In Summary, Introduction to class and process (to provide context for the work we’ll be doing together)
- Let students know that we’ll be doing something different and fun with the goal of…
- Explain that you’ll be the director (conductor, etc.) and they will be the actors (musicians, dancers, artists, etc.)
- Set the expectation that we’ll need a high level of self-control and respect during our work together.

In Summary, Action & Cut (to provide norms for bringing focus to the group)
- Define words “action” and “cut” and establish that they come from the movies
- Establish that when the director says “action” we start, and when the director says “cut” we stop and freeze
- Model what is not freezing and what is freezing
- Practice using “action” and “cut” while moving arms in slow motion
- Congratulate group on successful demonstration of controlling their bodies

In Summary, Backstage and Onstage Voices (to establish how we’ll use our voices for rehearsing, conversing, and presenting)
- Establish that now that we have demonstrated self-control with our bodies, we’ll work on how we can control our voices
- Define “backstage voice” as a quiet whisper
- Practice using “backstage voice” to greet neighbors
- Define onstage voice as loud and proud so that everyone can hear
- Practice using “onstage voice” by meeting each student with a handshake as they say their name in an onstage voice and you repeat it back to them

In Summary, Quiet On the Set in 5,4,3,2,1 (to establish another way we will bring focus to the whole group)
- Establish that we have demonstrated great self-control so far with our bodies and our voices and now we’ll put these things together
Let students know that the expectation is that everyone in the room freezes and puts their eyes on the director by the time you count down to 1.

Practice by having students speak in a backstage voice while you countdown.

Challenge students by asking them to get quiet by the time you get to 3 (while still counting down to 1).

Further challenge students by asking them to get quiet as soon as you say, “Quiet on the set” and still countdown to 1.

Recognize examples of excellent self-control and let students know that we will be able to produce a great play (other work).

In Summary, Peace Corner (to provide an alternative path for challenging behaviors)

- Establish that sometimes we might feel like we need a break, or sometimes the director might feel that one of the actors need a break.
- We will use our peace corner as a place to take a break.
- Set up the space for someone to leave the group.
- Note that leaving the group is not to be used as an excuse to avoid participation.
- Also note that the Peace Corner is limited to one student at a time and is not a social setting.
- If you are in the peace corner, you can choose from one of the following options:
  - Sit back and watch and listen
  - Take a rest
  - Fill out a reflection form
  - Play with a fidget or peace corner activity

In Summary, Check In - How is your day? (to provide a visual check in of how students are feeling and identify potential challenges right away)

- Ask students to identify how they are feeling today with a Thumbs Up for a great day, thumbs to the side for an ok day, and thumbs down for a rough day.
- Note to self who is having a difficult day and try to keep that in mind as you proceed through the class.
- Ask if anyone needs to get started in the Peace Corner and allow that to occur as needed.
- Check in with students who are having a harder day as time allows (and identify that perhaps one of those students might benefit from assisting you in some way or might require a side conversation).

In Summary, Physical Warm ups Sequence II, as taught by Kel Hamik (to establish a class routine and to engage the body)

- Establish that once we have our rules and tools in place, every class will
begin with physical, vocal, and focal warm ups

- Note that for the initial sessions, students will be following along as you lead the warm ups, however eventually students will be able to lead
- Also note that warm ups provide an opportunity to clear our minds and let go of anything that might be bothering us or distracting us

