This lesson takes story theatre into the classroom and discusses all the ways it connects across the curriculum.



# MAXIMIZING YOUR ENSEMBLE: SHOESTRING 101

**Instructor:** Michael Calderone

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 2 hours, 53 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

This seven-part series is designed to transform that gaggle of actors cluttering your backstage from cumbersome extras into nothing less than the very center of your production.

Instructor Michael Calderone leads this course, through games and exercises geared to maximize your ensemble for your next production. These lessons are based on the ensemble technique that he's been using for the last 30 years, called the shoestring method.

The ensemble has a responsibility to work as one, and no role is more important than another. Without each actor playing their part, the other actors cannot tell the story to the best of their abilities. So join Michael in learning more about this exciting, practical and dramatic method.

## Course Curriculum

### Lesson 1: Introduction 24:03

Lesson 1 introduces the course and the three As: actor, audience, and area.

### Lesson 2: Scenic Elements 20:52

This lesson explores ways in which your ensemble can literally become part of the scenery rather than merely cluttering the background; using them as literal representations of physical scenery.

### Lesson 3: Crowd Scenes 16:25

This lesson focused on crowd scenes and environments, and discusses a wide range of applications in a variety of productions.

### Lesson 4A: Environments 29:05

Lesson 4A contains two exercises that focus on balancing the space – lateral space, meaning middle space only, and a three-dimensional space of air, floor, middle and lateral spaces.

### Lesson 4B: Living Scenery 17:19

Lesson 4B focuses on turning your ensemble into a living backdrop.

### Lesson 5: Abstraction 17:45

Lesson 05 completes the acronym LACE with the letter A by backtracking and creating visual abstractions.

### Lesson 6: Percussion 25:49

This lesson covers the importance, responsibilities, and possibilities of a percussionist on stage.

### Lesson 7: Bonus Games 22:25

This final lesson includes bonus games and exercises to strengthen your ever-growing ensemble.



# DIRECTOR'S TOOLBOX 2: TEACHING STUDENTS TO DIRECT

**Instructor:** James Van Leishout

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 2 hours, 47 minutes

**Clock Hours:** 4 hours

[Click to view Standards Connections](#)

## Course Description

Director's Toolbox 2: Teaching Students to Direct, explores the tools of the actor, rehearsal, space, and design.

The tool of the actor will focus on creating a safe place to play, auditions, and how to communicate with actors.

Rehearsals will look at the whole process from the first meeting to opening night.

The tool of space will explore how to direct in different spaces and how to create focus through stage composition.

Discover how an understanding of the elements of design help student-directors communicate with designers. The final step is a return to self and the mastery of self evaluation.

## Course Curriculum

### Lesson 1: Introduction 4:29

Lesson 1 lays out the course path and introduces the tools that will be covered in this course.

### Lesson 2: The Actor 20:25

This lesson explores the tool of the actor by defining acting and the actor's purpose, creating a positive work and rehearsal environment, and explore 'positation'.

### Lesson 3: The Audition Process 17:58

This lesson looks at the audition process including cold readings versus prepared auditions, callbacks and casting.

### Lesson 4: Communicating with the Actor 27:19

This lesson looks at the best way to communicate with actors, and the synergistic relationship between actor and director.

### Lesson 5: The Rehearsal Process 19:50

This lesson explores the rehearsal process, stage manager role, and the steps of rehearsal scheduling, table reads, blocking, run-throughs, and tech week.

### Lesson 6: Composition 26:32

This lesson explores the specific directorial approaches to each of the five basic spaces, and how staging creates focus through the use of compositional elements. The lesson also reviews how levels and planes can be used to create focus, and explores dialogue, lights, and movement as a hierarchy of focus.

### Lesson 7: Tool of Design 26:49

This lesson explores the elements and principles of design and art, and period in style, as well as the design process. The lesson will cover sets, lights, costumes, props, sound, and multimedia.

### Lesson 8: Self-Evaluation 23:48

This lesson covers self-evaluation, the final step in the directing process, and discusses four approaches to evaluation as the student-director learns to become their own best critic.



# PRACTICAL APPROACHES TO SHAKESPEARE IN THE DRAMA CLASSROOM

**Instructor:** Julie Hartley

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 19 modules, 3 hours, 9 minutes

**Clock Hours:** 5 hours

[Click to view Standards Connections](#)

## Course Description

Shakespeare is one of the greatest resources a drama teacher can have: scenes packed with action; opportunities to explore comedy and physical theatre; rich themes and characters to act as springboards for devised theatre; the chance to work with our language at its finest and – most importantly – ideas that relate directly to the experiences and preoccupations of students.

Yet Shakespeare isn't easy. The language can seem dense, and finding a way in can be tough – especially for drama teachers who have not themselves studied Shakespeare. That's the goal of this course – to help teachers find a way in.

This course presents teachers with as many ways in to the exploration of Shakespeare as possible. Action scenes, themes, characters, different theatre styles, and devised theatre projects. Students will be armed with the tools they need to begin individually exploring monologues, or working together on scenes.

## Course Curriculum

### Lesson 0: Introduction 14:12

This lesson introduces the course, and discusses the importance of Shakespeare in the drama curriculum.

### Lesson 1A: Action 7:56

This lesson looks at action as a way into Shakespeare.

### Lesson 1B: Action 10:27

The goal of this lesson has been to examine action as a great way into the study of Shakespeare.

### Lesson 2A: Theme 10:27

This lesson introduces the concept of theme in Shakespeare's plays, and how to use themes to introduce different theatrical concepts.

### Lesson 2B: Theme 12:29

This lesson focuses on the use of soliloquies and invites students to create a short monologue.

### Lesson 3A: Comedy 8:18

This lesson turns to the comedy aspect of performance in Shakespeare.

### Lesson 3B: Comedy 10:06

This lesson explores the idea of comedy emerging from mistaken identity.

### Lesson 3C: Comedy 10:02

This lesson explores situational and physical comedy in Shakespeare.

### Lesson 4A: Character 9:04

This lesson looks and how to create a rounded and original

character, using Shakespearean characters as inspiration.

### Lesson 4B: Character 11:50

This lesson focuses on internal and external preparation of the actor in developing character.

**Lesson 4C: Character** 8:52

This lesson explores how character predicaments and behaviors in Shakespeare can be related to the lives of students.

**Lesson 5A: Exploring Styles** 10:31

This lesson focuses on exploring styles through Shakespeare's 'problematic' scenes.

**Lesson 5B: Exploring Styles** 11:17

This lesson delves into the challenges of different visual interpretations and styles.

**Lesson 6A: Devised Theatre** 7:13

This lesson introduces devised theatre, and how to begin using Shakespeare.

**Lesson 6B: Devised Theatre** 10:51

This lesson continues on with teaching students how to build a piece of devised theatre.

