

DOWNLOAD PDF PART III: IMPROVING THE SCRIPT : LEARNING TO RIFF IN COMMUNITY

Chapter 1 : Riff Trax | All The Tropes Wiki | FANDOM powered by Wikia

Script Wars: The Farce Awakens (part I) Summary: Seven years ago, "Hey, Scripting Guy!" was approached by a member of the community to see if we would be interested in doing something a little fun.

In the second post in our series, we talked about Python 2 and Python 3 support, cross-platform operating system support, source distributions and dependency versioning. In this post, we introduce code coverage metrics, code documentation and consistent style for PyNWB. Code Coverage Metrics Code coverage is a measurement that highlights which lines of code are reviewed or covered by tests, and it helps to prioritize future test development. Just because a line of code is covered by tests, however, does not mean the line is correct. As the file currently indicates, the tests review Python versions 2. To archive, aggregate and visualize the coverage reports, we use Codecov. Codecov is also tied to the CI process. It posts coverage report updates directly into the view of a pull request on GitHub, using tags to aggregate coverage across different test suites such as unit and integration testing. Codecov provides separate reports for each tag. In the following report, red specifies lines that were not covered by the tests, and green specifies lines that were executed during one or more tests. Lines that are not colored were ignored by the tests e. Note that while full coverage does not mean perfection, a high coverage rate is better than a low one. Code Documentation Good documentation is key for a successful software project, especially an open source project, as there may be new developers who need to quickly get up to speed, and there is little friction that prevents users from adopting alternate software. Documentation is also a good proxy to indicate if a software project is actually intended to be long lived and to support growth and inclusion, or if the project is intended to serve a particular purpose and may soon be abandoned. PyNWB documentation is automatically generated and published each time changes are integrated into the main branch. To support these capabilities, we use webhooks; Read the Docs , which is freely available for open source projects; and Sphinx. In our previous post, we mentioned that we activate integration between GitHub and CI services with webhooks. A webhook is very simply an HTTP callback that gets triggered after an event is fired such as an update to the main branch. The callback notifies Read the Docs that the event occurred. After the update gets triggered, Sphinx builds the HTML from the function docstrings, along with the restructured text files that we added for the update. Read the Docs then gets modified to show the updated documentation. Consistent Style Style tools reduce the possibility of bugs, make it easier for developers to contribute code and improve the consistency of an overall package. They do so through constraints. Setting a maximum value for cyclomatic complexity , for example, requires that certain functions be refactored before they can be merged into the main repository. An example style tool is Flake8. Flake8 provides static code analysis and code style checks to catch mistakes. Flake8 checks integrate with CI vendors to ensure that pull requests follow style requirements. If Flake8 checks fail for CI, the code will not be merged until the style issues are fixed. PEP8 Speaks runs PEP8 tests, and a bot comments on the pull request to show the specific lines that violate the style rules. An example is the image below. A sample PEP8 Speaks comment shows style violations. Once the violations are fixed in the pull request, PEP8 Speaks posts another comment, which declares that the pull request is compliant in terms of style. A pull request is marked as PEP8 compliant. Software Process Importance Code coverage metrics, code documentation and consistent style are important when it comes to community adoption of your project. At Kitware, we are firmly committed to software process to ensure high-quality, effective code. We encourage you to also adopt such practices and hope that this tutorial series provides a useful guide. If you have questions as you proceed, please reach out to us, and let us know how we can help.

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Chapter 2 : Shine On You Crazy Diamond - Wikipedia

Cast. Barney BJ Baby Bop Riff Grace David Bella Lasagna Fireman Sam Elvis Station Officer Steele Transcript Part I. Barney: All right, Riff. Stop fooling around!