  - Let’s start with our heads moving to the following pattern:
  - Head Up and down, and up and down
  - To the side (look one way), to the side (look the other way),
  - To the side, to the side
  - And then we go up and down, and side and side,
  - And rolling around (turning head one way)
  - And rolling the other way (turning head the other way)
  - Now shoulders go up and down, and up and down
  - To the front, to the back, to the front, to the back,
  - And then we go up and down, and front and back,
  - And rolling around (rolling shoulders forward)
  - And rolling the other way (rolling shoulders back)
  - Now arms go open (open overhead), and closed (clap overhead), open, and closed
  - To the side (reach to the side), to the side (reach to the other side), to the side, to the side
  - Open and closed
  - To the side, to the side
  - And rolling around (making a circle one way)
  - And rolling the other way (making circle the other way)
  - Now ribs go forward and back, and forward and back
  - To the side, to the side, to the side, to the side,
  - And then we go forward and back, to the side and the side,
  - And rolling around (rolling ribs one way)
  - And rolling the other way (rolling ribs the other way)
  - Now hips go forward and back, and forward and back
  - To the side, to the side, to the side, to the side,
  - And then we go forward and back, to the side and the side,
  - And rolling around (rolling hips one way)
  - And rolling the other way (rolling hips the other way)
  - Now knees go forward (bend the knees) and up (straighten the knees), and forward, and up
  - To the side (turn knees to one side), to the side (turn knees to the other side), to the side, to the side,
  - And then we go forward and up, to the side and the side,
  - And rolling around (rolling knees one way)
  - And rolling the other way (rolling knees the other way)
  - And our right foot goes forward (step right foot forward) and back (step right foot back), and forward and back
• To the side (step right foot to one side), to the side (step right foot across the body to the other side), to the side, to the side
• Then forward and back, to the side and the side
• And rolling around (lift right leg up and make a circle with the foot one way)
• And rolling the other way (lift right leg up and make a circle with the foot the other way)
• And our left foot goes forward (step left foot forward) and back (step left foot back), and forward and back
• To the side (step left foot to one side), to the side (step left foot across the body to the other side), to the side, to the side
• Then forward and back, to the side and the side
• And rolling around (lift left leg up and make a circle with the foot one way)
• And rolling the other way (lift leg leg up and make a circle with the foot the other way)
• And the whole body goes forward (jump forward) and back (jump back), and forward, and back
• To the side (jump to one side), to the side (jump to the other side), to the side, to the side
• Then forward and back, to the side and the side
• And rolling around (turn in a circle one way)
• And rolling the other way (turn in a circle the other way)

Use whatever level of movement that you’re comfortable with, even create your own sequence, but be consistent so that a clear routine and rhythm can be established for each session.

In summary, Vocal Warm Ups (to establish a class routine, to engage the voice, and to establish a connection between text and movement)
  • Establish that now that we have warmed up our bodies, we are ready to warm up our voices
  • Note that you will say a line and then students will echo or repeat
  • Incorporate movement whenever possible
  • Focus on enunciation and using a strong voice
    • Choose any of the vocal warm ups below and incorporate your own simple movements. Or take a favorite poem or nursery rhyme and add your own movements. Students will echo you, line by line.
    • Nursery Rhymes (to use with younger students and incorporate simple movements, students echo line by line)
      • Jack and Jill
        o Jack and Jill
        o Went up the hill
        o To fetch a pail of water
        o Jack fell down
- And broke his crown
- And Jill came tumbling after

**Little Miss Muffet**
- Little Miss Muffet
- Sat on her tuffet
- Eating her curds and whey
- Along came a spider
- And sat down beside her
- And frightened Miss Muffet away

**Hey Diddle Diddle**
- Hey diddle diddle
- The cat and the fiddle
- The cow jumped over the moon
- The little dog laughed
- To see such sport
- And the dish ran away with the spoon

**Intermediate Warm Ups** (to use with more advanced students with minimal movement and a focus on enunciation, students echo line by line)

- What a to do (Lewis Carroll)
  - What a to do to die today
  - At a minute or two to two
  - A thing distinctly hard to say
  - But harder still to do
  - For there’ll be a tattoo at twenty to two
  - With a rat tat tat tat tat tat tat tattoo
  - And the dragon will come when he hears the drum
  - At a minute or two to two today
  - At a minute or two to two

- Will you? Won’t You? (Lewis Carroll)
  - Will you walk a little faster said the whiting to the snail?
  - There’s a porpoise close behind us and he’s treading on my tail
  - See how eagerly the lobsters and the turtles all advance
  - They are waiting on a shingle, will you come and join the dance?
  - Will you, won’t you, will you, won’t you, will you join the dance?
  - Won’t you, will you, won’t you, will you, won’t you join the dance?