**Lesson 6C: Devised Theatre** 9:45

This lesson discusses a final example of how Shakespeare's themes and characters offer source material for devised theatre.

**Lesson 7A: Language** 9:10

This lesson aims to give teachers skills to help students grapple with the language of Shakespeare.

**Lesson 7B: Language** 9:18

This lesson explores complex phrases in the language of Shakespeare.

**Lesson 7C: Language** 7:36

This lesson focuses on practical activities to build skill in Shakespearean language.



# PLAY ADAPTATION PROJECT

**Instructor:** Lindsay Price

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 6 modules, 44 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

Adaptation is a fabulous classroom project: it requires students to analyze, adapt, modify, plan synthesize, devise. All the higher order thinking skills.

But you can't just throw a narrator into a script and call it a day. You have to have a preparation process leading up to the writing process.

In this course you will learn practical exercises and a path to prepare your students to take on their own adaptation project. We'll look at the guidelines to adaptation, things to think about when choosing a text, how to analyze the source material and writing that first draft.

So join me, Lindsay Price, in the Play Adaptation Project.

## Course Curriculum

### Lesson 0: Introduction 3:41

This module lays out the path for the course.

### Lesson 1: What is Adaptation? 6:51

This lesson defines adaptation, as well as introduces 'hook' exercises to get students engaged in the project.

### Lesson 2: Adaptation Guidelines 12:34

This lesson looks at the guidelines for adaptation that students can follow when they start their own project, as well as exercises for students to practice applying these guidelines.

### Lesson 3: Choosing a Text 5:27

In this lesson we're going to look at choosing a text - what goes into choosing a text for adaptation? Students will learn about copyright, the thesis for the adaptation, the why and discussing how changes will affect the original source material - meaning, is the original iconic.

### Lesson 4: Close Reading and Analysis 6:20

This lesson gets into the nitty gritty of adaptation; the analysis and close reading of the source material.

### Lesson 5: The First Draft 9:47

This lessons covers the next step of taking all this pre-work, all this analysis, and writing the first draft.





# GET STUDENTS TO EMBRACE FAILURE IN THE DRAMA CLASSROOM

**Instructor:** Lindsay Price

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 5 modules, 38 minutes

**Clock Hours:** 1 hour

[Click to view Standards Connections](#)

## Course Description

This course by Lindsay Price explores strategies you can use to encourage students to embrace failure rather than see it as a point of shame or something to hide from.

Our goal for students is to embrace a try/fail/try again/fail/try again/succeed formula. Each module in this course comes with exercises and activities that you'll be able to take into the classroom right away.

It's one thing to talk about embracing failure, it's another to give students practical tools to help them achieve that goal. Join Lindsay in getting students to embrace failure in the drama classroom as we look at Failure from a Yes! perspective.

## Course Curriculum

### Lesson 0: Introduction 3:41

This module introduce the topic and outlines lessons 1-4.

### Lesson 1: Redefine Failure 10:28

This lesson redefines the word 'failure' - making it a positive experience.

### Lesson 2: Make Failure Familiar 11:18

Students and humans fear failure so much, they tend to avoid it at all costs. Learn exercises to make failure familiar, so that it's no longer a point of fear, just something that happens as part of the process.

### Lesson 3: Celebrate Failure 6:10

This module includes exercises to celebrate failure, rather than make it a tragic event.

### Lesson 4: Analyze Failure 7:08

This last module focuses on analyzing failure, a tool to allow students to distance themselves from failure and look at it from an analytical standpoint.



# EXPLORING VIEWPOINTS

**Instructor:** Erin Carr

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 11 modules, 3 hours, 28 minutes

**Clock Hours:** 5 hours

[Click to view Standards Connections](#)

## Course Description

Viewpoints is used to create dynamic moments of theatre by simply existing on the stage. However, Viewpoints is more than just an acting technique to understand your own physicality and more than a directing technique to create "ah-ha!" moments on stage. It is first and foremost the philosophy that to create an organic performance, you must see obstacle as opportunity, and that by simply standing in space, your creativity can spark.

This course by Erin Carr will help your students discover fresh impulses that motivate their performance in the moment. We will go through the Viewpoints technique, as created by Mary Overlie, and learn how to tap into kinesthetic awareness as individuals and as an ensemble. Through this style of play, students learn to release their thoughts on what they "should" do, and instead just respond organically to their surroundings and ensemble!

We're going to break down each of the Viewpoints, there's lots of visual demonstration, so you can see each Viewpoint in action, and I'm going to provide tips and side coaching examples.

## Course Curriculum

### Lesson 0: Overview 3:21

This lesson gives an overview of the course and what is covered in each module.

### Lesson 1: Introduction 8:06

This lesson introduces the technique of Viewpoints and ways to apply it in the classroom.

### Lesson 2: History & Terminology 9:13

This lesson reviews the history of Viewpoints and some of the terminology used with this technique.

### Lesson 3: Warm-ups 20:52

Lesson 3 takes you through some of the warm-ups inspired by Viewpoints for both individuals and ensembles.

### Lesson 4: Time 17:05

This lesson breaks down the Viewpoint of Time, and students learn how to introduce tempo, kinesthetic response, duration and repetition.

### Lesson 5: Shape 38:38

This lesson breaks down the Viewpoint of Shape, and students learn how to introduce general shape as well as gestures.

### Lesson 6: Space 38:20

This lesson breaks down the Viewpoint of Space, and students learn how to introduce spatial relationship, topography, and architecture.

### Lesson 7: Open Viewpoints Session 16:45

This lesson introduces what an Open Viewpoints session might look like, and the benefits of taking this time to combine the Viewpoints.

### Lesson 8: Scene Work 24:59

This lesson introduces the use of Viewpoints in scene work.

### Lesson 9: Review 4:59

This final lesson reviews how the Viewpoints technique is used, and where you can continue to take this work.

### BONUS Lesson: Distance Learning Option 26:22

Erin Carr and Lindsay Price discuss how to use the Viewpoints course for distance learning.



# MINDFULNESS & WELLNESS IN THE DRAMA CLASSROOM

**Instructor:** Claire Broome

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 13 modules, 3 hours, 30 minutes

**Clock Hours:** 5 hours

[Click to view Standards Connections](#)

## Course Description

In this course, instructor Claire Broome shares what mindfulness is, and why it is so important in the Drama Classroom. The course covers how mindfulness and wellness can help both students and teachers.

Claire discusses how to prepare students for this kind of learning, and provides various activities to bring into your classroom, as well as a variety of extensions for these activities that can be applied to character creation and possible projects.

## Course Curriculum

### Module 1: Introduction 4:45

This module introduces the course and outlines the way in which teachers and students will be introduced to the concept of mindfulness and wellness in the drama classroom.

### Module 2: What is Mindfulness & Wellness Education? 5:02

This module focuses on what mindfulness and wellness education is, and how it can apply to the drama classroom.