Courtesy of Joystiq Rifftrax has examples of: Acceptable Breaks From Reality: The riffers clearly subscribe to the theory that a movie is entertaining first and realistic second. Wow, you pulled it out! The original Star Wars trilogy probably qualifies, too. The amount of hatred that went into the making of the Riffs of the new trilogy especially aimed at Hayden Christiansen and Jar Jar seems to result from their love of the original, with them often noting how particular elements have "ruined the franchise. And they obviously love the Lord of the Rings franchise, with barely any real insults in all three movies, but still make every serious scene into a farce. All According to Plan: Used in the riff track to try and lampshade the fact that the Persian only military strategy appears to be We Have Reserves. All Men Are Perverts: One of their running gags. A sufficiently hot lady in a state of undress will have the riffers abruptly shift from mocking the movie to declaring it the best movie ever made. From Return of the King: Mike As Shelob the Spider Queen after being mortally wounded: Tell my children I loved them. I was so close to curing cancer, give my notes to the medical community. I forgive you Sam, and I will pray for you. The riffers occasionally take time out usually while something ostensibly important is happening onscreen to ponder the fates of an obscure character, such as Porkins , Mr. More indirectly, Disembaudio, who normally exists solely to ensure viewers have their audio and video synched, occasionally joins in for a brief riff and sings a few of the ending credit songs. He even became, more or less, the third riffer on the Willy Wonka track. An elderly female member of the Trade Federation. I should really confront the film makers for being in conjunction with the drug industry for this film. What are you talking about? Maybe you should just leave. In the Beowulf Rifftrax, the Riffers make a joke about a king being violated by a dragon. This happens a lot. Oh and I remember mother loved me best. In the riff of Order of the Phoenix , really early on in the beginning there was an owl onscreen with a floating letter next to it. Then, more than an hour later, Harry turned on the radio: Grasses" infamously posed and never answered the greatest question of our time: The audience was very appreciative. Early in Batman and Robin , when one of the cops gets hit on the head, for some reason the movie produces a very cartoony "bonk" sound. Mike then apologizes to Kevin, saying that he forgot about his "coconut head. Kevin Murphy and Mike Nelson can both sing but they usually get Disembaudio to sing badly during the closing credits. Sometimes they play it straight and let Kevin show off. This is continued from Mystery Science Theatre Bill has said "Go so to hell. Anytime a character does this, the guys will pretend they were dreaming about some bad movie the actor was in. Bill Corbett is a "sexy kitten" in their halloween costume sketch during their live riff of House on Haunted Hill. The riffers constantly trash Paranormal Activity for not being a thrill-a-minute horror flick, rather than the suspenseful buildup it was supposed to be. Then again, Rule of Funny is in effect, folks. See the "County Fair" short for a great example. The crew is practically silent for the beginning of X-Men , during the Holocaust scene. Their discomfort is palpable during the scene in Star Trek Generations where Picard reveals that his family was killed in a fire. A running gag in their riffs of the Harry Potter series particularly with regard to the continued distrust of the boy that saves Hogwarts once a year. I was only [using magic in front of muggles] to save [them. Invoked by name from Bill Corbett. A gag used by the riffers. They often like to latch onto a character who is clearly not a focus of the story or even just has one or two lines and a memorable name. In Spiderman and beyond they often reminisce about Bonesaw. Everyone Is Jesus in Purgatory: Discussed in several of their riffs. For the first ten minutes of Laser Mission, the guys keep asserting that the movie would be several times better if it were actually "Laser Chimps", as they randomly guessed at first. In their The Dark Knight riff, they actually made the Joker even crazier. You want to know why I use a knife? Because soup tastes better when its difficult. Kevin always the first to chime in with a silly or crude joke Super-Ego: Bill more measured and often more elaborate riffs Ego: Mike the leader, more or less, and a mixture of the two

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styles To some extent, they maintain their roles from Mystery Science Theater A God Is He: Mike, Kevin and Corbett ponder if Disembaudio really is God. A Good Name for a Rock Band: Their typical variation of this gag is to state that they were in such and such band. Have a Gay Old Time: Comes up a lot in many of the older shorts. Whenever Disembaudio sings along to an end credits song, most notably in the Titanic riff. The guys mock a group of tone-deaf singers in "Coffeehouse Rendezvous" by singing "I harmonize badly" in set of truly horrible voices. Snape , shoving Quirrell against a wall: Now shut up and kiss me. At least once per a riff track, they will make fun of Riff Trax. And I especially hate those stupid advertisements for sound tracks where people just make fun of perfectly good movies. And all those stupid ads for downloadable commentaries!