**Advanced Warm Ups** (to use with advanced students while tracking text with eyes or fingers and to emphasize enunciation)

- Grip Top Sock (a common vocal warm up)
  - Give me the gift of a grip top sock
  - A clip drape ship shape tip top sock
  - Not your spin slick slap stick slip shod stock
o But a plastic elastic grip top sock
o None of your fantastic slip shod stock
o Off a slap dash flash cash haberdash shop
o Not a knick knack knit lock knock kneed knickerbocker sock
o With a mock shot blob mottled ticker top clock
o Not a super sheer seer sucker ruck sack sock
o Not a spot speckled frog freckled cheap sheik’s sock
o Off a hodge podge moss blotched scotch botched block
o Nothing slip shod drip drop flip flop grip grop
o Tip me to a tip top grip top sock

- **Trinidad** (shared by Jaq Seifert)
  - Trinidad! And the big Mississippi, and the town Honolulu, and the lake Titicaca!
  - The Popocatepetl is not in Canada, rather in Mexico, Mexico, Mexico!
  - Canada, Malaga, Rimisi, Brindisi,
  - Canada, Malaga, Rimisi, Brindisi,
  - Canada, Malaga, Rimisi, Brindisi,
  - YES! Tibet, Tibet, Tibet!
  - Nagasaki, Yokohama! Nagasaki, Yokohama!
  - *clap, clap*

- **One line warm ups** (to say 3-5 times as quickly as possible)
  - Toy boat
  - Red leather, yellow leather
  - Sea shells by the sea shore
  - Aluminum, Linoleum
  - Cinnamon, Synonym
  - Unique New York
  - Woo Whoa War Wow
  - Irish wristwatch
  - Seventy seven benevolent elephants
  - She sees cheese
  - Three free throws

**In Summary, Bell Focus** (to establish a calm classroom)

- Establish that now that we have warmed up our body and our voice, we are ready to really focus on today’s work
- Let students know that you will practice a combination of breathing and ringing a bell or chime (something with a pleasant sound). Note that a set of Tibetan Bells is available to download for your device.
- Inhale and exhale, then ring the bell
- As the bell rings, clear your mind
- Repeat (typically three times)
In Summary, Tools of an Artist (to identify that we are all artists and to establish a common vocabulary)

- Establish that now that we have demonstrated the self-control needed to be artists, we are ready to learn more about being an artist
- We all have tools that we are born with that we will use when we are acting
- Provide an experience for the group using body (portraying age, a mouse, a monster) and teach the gesture for body
- Provide an experience for the group using voice (portraying age, a mouse, a monster) and teach the gesture for voice
- Teach the word cue (a signal to start), and repeat each tool 2x with the movements, giving a cue to begin (1-2-you-know-what-to do)
- Provide an experience for the group using emotion (portraying happy, sad, mad) and teach the gesture for emotion
- Give a cue, and chant each tool 2x with the movements
- Provide an experience for the group using imagination (playing basketball or holding a baby) and teach the gesture for imagination
- Give a cue, and chant each tool 2x with the movements
- Run through again
- Give a cue to individual student for the first tool
- Select students to model the remaining tools
- Select two students leaders to lead the group in the chant
- Repeat

In Summary, Establishing Audience Expectations (to provide clear expectations for audience behavior)

- Define what it means to be an audience and the define the role the audience plays
- Set expectation that we will be quiet and respectful – watching with our eyes, listening with our ears, and with our hearts we’ll be wishing that the actors do well
- Make it clear that we want everyone who comes on stage to feel successful

In Summary, Energy Pass (to bring the group together as well as to experience a beginning performance activity)

- Make a circle
- Pass “energy” around the circle by looking into the eyes of the person next to you
- They pass the energy or eye contact to the person next to them by making eye contact
- The energy or eye contact travels around the circle
- Try passing clapping in place of eye contact
- Pass imaginary objects (like something heavy, light, smelly)
In Summary, Name Movement Game (to work together in a group as well as to get to know one another)

- Demonstrate creating a shape or movement while saying your name
- Show a variety of shapes (high, medium, low)
- Ask students to create their own shapes or movements for their name
- Make sure movements are appropriate for school, safe to copy, and that everyone has their own distinct movement
- Go around the circle, each student sharing their name and movement, while the group copies
- Repeat 2-3 times, trying to learn each others names and movements
- Add a challenge by passing names and movements – one student says their name and movement and then calls another student by saying their name and movement (group no longer copies)
- Add an additional challenge by continuing using body only (without voices)

In Summary, Space Game (to establish personal space and to experience a beginning movement based activity)

- Establish your own space (in a bubble you don’t want to pop)
- Teach three distinct rhythms (walking, skipping, and running) and how we move in our own space to each rhythm
- Make sure that when the drum stops, you freeze completely
- Practice, mixing up rhythms and providing time to freeze between each
- Add a challenge by adding performers and audience (4 students play, adding travel, while other students watch and provide feedback)