### Module 3: Prepping Your Class 13:41

The goal of these activities are to understand your students' starting place for exploring Mindfulness, Meditation and Wellness. This is not to teach students about these topics, but rather to see where their entry point can be.

### Module 4: Movement & Focus Games 11:45

If the goal of Mindfulness is to help students stay in the present in the moment; then these games and activities will help students to do so. These games require students to stay focused.

### Module 5: Meditation Part One 30:04

In this module we will explore four introduction meditations. These meditations take about five minutes each. You can expand them if you find they are working for your classes, but I find shorter meditations work best for beginners.

### Module 6: Meditation Part Two 01:02:45

In this Module we will explore more detailed meditations.

### Module 7: Gratitude Exercises 13:28

This module focuses on gratitude practice - another Wellness tool that has been proven to show great benefits.

### Module 8: Writing Exercises 11:38

In this module, we will use writing as a way to bring Mindfulness and Wellness into the Drama class.

### Module 9: Yoga Poses 15:19

This module takes you through beginner yoga exercises you can introduce to your class.

### Module 10: Wellness Life Skills 13:56

In this module, we will discuss ways to explore how to include discussions about sleep, meditation, nutrition and exercise into your Drama classroom. We will also explore ways of dealing with stress.

### Module 11: Extending Mindfulness & Wellness 2:43

In this module we will look at ways of extending Mindfulness and Wellness into the school community.

### Module 12: Summary 1:44

This module concludes the course and provides a list of resources for further exploration.

### BONUS Module: Distance Learning Option 24:05

This video provides ideas for distance learning options.



# HANDS-ON THEATRE HISTORY: CREATING A MODERN DAY MORALITY PLAY

**Instructor:** Wendy-Marie Martin

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 11 modules, 1 hours, 25 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Who says theatre history has to be boring? Hands-On Theatre History: Creating a Modern Day Morality play is an interactive course by Wendy-Marie Martin, combining hands-on activities with research and analysis techniques leading to a full performance of the popular medieval morality play, Everyman.

This course gives students an overview of the medieval period and the various medieval play forms and teaches students the key points of storytelling and adaptation.

It includes dynamic individual and group exercises leading students from the first steps of the adaptation process through a final, full-class performance of Everyman—and proves, once and for all, that theatre history can be fun and exciting to learn.

## Course Curriculum

### Lesson 0: Introduction 8:06

This lesson introduces the material and breaks down the individual lessons that make up the course.

### Lesson 1A: Interactive Overview 10:53

Lesson 01A will focus on creating an interactive opportunity for students to gain an overview of the medieval period and the play forms found in medieval theatre.

### Lesson 1B: Politics and Play Forms 6:42

Lesson 01B takes students through a series of group activities centered around key events and figures of the medieval period as they create a classroom timeline together.

### Lesson 2: Introduction to Everyman 7:07

In this lesson, students will be introduced to Everyman, the medieval morality play they'll be adapting during this course.

### Lesson 3A: Deconstructing Everyman, Part 1 10:27

Lessons 03A through 03C takes students through a series of interactive group exercises that help them to deconstruct and analyze the play scene by scene. These lessons focus on the playwright's intention and the storytelling components of the play.

### Lesson 3B: Deconstructing Everyman, Part 2 8:24

Lessons 03A through 03C takes students through a series of interactive group exercises that help them to deconstruct and analyze the play scene by scene. These lessons focus on the playwright's intention and the storytelling components of the play.

### Lesson 3C: Deconstructing Everyman, Part 3 7:58

Lessons 03A through 03C takes students through a series of interactive group exercises that help them to deconstruct and analyze the play scene by scene. These lessons focus on the playwright's intention and the storytelling components of the play.

### Lesson 4A: Adapting Everyman, Part 1 8:28

In lessons 04A and 04B, students look at ways to spark creative ideas and get students writing. Using prompt-based writing exercises, students are given a low-stakes opportunity to take their first shot at adapting a scene from the play.

### Lesson 4B: Adapting Everyman, Part 2 6:57

In lessons 04A and 04B, teachers will look at ways to spark creative ideas and get students writing. Using prompt-based writing exercises, students are given a low-stakes opportunity to take their first shot at adapting a scene from the play.

### Lesson 5: Revisions and Rehearsals 6:33

Lesson 5 gives students time to rehearse and make any final script changes.

### Lesson 6: Performance 3:29

Students share their Everyman scene adaptations in order, creating a full-class collaborative performance of the play.



# CREATING A BLENDED LEARNING ENVIRONMENT: FLIPPING YOUR CLASSROOM

**Instructor:** Annie Drago

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 4 modules, 37 minutes

**Clock Hours:** 1 hour

[Click to view Standards Connections](#)

## Course Description

Annie Drago leads this course in learning how to create a flipped classroom where students will complete the majority of coursework online at home or outside of school, and then attend school for required face-to-face learning sessions.

Module One discusses the types of online learning - the advantages and disadvantages. Module Two, covers the first step: the online instruction. Module Three covers the face-to-face time and putting it all together. You will walk away from these modules with a prepared unit of study.

## Course Curriculum

### Module 0: Introduction 2:49

This module outlines the course objectives and sets the schedule for modules 1, 2 and 3.

### Module 1: Online Learning 13:06

This module looks at the types of online learning, and discusses the advantages and disadvantages of each.

### Module 2: Asynchronous Online Learning 13:16

Module 2 looks at ways to execute online learning.

### Module 3: Synchronous Face-to-Face Learning 8:14

The final module discusses face to face class time, and putting the blended learning environment together.



# BUILDING A TRADITION OF EXCELLENCE IN YOUR THEATRE PROGRAM

**Instructor:** Annie Dragoo

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 4 modules, 46 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

When we think of a tradition, we think of a belief or behavior that is passed down within a group for special significance. And we know that excellence is the quality of being outstanding or extremely good.

If you could pass down anything to the next generation of theatre students, wouldn't you like to pass down the tradition of excellence? Learn from instructor Annie Dragoo, how building a tradition of excellence is the creation of values, behaviors and routines that help us establish the quality of excellence in our theatre program.

## Course Curriculum

### Module 0: Introduction 2:56

Module 0 introduces the course and lays out the expectations for the 3 modules to follow.

### Module 1: Treat it Like a Business 14:46

In Module 1, the instructor will be discussing treating your theatre program like a business.

### Module 2: Handbook, Tradition, Community 14:18

Module 2 looks at creating a handbook, creating and continuing tradition, and getting involved in the community.

### Module 3: Motto, Rehearsal, Production 14:56

Module 3 looks at developing a motto, rehearsal preparation, warm-up rituals, and theatre production, as well as several ways to approach the work you do on stage.