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Chapter 3 : Sample Code - MSDN Examples in C#, theinnatdunvilla.com, C++, JavaScript, F#

Part I: Introduction to Del Close, the Harold, and improv. introduction to Joseph Campbell, The Heroes Journey, and The Hero with faces. Part II: Video review Heroes Journey via youtube video. Guided long form improv, write and revise script.

Background[edit] The song was conceived and written as a tribute and remembrance to their former band member Syd Barrett. It was intended to be a side-long composition like " Atom Heart Mother " and " Echoes " but was ultimately split into two sections and used to bookend the album, with new material composed that was more relevant to the album and to the situation in which the band found themselves. Our bodies were there, but our minds and feelings somewhere else. So we did it again in one day flat and got it a lot better. Unfortunately nobody understood the desk properly and when we played it back we found that someone had switched the echo returns from monitors to tracks one and two. That affected the tom-toms and guitars and keyboards which were playing along at the time. There was no way of saving it, so we just had to do it yet again. With the invention of track and 2-inch tape there was the belief for quite a while that there would be something wrong with editing tape that big. Consequently whenever we played these pieces, they had to be played from beginning to end. Particularly for Roger [Waters] and myself being the rhythm section, which would be laid down first, this was [chuckling] a fairly tough business because the whole thing had to be sort of right. Because of his drastically changed appearance, the band did not recognize him for some time. When they eventually determined the withdrawn man in the corner was Barrett, Roger Waters became so distressed about his appearance he was reduced to tears. When asked what he thought of the song, Barrett said it sounded a "bit old". Roger was there, and he was sitting at the desk, and I came in and I saw this guy sitting behind him â€” huge, bald, fat guy. I thought, "He looks a bit And I said to Roger, "Who is he? He just, for some incredible reason picked the very day that we were doing a song which was about him. And then, for him to pick the very day we want to start putting vocals on, which is a song about him. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. April Learn how and when to remove this template message As neither the original vinyl release nor the CD re-release actually delineate the various parts precisely, the make-up of the parts below is based on a comparison of the recorded timings with the identifications in the published sheet music. Part I ends with the synthesizer chord fading into the background. During the fade-out some very faint conversation in the studio can be heard on the left channel. The main four note guitar theme that sets the tempo for the next section of the epic. Problems playing this file? This theme leads the harmony to C major in comparison to the use of C minor in Part I. This part includes another solo by Gilmour. When performed on the Animals tour, Gilmour added distortion to the guitar for this solo. This solo is often dropped in live performances while the rest of part III is still playedâ€”notably on Delicate Sound of Thunder and Pulse. Part V Waters, Gilmour, Wright; from A baritone saxophone overlays the sounds, played by Dick Parry. The sax solo is accompanied by a Solina string synthesizer keyboard sound. Waters adds another bass with a continuing riff pattern. Then Wright comes in playing a Solina String Ensemble Synthesizer and after a few measures, several rhythm guitar parts Gilmour played the power chord rhythm part using his black Fender Stratocaster before switching to lap steel guitar for the solo in live performances from â€” Waters again sings the lead vocals with Gilmour, Wright, Venetta Fields and Carlena Williams providing backing vocals. Originally the section clocked in at 8 minutes before it was edited down to three minutes on the final version the unedited Part 8 without the electric piano and Minimoog overdubs surfaced on a bootleg called The Extraction Tapes. When performed on the "In the Flesh" tour in , the section would be extended to between 5 and 10 minutes as it would feature guitar solos from Gilmour which would vary from funky power chords to a proper solo as the Animals tour progressed and Snowy White. In addition to their guitar solos, there was also occasional trading of leads from Gilmour and White instead of the keyboard sounds as heard on record. Part IX Wright, from 9: Gilmour described Part IX