# THE DILEMMA PROJECT

**Instructor:** Claire Broome

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 16 modules, 1 hours, 29 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Moral dilemmas are not only faced by characters in gripping plays, but are also faced by our students. The project outlined in this course will help students develop their critical thinking skills through the use of one of the dilemma questions to shape a student written production.

If you had the choice to press a button and earn \$25,000,000... but a species (not of your choosing) would become extinct, what would you do? More importantly, what would your character do?

Join drama teacher and playwright Claire Broome through this course which includes role-playing, Stanislavski's Magic If, character creation, playwriting and staging.

## Course Curriculum

### Module 1: Introduction 3:30

This module introduces the Dilemma Project and outlines the objectives for students.

This modules shows you how to create a guide to support the writing process, so that students will feel more prepared to write their script.

### Module 2: What Dilemmas Could You Use? 4:26

This module explores Dilemma scenarios you could use with your class and how the scenario needs to work within the project.

### Module 3: The Magic If 9:16

This module introduces the Magic If exercise for the project.

### Module 4: Character Creation 6:04

This module explores ways to help your students to develop their characters.

### Module 5: Building Character Teams 6:28

This module explores how characters interact with each other, building a dilemma scenario and conflicting points of view.

### Module 6: Improv to Location 5:10

This module helps students explore options for the location of their play.

### Module 7: Character Relationships & Dynamics 3:08

This modules teaches students to consider how the characters they are bringing together might relate to each other.

### Module 8: Brainstorming Character Vocabulary 3:28

In this module, teach your students how to decide how their character speaks is a great opportunity for students to explore and experiment with character work.

### Module 9: Plot Outline 3:27

**Module 10: Script Writing** 5:20

In this module, we will explore script writing in ways that make students accountable for their work.

**Module 11: Script Sharing** 5:40

This module reviews the revision process, through script sharing, to help students achieve a more polished script.

**Module 12: Script Revision in Rehearsal** 16:53

Students explore ways to have the class rehearse while making changes to their script.

**Module 13: Rehearsal and Previews** 5:36

Once students have revised and analyzed their scripts, and they need to develop their performances.

**Module 14: Revision Rehearsals** 2:33

This module discusses revision rehearsals, which are such an important part of the creative process.

**Module 15: Final Performance and Reflection** 6:52

This module covers the students final performance task.

**Module 16: Summary** 1:54

This module summarizes the project and wraps up the course.





# APPROACHING DRAMA CLASS WITH AN INDIGENOUS PERSPECTIVE

**Instructor:** Allison Green

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 6 modules, 57 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

This course is led by Allison Green, a member of the Algonquin Band of Mattawa, and a drama and social sciences teacher in Northern Ontario, Canada. She believes that drama teachers should look at their teaching through an Indigenous lens for a few reasons:

- It is time in North America to take a conscientious look at Indigenous people's approach to learning and teaching.
- For our Indigenous students, it's important to see themselves in materials, activities, and classroom routines.
- It is also valuable for our non-Indigenous students to see and better understand the diverse nature of the creative process and ways of seeing our world through this lens.

This course aims to help teachers see their drama class through an Indigenous lens – by exploring the learning circle, culturally responsive approaches, and Indigenous pedagogy.

## Course Curriculum

### Lesson 0: Introduction 4:02

The introductory module lays out the objectives for the course, and explains the structure and lessons to follow.

### Lesson 1: The Learning Circle 10:19

This module explores the learning circle. The circle is a sacred symbol in Indigenous culture, and many drama classes benefit from students and their teachers being part of a circle.

### Lesson 2A: Culturally Relevant & Responsive Teaching 11:19

This module shares a culturally responsive approach to teaching while really unpacking the difference between appropriation and appreciation. In drama class, we need to be aware and model for our students the act of appreciating and exploring diversity and culture with activities rooted in knowledge and avoid appropriation.

### Lesson 2B: Appreciation Versus Appropriation 17:46

This module continues the discussion regarding a culturally responsive approach to teaching.

### Lesson 3: Drama Teachers and Indigenous Pedagogy 10:12

This module focuses on drama teachers and Indigenous pedagogy.

### Lesson 4: Wrap Up 3:40

This module wraps up the course material, and looks at next steps to take with your students, or for your own learning.



# HANDS-ON THEATRE HISTORY: ANTI-REALISM

**Instructor:** Wendy-Marie Martin

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 11 modules, 1 hours, 41 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

This course is a mix of individual and group activities requiring students to use both their analytical and creative mind. It gives students an overview on the Anti-Realism movement of the late-19th and early-20th century, and introduces them to some key theorists, playwrights, and theater makers involved in this movement.

Together we will guide students through the wild world of the "isms," more specifically Symbolism, Dadaism, Surrealism, Expressionism and Absurdism. We will introduce students to various manifestos and theories as we track the characteristics of each of our five "isms." As we combine analysis and creative exercises, students bring their entire self to process and prepare to design an ISM Theme Park project, which they will share with the class at the end of the course.

## Course Curriculum

### Lesson 0: Introduction 13:17

The introduction gives an outline of the course and explains how each lesson will cover a different topic, culminating in a final project.

### Lesson 1: Historical Foundations & Cultural Contexts 11:38

This lesson focuses on the historical and cultural context of the 19th into early-20th century, a time ripe with "isms" and the manifestos that created them. We'll look at the role realism & naturalism play in our American theatrical tradition and causes for the historical shift from realism to Anti-realism.

### Lesson 2: Symbolism 7:25

This lesson has a focus on Symbolism, including investigating The Manifesto of Symbolism by Jean Moreas to help inspire students to write their own short manifestos. The characteristics of Symbolism are further explored in Belgian playwright Maurice Maeterlinck's iconic symbolist play, *The Intruder*.

### Lesson 3: Dadaism 10:44

This lesson introduces Dadaism, using *Ubu Roi* as a jumping off point. Two manifestos are studied and students learn how to write a Dada poem of their own.

### Lesson 4A: Surrealism Part 1 14:31

This lesson introduces surrealism, using Breton's 1924 Manifesto, a game of *Exquisite Corpse*, and costume and set designs by Picasso.

### Lesson 4B: Surrealism Part 2 5:32

This lesson includes an introduction to Antoine Artaud's version of surrealism called the Theater of Cruelty. Students can explore themes outlined by Artaud in his manifesto and use this exploration to create their own short surrealist play.

### Lesson 5A: Expressionism Part 1 12:20

This lesson explores expressionist theater, starting with its German roots and as well key players in the movement and the characteristics connected to this form of theater.

### Lesson 5B: Expressionism Part 2 7:06

This lesson shifts the perspective from the Expressionist movement in Europe to the movement in the United States, with a focus on Eugene O'Neill's expressionistic masterpiece, *The Hairy Ape*.

### Lesson 6A: Absurdism Part 1 11:29

This lesson looks at Martin Esslin's crucial essay, "Theater of the Absurd," and focus on five iconic absurdist playwrights: Samuel Beckett, Eugène Ionesco, Jean Genet, Harold Pinter and Edward Albee.

### Lesson 6B: Absurdism Part 2 3:58

Lesson 06B is a celebration of the work students began in Lesson 06A. Here they will share their playwright bios as well as scenes from *The Zoo Story* by Edward Albee, *Rhinoceros* by Eugène Ionesco, *Waiting for Godot* by Samuel Beckett, *The Balcony* by Jean Genet and *The Homecoming* by Harold Pinter.

### Lesson 7: Final Project 3:34

The final combines creativity with analytical thought as students connect ideas and concepts with their imagination in order to create a theme park that embodies all five of the "isms" we've covered in this course: Symbolism, Dadaism, Surrealism, Expressionism, and Absurdism.



# IMPOWERMENT IMPROV

**Instructor:** Jennine Profeta

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 6 modules, 56 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

Jennine Profeta, Second City performer and theatre educator, leads this course. This course was designed to give a teacher tools to create a safe environment in which students can go beyond their old patterns to take risks, embrace failure, be more confident and aware of the effects of their word choice. The course includes modules on risk-taking, creating a safe environment, failure, confidence, and positive/negative speak.

## Course Curriculum

### Module 0: Introduction 4:29

This module introduces the course and lays the foundation for the modules to come.

### Module 1: Risk Taking 17:54

This module introduces exercises that encourage risk taking and creating a safe environment.

### Module 2: Encouraging Failure 9:34

This module explores failure, and how an improv failure can be a gift.

### Module 3: Confidence 12:26

This module is all about developing confidence in your students, through improv.

### Module 4: Positive and Negative Speak 9:37

This module focusses on positive and negative speak, and how to identify it.

### Module 5: Wrap Up 2:07

This module wraps up the course and emphasizes the key learnings.



# EMPATHY 2.0

**Instructor:** Steven Stack

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 7 modules, 1 hours, 30 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Brought to you by instructor Steven Stack, creator of The Empathetic Classroom, this course looks at ways to move on from the worldwide pandemic, while honoring the past and learning from it. In the past year, students had many things taken from them: school, hanging out with friends, freedom, hope, and innocence.

With this course, each session will highlight one specific topic relating to moving on. There will also be activities for each session that will help your students own the past, embrace their own and others' narratives and scars, create a stronger classroom community, find ways to be where their feet are planted, and learn to play again.

## Course Curriculum

### Session 0: Disclaimer 0:57

A brief introduction to the course, instructor, and disclaimer relating to mental health issues.

### Session 1: Introduction 10:02

This session introduces the material and lays the foundation for the course material.

### Session 2: Embracing Your Scars 14:08

The second session, "Embracing Your Scars," is where we start seeing our scars not as something to hide but as critical parts of who we are and something to be embraced and shared.

### Session 3: Finding the Gap 17:08

The third session, "Finding the Gap," is about those times when life is about to get the best of us and being able to find that space between being present and losing it.

### Session 4: The Impermanent Improv 18:58

The Fourth session, "Life: The Impermanent Improv" is all about the realization that life is not a play; it's improv. Listening and responding, thinking on your feet and the phrase "Yes and . . ." are all vital in order to go with the flow of and making the most of this thing called life.

### Session 5: What's Now? 24:43

The Fifth session, which moves us into the "What's Now?" is about moving on from last year and embracing play and being in the giant sandbox of life. Being goofy, not worrying it looks or the point of it all, and simply being six again.

### Session 6: The Final Wrap Up 4:16

The sixth, and final session, will wrap up everything we've discussed and hopefully, offer more encouragement as you go forward into the coming year.



# RETHINK PACING IN THE DRAMA CLASSROOM

**Instructor:** Matt Webster

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 7 modules, 33 minutes

**Clock Hours:** 1 hour

[Click to view Standards Connections](#)

## Course Description

Pacing is one of the invisible hands of good teaching. Pacing is a fundamental component of a well run classroom. Many challenging issues that teachers face in the classroom stem from undiagnosed pacing issues: From comprehension to classroom management, pacing can be identified as both the source, and the solution of these problems. This course covers the Definition of Pacing, Non-Standardized curriculum, Pacing and Authentic learning, Expanding and Contracting The Pace, Transitions, Rehearsals and Hidden Pacing.

## Course Curriculum

### Module 0: Introduction 1:36

The introduction lays out the structure of the course, including an overview of pacing and the topics that will be covered.

### Module 1: The Definition of Pacing 3:14

This module defines pacing, and discusses how the concept of pacing relates to the drama classroom.

### Module 2: Non-standardized Curriculum 4:36

This module looks at the concept of pacing as it relates to non-standardized curriculum, such as found in a drama program.

### Module 3: Pacing and Authentic Learning 7:00

This module looks at pacing and authentic learning or what can be called "Goldilocks Pacing."

### Module 4: Expanding and Contracting the Pace 5:29

This module reviews the concept, and how to expand and contract the pace of curriculum delivery in the drama classroom.

### Module 5: Transitions, Rehearsals, and Hidden Pacing 9:49

Transitions, rehearsals and what I call "hidden pacing" are three very different things but all with their own challenges. This module will look at each, and how to handle in the drama classroom.

### Module 6: Wrap-Up 1:57

This module wraps up the course with a review of key concepts.



# EVERY DAY YOU DESERVE A ROUND OF APPLAUSE: SELF-COMPASSION AND CARE FOR YOU AS A THEATRE EDUCATOR

**Instructor:** Gai Jones

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 5 modules, 46 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

Gai Jones leads this course in social and emotional self-compassion and care for the theatre educator. Join her on this 5-module journey to practice self-care and self-compassion while teaching educational theatre.

## Course Curriculum

### Module 0: Introduction 6:06

This module introduces the course and lays out the structure of the modules.

### Module 1: Survey of Self-Care Practices 9:37

In this first module, we will complete a survey of our current self care practices as theatre educators.

### Module 2: Developing a Joyful Relationship with Yourself 8:17

Module Two looks at developing a joyful relationship with yourself, and why there is a need for theatre educators' self-care and compassion.

### Module 3: Mission Statement 10:48

In Module Three, we devise a plan to carve out a mission statement for teaching theatre and self-care, which includes time to honor ourselves before arriving in the classroom or rehearsal hall, during planning conference, period lunch, before rehearsals, end of rehearsals, at home and tips for a healthy theatre educator's career and maintenance balance.

### Module 4: Create and Commit to Next Steps 11:46

In Module Four, we create and commit to next steps, providing places for free write prompts and inspirational quotes.



# LGBTQ+ 101 & AFFIRMING PRACTICES

**Instructor:** c.j Bell

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 4 modules, 36 minutes

**Clock Hours:** 1 hour

[Click to view Standards Connections](#)

## Course Description

Welcome to LGBTQ+ Inclusion 101 & Affirming Practices. This course is led by c.j Bell, pronouns they/them. By the end of this course, you'll be able to successfully implement LGBTQIA+ and LGBTQ2S+ practices in the classroom. And you will learn more information on how you, yourself, can relate to these specific margins, as an educator.