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in an interview[which? On the fade-out, a short keyboard part of the melody of " See Emily Play " at Part IX, and the album, ends in G major , a Picardy third. For the final US leg, after the piano began it was a bluesy guitar solo from Gilmour then harmony guitars from Gilmour and White Gilmour playing the highest parts and then ending like on record. This was the final solo writing credit Wright would receive in Pink Floyd during his lifetime, as well as his last writing credit of any kind until The Division Bell in This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. The versions were close to the final versions, except parts one and nine were still not refined yet. The track opened shows for most of the A Momentary Lapse of Reason tour of 1989 and the tour closing performance at Knebworth in with Candy Dulfer on saxophone. Gilmour performed almost the whole suite save part IX at his and semi-unplugged concerts documented on his David Gilmour in Concert DVD. The five-disc edition and the online downloads available in the three and four-disc editions include Parts I–V recorded in Venice and Vienne in In many of his performances, solo and with Pink Floyd, Gilmour alters the vocal melody to avoid the higher notes that were originally sung by Waters.

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Chapter 4 : Michael Bugard - Biography - IMDb

Part III of this tutorial series explains the production steps for recording, editing, processing and encoding video for use in Adobe Captivate eLearning lessons. Step 4: Import the video into Adobe Premiere CS4 for editing and processing. by John Gillmore and Bucky Dodd.

So I looked that up, too. And I found this: To do something again and again in order to become better at it. And here, I think, is the rest of the problem. If you play the piano, you practice over and over to be sure you are hitting the right keys at the right time. Once you can do that, you can start thinking about artistic interpretation, but first you have to repeat and repeat the fingering. If you play a sport, you repeat the motions in that sport over and over so that you can fine tune how you throw a ball or swing a bat. You rehearse the moves in a double play, so that in an actual game, you can execute it flawlessly. So far, so good. I would argue that we should use precisely that same format in preparing a play for performance: Notice the change I made there. If you doubt me, think about the stories you tell about yourself. Also, in these examples, there are certain restrictions to what you do. If you are a batter, there is only one way for you to swing the bat and be successful regularly. It may be different from how everyone else bats, but it is your way of doing it well. Once you discover what your personal mechanics need to be, you practice them over and over, and that makes you a. If you are playing a sonata, the musical score gives you notes like the words of a script , and it also gives you rests; that is, it tells you how long notes should last and how long your pauses should be and where they should come. And in any case, a jazz musician needs to know the restrictions of the original work before he can riff on it successfully; riffing is second half work! What you are given to work with in these other circumstances is slightly different than what you are given as an actor. The first phase of rehearsals, for an actor, is for playing. To read Part I, go here. To read Part III, go here.

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Chapter 5 : Community Media/FARM RADIO/Scriptwriting - WikiEducator

Script Wars: The Farce Awakens It is a period of confusion for the software industry. Software companies from eons in the past had computer systems that contained rudimentary operating systems and very few commercial, off-the-shelf solutions.