## Course Curriculum

### Module 0: Module 0 5:02

This module introduces the course outline and the goals of the course.

### Module 1: Module 1 13:21

This module looks at the context and explanation of why we're utilizing and developing our LGBTQIA+ practices in our classroom.

### Module 2: Module 2 11:51

This module looks at the reflection and application of LGBTQIA+ practices with a few tools.

### Module 3: Module 3 6:02

This module asks, "What's next?" and discusses how we can ensure accountability for these practices, and how we continue to provide gender justice in the classroom.



# THE ADULT IN THE ROOM: UNDERSTANDING YOUR RELATIONSHIP TO YOUR STUDENTS

**Instructor:** Matt Webster

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 5 modules, 35 minutes

**Clock Hours:** 1 hour

[Click to view Standards Connections](#)

## Course Description

How do we build or rebuild relationships in the classroom? Well, first, you must understand the difference between your relationship with your students and your relationship to your students. Once you understand the difference between those two relationships, you can construct a professional working relationship in your classroom. At the end of this course, you'll have a better understanding of the different relationships between you and your students and why establishing a healthy professional relationship is best for everyone concerned.

## Course Curriculum

### **Module 0: Introduction** 6:29

The first module sets out the objectives for the course, and introduces the structure and module progression.

### **Module 1: Your Relationship to Your Students** 6:12

Module One covers your relationship to your students, and how that sets the tone in the classroom.

### **Module 2: Setting Boundaries** 7:53

This module covers the importance of setting and maintaining professional boundaries with your students.

### **Module 3: Building Positive Relationships** 8:43

This module covers the steps to build a positive relationship with your students.

### **Module 4: Effective Discipline** 5:47

This final module discusses how established professional and personal relationships are key components to effective discipline in the drama classroom.





# SOFT SKILLS, THE TANGIBLE VALUE OF THE DRAMA CURRICULUM

**Instructor:** Matt Webster

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 6 modules, 48 minutes

**Clock Hours:** 2 hours

[Click to view Standards Connections](#)

## Course Description

This course is about the fact that so-called soft skills are sought after and highly valued in professional work environments, educational settings, and in everyday social interactions. They're valuable life skills, but we can't always identify these skills within a standard educational setting, and yet, they are incredibly useful in education and beyond. That's why it's important to be able to identify these soft skills in the classroom and in the educational process and to recognize that these soft skills are being taught every day in the drama curriculum. We need to concentrate our efforts into making sure that these skills are identified and utilized within our classrooms. They are built into every arts curriculum a school offers, especially the theater arts.

## Course Curriculum

### Module 0: Introduction 6:50

This module introduces the course and gives an outline as to how the modules will help identify those soft skills and where we find them in the theater curriculum.

### Module 1: Soft Skills vs Hard Skills 7:43

This module is an examination of the difference between soft skills and hard skills and the places in the curriculum where these different skills are taught.

### Module 2: Standards and Requirements in the Drama Classroom 7:31

This module looks at educational standards and requirements in the theater arts curriculum and how those standards are connected to soft skills.

### Module 3: Teaching vs. Learning 19:16

This module is an examination of some specific drama classroom activities and the understanding of how those activities teach soft skills.

### Module 4: Identification and Advocacy 5:13

This module talks about why it's important to present the soft skills we teach to administrators and how it benefits our programs.

### Module 5: Wrap Up 2:26

This module wraps up the course.



# SOCIAL EMOTIONAL LEARNING THROUGH GAME PLAY

**Instructor:** Matt Webster

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 7 modules, 57 minutes

**Clock Hours:** 2 hours

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## Course Description

The skills identified in Social Emotional Learning are the same skills theatre teachers spotlight in the warmups, games, and activities, as well as group work and theater-related assignments found in the drama curriculum every day.

This course will break down the various games and activities in the drama classroom to identify, incorporate, and intensify the Social Emotional Learning outcomes we want our students to achieve. By the end of this course, you will be able to identify the five components of Social Emotional Learning and see the places in the curriculum where they intersect with basic games and activities in the drama classroom.

## Course Curriculum

### Module 0: Introduction 7:26

The introduction lays out the structure of the course, learning outcomes, and objectives.

### Module 1: Self Awareness 9:24

This module covers self-awareness as one of the components of SEL and takes a look at what activities emphasize self-awareness.

### Module 2: Self-Management 9:55

This module covers self-management and takes a look at what activities emphasize self-management.

### Module 3: Social Awareness 7:42

This module covers social awareness and takes a look at what activities emphasize social awareness.

### Module 4: Relationship Skills 9:16

This module covers relationship skills and looks at what activities emphasize relationship skills.

### Module 5: Responsible Decision-Making 9:09

This module covers responsible decision-making and looks at what activities emphasize responsible decision-making.

### Module 6: Wrap Up 4:22

In this wrap up module, we're going to talk about advocacy. Specifically, how you can advocate for your programs and your students based on the value of SEL.



# HOW TO GIVE FEEDBACK TO STUDENT PLAYWRIGHTS

**Instructor:** Nicholas Pappas

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 6 modules, 1 hours, 23 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

The two big questions we're going to answer in this course are: What is feedback? And, What is useful feedback? Now, if you asked a hundred people to answer these two questions, you'll likely get a hundred different answers, but at its core, all the answers will focus on giving notes that will improve the work, which, in this case, is our student's plays. And, as a teacher, that's what your hope is, right? To help your students improve as writers, one work at a time.

We want our students to write, and to grow through their writing. If we want our students to get better, we need to get better. Understanding the definition of feedback, and understanding how to provide useful feedback is the key to all of us getting better.

Join Nick Pappas in this course designed to give you the tools to help your student writers find their voice.

## Course Curriculum

### Module 0: Introduction 6:14

An overview of the course goals and structure of the modules included.

### Module 1: Change Your Thinking 16:11

We're going to look at why we should move beyond the words "good and bad" in our feedback responses.

### Module 2: The Evaluate, Analytic, and Descriptive Modes of Response 13:58

We're going to define these three modes of response, explore how we use them, and then we're going to turn them upside down.

### Module 3: The Acid Burn and the Value of Asking Questions 17:12

We're going to explore Acid Burns and what kinds of feedback questions help make the best second drafts.

### Module 4: The Feedback Workshop 26:19

This is the most important module because we're going to bring all the modules together and I'm going to walk you through the feedback process I use with my student writers.

### Module 5: Wrap Up 3:24

This module wraps up the course.