The Creative Process Creativity takes many forms and contributes to every field of study. Visual, narrative, spatial and performative expressions of ideas all contribute to the collaborative art of theatre. In this participatory class, students gain confidence in their individual intuitions and in the collaborative process as they explore different types of creative expression. Students build their own aesthetic framework as they practice critiquing works of art. Introduction to Theatre Technology This course teaches the student about the skills required to be a theatre electrician, scenic carpenter, and run-crew member. Students will hang lights, learn about electricity, learn to tie knots, crew two productions, and use the CAD drawing program. While learning the craft of the theatre, the students will experience ways the craft makes the art possible. The tools used to make the art are part of the art. Acting Studio I This course introduces and explores the fundamental principles of acting for the stage. In a studio environment, students apply the requisite vocabulary for communicating within the performing arena through exercises and techniques that hone a thorough understanding of the process involved in creating a character—a process that utilizes body, mind and voice. No previous experience is required; however, individual production assignments are determined by the faculty based on auditions and student competencies. Students must complete a minimum of 45 hours on the production to be eligible for credit; some assignments require more hours than the minimum. Most assignments entail evening and weekend rehearsals and performances. Students will receive one course unit of credit upon the completion of four productions for which they have registered for THR Through these four productions, students must rotate through various theatrical job descriptions. Instructor permission THR Design Fundamentals Where do those cool ideas come from? How do I connect with this play? How do I explain my ideas to myself, to others? This class will explore these and more. Through projects, peer-review, and lots of reading, you will be given tools and techniques for approaching the design process for the theatre. There will be no tests and little formal writing. You will be expected to explore and explain your own ideas and question and comment on the ideas of your peers. Active two-way feedback intended to move the creative and collaborative process forward is the theme around which your work shall evolve. Stagecraft A survey of the various materials and construction techniques used to build stage settings. Wood working, metal working, rigging and other skills are explored. Theatre Electrics This course offers an in-depth exploration of the techniques and technologies used by professional master electricians and assistant lighting designers. Basic physics of electricity, equipment repair, console operation, and CAD program literacy are the foundations of the coursework. Practical experience coupled with lecture and demonstration give the student the basic skill sets to begin work as a theatre electrician. Audio Technology As a comprehensive consideration of audio equipment and sound reproduction techniques, this course provides an understanding of basic audio engineering, signal paths and sound system design. How the sound wave is captured, processed, distributed, amplified and reproduced are the core ideas. The course includes the basic ideas and aesthetic foundations of theatre sound design. Application techniques, makeup Morgue development and a student portfolio will be created. Costume Construction This course will explore the techniques of costume and period clothing construction. The class will cover history of garment pattern development, sewing techniques and the creation of historic clothing using modern patterning and sewing techniques. As a final project for this class, students will be expected to create a complete period costume from concept to wearable three-dimensional garment. Introduction to Arts Administration Arts administrators need to be able to bring the arts to their communities. They must be able to determine why the arts are important for a community and communicate that information to their audiences. The course will provide an introduction on how arts organizations, including theater, dance,

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music, and visual arts, engage artists and audiences and how they are governed. The course also includes overviews of historical contexts, economic conditions, organizational cultures and financial systems. The course highlights similarities and differences between arts administration and non-creative-industry administration. Major Playwrights and Theatre Topics These courses focus on major playwrights, dramatic forms or significant intellectual issues in world drama. Satisfies general studies literature requirement. Acting Studio II Advancing on the experiences of Acting Studio I, this course focuses attention on the specific process of preparing a role from an existing text. Particular emphasis is given to psycho-physical energy, vocal stamina and textual analysis. Additional objectives relating to the demands of specialized performance techniques such as period movement, verse speaking, performance art or physical comedy are selected each semester. Acting for the Camera This course explores the fundamental principles of acting for the camera. In a studio environment, students engage in weekly exercises and scene-studies aimed at assisting them make a nuanced transition from stage to screen. Improvisational Theatre This studio workshop explores the vocabulary and techniques utilized by actors within the world of improvisational theatre. Intensive, performance-based studio sessions introduce then hone essential skill sets through a series of movement and language exercises. Daily production meetings lay the foundation for a culmination in a public performance. Playwriting This course is designed as an introduction to basic playwriting structure and technique, as well as a survey of relevant dramatic literature. Students will complete writing exercises designed to enhance their dramatic writing skills and expand their theatrical horizons. Among other assignments and writings, students will write and revise a ten-minute and one-act play. Script Analysis This course is devoted to the textual analysis of playscripts from the perspective of the theatre practitioner. Students will analyze a range of plays for their formal components, and will draw conclusions about genre and style. Students will analyze scripts for their production requirements from the vantage points of performers, designers, directors and managers. Special Topics Topics of interest that are not covered in other courses will occasionally be offered. History of the American Musical This course engages in a panoramic view of the American Century through the lens of one of its most inimitable creations – the Broadway Musical. Great Ages of Theatre I This survey course introduces students to the history, critical theory and literature of the major eras of western theatre from BC to the 18th century. The student also studies the theatre architecture and theatrical conventions of each era in order to understand how theatre arts reflect society and culture. Great Ages of Theatre II The goal of this course is to track the development of the modern approach to theatrical production. In doing so, the student will trace the evolution of the modern designer and director. Beginning with the Romantic period, the course traces the path of dramatic literature and production through the s. Scenography An in-depth study of the process of creating an environment for a performance event. Text analysis, design fundamentals and interpretive skills are applied to a series of projects that will be peer reviewed. Designing with Light This course studies light as a design medium. After obtaining a clear understanding of the nature of the medium, students will turn to its application to other art forms. Architecture, painting and theatre are some of the areas that make heavy use of light to alter and augment the presentation of their respective works. Students are encouraged to explore the application of lighting to their own area of artistic endeavor to gain more fruitful and complete expression of their ideas. Topics covered include period costume research, play analysis, budgeting, and costume rendering. Directing Studio This course examines the theoretical and practical aspects of directing for the stage. Participants direct scenes or short plays and are encouraged to create original works. Shakespeare This course examines the major Shakespearean plays. Primary emphasis is on a close reading of the plays, but the Elizabethan background and modern Shakespearean criticism are also studied. Screenwriting This course explores the fundamentals of storytelling utilizing the tools and structure used by television and film. Students will learn basic screenwriting structure and technique. Students will complete writing exercises designed to enhance their dramatic writing skills and expand their creative horizons. Internship A practical, professional work experience at an off-campus site, under the supervision of a mentor at the worksite and a faculty member on campus. Postmodern American Drama This course explores the themes, theories and