# SEL THROUGH THE LENS OF THEATRE

**Instructor:** Christa Vogt

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 2 modules, 22 minutes

**Clock Hours:** 1 hour

[Click to view Standards Connections](#)

## Course Description

SEL stands for Social Emotional Learning. Theatre teachers know that Social Emotional Learning and its categories: Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decision Making, are innate in what we do.

The goal of this mini-course is to show you that you can take SEL in the way that your administration wants you to, using the language they want you to use, and apply it to lessons you already teach.

Instructor Christa Vogt will take you through the facets of SEL, and then take you step by step through an activity - to show you how you can apply SEL to each and every step.

## Course Curriculum

### Module 0: Introduction 10:44

This module introduces the concept of SEL and discusses the 5 key facets, and how they relate directly to learning in the drama classroom.

### Module 1: Defining Ensemble Activity 12:11

In this module, the instructor walks through a simple classroom activity that she uses with her beginning acting class. The instructor will connect the steps of the activity to SEL components.



# BLOOD, BLISTERS & BRUISES

**Instructor:** Matt Webster

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 6 modules, 1 hours, 8 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Welcome to Blood, Blisters, and Bruises. This is an introductory course to learn how to use makeup to create scars, blisters, and bruises with a little blood on the side, and a special bonus section on creating zombies. You're going to learn the techniques and materials you will need to do these special effects, and how to teach your students to do these special effects.

## Course Curriculum

### Module 0: Introduction 8:38

This module introduces the course and outlines the modules.

### Module 1: Materials 18:26

This module covers the materials you'll need for the course; these are easy to obtain and budget-friendly options are provided.

### Module 2: Bruises 12:42

This module covers how to create light bruises for close up situations, and heavier bruises that can be seen from a distance.

### Module 3: Blisters & Burns 10:02

This module covers blisters and burns. Burns are commonly designated by the level of damage done to the skin, and categorized by degree: first degree, second degree, and the highest level, third degree.

### Module 4: Scar, Scrapes & Cuts 10:03

This module covers scars, scrapes and cuts. They're basically the same application with different depths.

### Module 5: Zombies 8:19

This module covers Zombie makeup.



# ORGANIZED CHAOS: 2ND EDITION

**Instructor:** Matt Webster

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 10 modules, 2 hours, 18 minutes

**Clock Hours:** 6 hours

[Click to view Standards Connections](#)

## Course Description

Organized Chaos: Discipline in the Theatre Classroom will give you tools and strategies to prepare you for challenges you may face as you step up in front of a class of students and introduce them to the art of theatre.

Whether you are a student teacher finishing college, a first-year teacher just starting out in the classroom, or an established teacher with a few years of experience under your belt, these lessons will provide insight and support as you establish discipline in your classroom.

This is a revised, 2nd edition of a favourite original course in the DTA, brought to you by experienced theatre educator, Matt Webster.

## Course Curriculum

### Module 0: Introduction 6:00

The overview reviews the goals of the course and outlines the modules and activities included.

### Module 1: Defining the Place Where you Teach 20:10

How you set up your teaching space will have a direct impact on your ability to control your classes. In this module, you will learn how to set up your classroom to avoid conflict and chaos while teaching.

### Module 2: Curriculum: A Double-Edged Sword 11:59

There is no standard curriculum for theatre. Therefore, every theatre teacher is responsible for generating the curriculum they teach. In this module, you will be given some of the standard options for generating a theatre curriculum, as well as the pros and cons of each option so you can generate the curriculum that's right for you. If your curriculum isn't set up properly, it can lead to a variety of classroom management problems throughout the year, and it may be difficult for you to identify these issues if you can't identify your curriculum as the culprit.

### Module 3: Personnel, Preparation, and Pacing – The hidden issues of Discipline in the Drama Classroom 18:53

There are a lot of unseen elements at play in a Drama classroom when it comes to discipline, in module 3 we discuss the potential discipline issues associated with three common factors: Personnel, preparation and pacing.

### Module 4: Rules and Boundaries in the Theatre Classroom 16:20

To the outside observer, theatre classes often appear to be chaotic and lawless. However, successful theatre teachers know how to maintain control of their classrooms. In this module, you'll be shown how to lay down the law while not turning your classroom into a police state.

### Module 5: Peer-Driven Discipline 12:17

It can be frustrating and exhausting being the only sheriff in a one-horse town. The solution? Deputies. This module will lay the groundwork for including your students in the creation of rules and consequences in your classroom.

#### **Module 6: Consistency in Discipline** 15:06

Classroom discipline is built on a foundation of consistency. In module 6, you will see the importance of applying discipline equally and consistently across the classroom and throughout the year.

#### **Module 7: The Importance of Consequences** 15:23

This concept is the heart of discipline in the classroom. Once you have set the rules in your classroom, you must enforce them. This module will illustrate the value and importance of defining and applying consequences in your classroom.

#### **Module 8: Having a Bad Day** 14:13

There will be days when everything goes wrong. This module can serve as a lifeline and support group to get you through those days when you seriously reconsider your career choices.

#### **Module 9: Expect the Unexpected** 7:54

As a theatre teacher, you must always be ready for surprises. This module will give you a heads up on some of the challenges that may arise in your classroom and some suggestions on how you can deal with them without losing control of yourself or your students.



# PLAYWRITING OUTSIDE THE LINES

**Instructor:** Steven Stack

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 6 modules, 1 hours, 34 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Instructor Steven Stack leads this course in a unique way to teach playwriting. He will show you how to set foundations and guide posts for your students, and then give them freedom to play. The intent is to help students develop their own voice and create for creating sake. The 5 modules lead teachers through how to use this style of teaching playwriting, and includes handouts and resources to support the learning.

## Course Curriculum

### Module 0: Introduction 15:31

The introductory module introduces the instructor and sets out the objectives and structure for the course.

### Module 1: Creating for Creating Sake 16:39

This module focuses on teaching students the act of creating itself – while ridding ourselves of creating for external reasons.

### Module 2: The Creative Sandbox: Your Journal 13:55

This module is the creative sandbox: your journal. At the end of this lesson, students will be able to understand and use one of the most important things a writer has: their journal.

### Module 3: All About the Play 12:31

This module is about the play. All about the play. This module will focus on why plays exist, what plays are meant to be, and my basic top principals for playwriting. Understanding the foundation of playwriting will create a strong foundation for the student's playwriting journey.

### Module 4: The Non-Truths We Probably Believe 21:01

In this module we're going to discuss things we think and believe as writers that we probably shouldn't, expand on where they came from, what the truth is perhaps, and how students can overcome believing these things. The objective of this lesson is to avoid labeling things and see them as they are and focus on creating the work we want to create.

### Module 5: The End of the Road 14:43

In this module, we wrap up our journey.