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theatrical techniques of the contemporary American stage. Students study the works of several major American playwrights, their use of traditional and nontraditional methods of stage production and their exploration of the undercurrents inherent to contemporary American life. Postmodern British and European Drama This course explores the themes, theories and theatrical techniques of the contemporary British and European stages. Project Management for Arts Administrators Project management is the discipline of planning, organizing, securing, and managing resources to achieve a specific goal. By nature, projects usually have a well-defined beginning and end, and are constrained by time, funding, and the expected outcomes deliverables. The temporary nature of project management as well as the personal and humanistic approach to creating artistic products often conflict with professional business operations. In practice, project management in the arts often requires the development of a distinct set of skills. Half of the course will be based on readings and research texts and online discussed in class and in written assignments, and the other portion will be a project-based lab, with the first part containing an individual assignment and the later half focused on a group project that introduces concepts of leadership and team-building skills. An additional lab of 1 to 1. Advanced Production Experience Senior theatre concentrators will conduct a significant applied project as supervised and approved by the theatre faculty. Proposals must be submitted to the theatre faculty by April 15 of the junior year. All students will submit preliminary research before the production, and documentation and reflection afterwards, according to written guidelines approved by the faculty adviser. Senior standing and faculty approval of a completed proposal THR Senior Seminar in Theatre A capstone course in which students address the issues and professional opportunities of the contemporary theatre. Specific topics will vary from year to year, depending on the interests of senior students and faculty. Students will develop and present senior projects that synthesize their undergraduate experiences.

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Chapter 6 : Parent reviews for The Karate Kid, Part III | Common Sense Media

The "script" portion of the file actually runs the tests. PyNWB's tox file includes commands that provide coverage reports as a part of the continuous integration (CI) process. To archive, aggregate and visualize the coverage reports, we use Codecov.