# INTRODUCTION TO TEACHING MASK: 2ND EDITION

**Instructor:** Allison Williams

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 13 modules, 2 hours, 13 minutes

**Clock Hours:** 6 hours

[Click to view Standards Connections](#)

## Course Description

In Introduction to Teaching Mask: 2nd Edition, Allison Williams gives you a toolkit of mask and movement exercises to teach students to make big, confident physical choices, to work in their bodies, and play different characters – masked and unmasked.

By working through the exercises in this course, you, the teacher, will also gain an understanding of basic physical acting and learn some easy specific tools to coach your students – not just in mask, but in all their performance work.

Access to masks is required, but previous experience with masks is not.

## Course Curriculum

### Module 0: Introduction 6:23

This module introduces the course and what is covered throughout.

### Module 1: The Running Man 3:51

This module describes and explains the Running Man exercise, which helps the students understand that committed physical action creates a sense of emotional expression.

### Module 2: Exploring the Architecture of the Mask 5:48

The module covers how to identify specific shapes in a mask and how to create a character body based on those specific shapes.

### Module 3: Character Zero 24:59

This module introduces the concept of a character zero, how to use the body to create a character zero, how to physically commit to that body before moving, and how to coach your students to make bigger choices both in their character zeroes and in their movement.

### Module 4: The Qualities of Movement 28:58

This module explores the qualities of movement to give more variety, texture, and richness to movement choices.

### Module 4B: Bonus Exercise 4:42

This module covers how to combine the qualities of movement with a mask character.

### Module 5: Mask and Countermask 13:15

This module covers how to coach your students to create multiple characters with one mask, how mask and countermask work as a physical expression of emotional responses, and how two physical interpretations paired with each other and opposite to each other become the mask and the countermask.

### Module 5B: Mask and Countermask & Qualities of Movement 3:10

This module explores how to incorporate the qualities of movement with countermask.

### Module 6: Mask Scenes 6:32

This module explains how your students can create short solo and duo improvised mask scenes, and how your students can start acting as mask characters.

### Module 7: Unmasked Roles 8:58

In this module, you will learn how to take everything we've learned so far and apply these exercises to a "normal" play, and how to lead students in mask exercises in a way that supports character development.

### Module 8: Taking Mask into Text 16:05

This module explores: how to lead students in mask exercises that physicalize the text; how to associate specific gestures with text; and how to scale down mask-work into realistic acting.

### Module 8B: Using Qualities of Movement to Explore Text 5:28

This module describes an exercise you can add in about using qualities of movement to explore text.

### Module 9: Wrap-Up 5:16

This module wraps up the course and reviews what has been learned.



# SCREENPLAYS 101 – PART 1: BASIC STRUCTURE

**Instructor:** Nicholas Pappas

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 8 modules, 1 hours, 22 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

Screenwriter Nick Pappas leads a two-part course on screenplays 101. Great scriptwriting is not something that can be covered in a single course: so we're going to start with the basics. Those basics are going to be split up into a Part 1 and a Part 2. Part 1, this course, will concentrate on basic film structure. Part 2 will concentrate on screenplay formatting.

By the end of this course, students should have a basic understanding of history, terminology, and are able to identify the barest bones of the three-act structure, all with an eye toward developing their own screenplay.

## Course Curriculum

### Module 0: Introduction 5:35

This module introduces the course, and outlines what will be covered in each section.

### Module 1: What is a Screenplay? 10:53

In this module we're going to look at the history of the screenplay, identify what a screenplay is, how it's different than other forms of writing, and set up expectations for what's to come in future modules.

### Module 2: Theater vs. Film from a Writer's Point of View

15:31

In this module we're going to look at playwrights and screenwriters, how the jobs differ and how they overlap.

### Module 3A: The Three-Act Structure 16:18

In this module we're going to discuss the basics of the way we tell stories and how that influences the structure of a screenplay.

### Module 3B: A Case Study 7:46

This is Module 3B - Structure: Pee-wee's Big Adventure – A Case Study where we'll take all of the theory that we discussed in Module 3A and apply it to Pee-wee's Big Adventure.

### Module 4A: Protagonists: Goals, Obstacles, and Tactics

15:05

In this module, we'll examine how a protagonist is shaped by their goals, the obstacles against them, and how they use different tactics to get around those obstacles.

### Module 4B: A Case Study 7:26

In this module we'll look at what we learned in module 4A and apply it to Pee-wee's Big Adventure.

### Module 5: Wrap-Up 3:55

In this module we're going to wrap up Screenplays 101 – Part 1: Basic Structure and get ourselves ready for Screenplays 101 – Part 2: Basic Formatting.



# SCREENPLAYS 101 – PART 2: BASIC FORMATTING

**Instructor:** Nicholas Pappas

**Materials:** Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

**Video length:** 9 modules, 1 hours, 34 minutes

**Clock Hours:** 3 hours

[Click to view Standards Connections](#)

## Course Description

This course is a Part 2. In a Screenplays 101 course, screenwriter Nick Pappas covers both Structure and Formatting. Here in Part 2 we'll cover Basic Formatting. If you have not already watched Screenplays 101 – Part 1: Basic Structure, I highly recommend you go back and do so now. Having that knowledge under your belt will help you navigate Part 2 of this course.

The goal is that, by the end of this course, your students have a basic understanding of how a screenplay is formatted and why it is formatted that way, all with an eye toward developing their own screenplay.

## Course Curriculum

### Module 0: Introduction 7:25

This module introduces Part 2 of the Screenplays course, and outlines what will be covered in the material

### Module 1A: Basic Screenplay Formatting: Writing Programs and Title Pages 12:04

This is Module 1A: The Basics of Screenplay Formatting, where we'll cover writing programs and title pages.

### Module 1B: Basic Screenplay Formatting: Scene Headings, Character Tags, and Parentheticals 13:38

This is Module 1B: The Basics of Screenplay Formatting, where we'll cover scene headers, action lines, character tags, dialogue, and parentheticals.

### Module 1C: Basic Screenplay Formatting: Transitions and Shots 9:25

This is Module 1C: The Basics of Screenplay Formatting, where we'll cover transitions and shots.

### Module 2A: Advanced Screenplay Formatting: Extensions and Subheaders 14:17

This is Module 2A: Advanced Screenplay Formatting, where we'll cover extensions and subheaders.

### Module 2B: Advanced Screenplay Formatting: Highlighting Important Moments 14:02

This is Module 2B: Advanced Screenplay Formatting, where we'll cover character introductions, montages, flashbacks, supers, sound, and how to highlight important moments within a script.

### Module 2C: Advanced Screenplay Formatting: Dialogue other than English 4:57

This is Module 2C: Advanced Screenplay Formatting, where we'll cover dialogue other than English in an English language screenplay.

### Module 3: White Space 12:58

This is Module 3: White Space. In this module we're going to take a quick look at the aesthetics of the words on the page and how we can give a reader a positive reading experience.

### Module 4: Wrap-Up 5:48

This module wraps up both Part 1 and Part 2 of the Screenplays 101 courses.