We have similarly known that a cognitive-behavioral approach that uses instruction grounded in social learning theory Teach, Model, Role-play, Provide Feedback, and Apply the Training to Real-life is the best social, emotional, and behavioral approach when a teaching students interpersonal and interactional skills, and addressing the serious, extreme, and complex needs of emotionally disturbed and behaviorally disruptive students. And throughout this Series, the primary theme is: If the primary goal for educators in using a Mindfulness program is to help students to be more aware and in control of their emotions, thoughts, and behavior, why would they use unproven approaches. We then noted that: On a social level, children and adolescents need to progressively learn the self-management skills that contribute to effective: On an emotional level, they need to learn the self-management skills that result in: Finally, on a behavioral level, children and adolescents need to learn the self-management skills that help them to be actively engaged in and responsible for their own learning individually, and in small and large groups, and to demonstrate appropriate behavior in the classroom and across the common areas of the school. The following Principles were discussed: Social skills programs teach specific social skills using a universal language and specific skill scripts that guide step-by-step implementation. The instructional process facilitates the conditioning, reconditioning, and motivation of students so that they actually demonstrate prosocial choices and behaviors. The manuals are sequenced to ensure that the Program and its skills are taught in age-appropriate and developmentally-sensitive ways. How Social Skills Training Facilitates Student Self-Management As discussed in Part II, there are eight interdependent Principles that establish the foundation of social skills instruction, mastery, and implementation. These Principles represent the most effective and efficient path to teaching students the essential social skills that they need, and to maximizes their independent use in all settings—but, especially, in the classroom and across the school. If the eight Principles are not embedded in the social skills program, the school still could use the selected program but wrap the missing Principles around the program to make it work. Below are Principles 5 through 8. As previously discussed see Principle 3, an effective social skills program results in students demonstrating specific behavioral skills—for example, how to Listen, Follow Directions, Ask for Help, Ignore Distractions, Respond to Teasing, etc. To demonstrate these skills, students must learn, master, and be able to independently and automatically apply: For example, when teaching the Dealing with Teasing skill at the Fourth-grade level and above, the social skill script is: Typically, this is done by having teachers re-create an actual classroom or school situation where the targeted social skill is needed. Thus, during the Teaching phase of the social skill lesson, teachers provide a context for and instruction in performing social skill script and behaviors. When Modeling, teachers demonstrate how to perform the skill, verbally and behaviorally, in a simulated situation. This is done once again by choosing and acting out over time different simulated situations that both are relevant to the classroom, and that require the use of the specific social skill. Roleplays may be done in front of the class, as a whole group, or in small or controlled group settings. Similar to directing a scene from a school play, the teacher prepares and then focuses students, during every roleplay, on accurately verbalizing the social skill script that has been taught, while performing the corresponding behaviors. Typically, students are chosen and assigned by the teacher to different roles in the roleplay, and the scenario and its outcomes are discussed before the scene actually begins. There are two types of Performance Feedback. This is done to ensure that the social skill is practiced using only the correct script and the appropriate behavior. Performance Feedback is also provided to debrief the scene after it is over. This feedback reviews and positively reinforces students for correctly verbalizing the social skills steps, demonstrating the appropriate choices and corresponding

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behaviors, c accurately critiquing their performance after the roleplay or practice session is over, and d identifying other possible good choices that might have occurred. Expanding briefly, the reason why general education teachers are the primary social skill instructors is because they a know the students and the situations that occur in the classroom better than anyone else; b have more opportunities to prompt and practice specific social skills during the entire school day and year; and c can embed the social skills training, practice, and use into their classroom management and student self-management system see Principle 7 below. It also occurs as teachers prompt the use of different social skills as much as possible from day-to-day, hour-to-hour, and minute-to-minute in the classroom. Over time, all of this teaching, practice, application, and infusion helps students to understand the importance of using specific social skills, and to master and use their prosocial skills more quickly and independently. Teachers need to make sure that students: Teachers need to make sure that the feedback is: This is done after students: Social skills programs teach their specific social skills using sound, scientifically-based pedagogical practices. Relative to these practices, three are most essential: Thus, students engage in a 20 to minute social skill lesson of this first three days of the Rotation. Relative to this gender, demographic, and cultural sensitivity, it is essential that social skill programs and their instructional processes are flexible and adaptive relative to their language, skills scripts, behavioral expectations, roleplays, and outcome evaluations. It has been implemented in schools with diverse, multi-cultural and multi-national groups of students; in a range of communities with students from severe levels of poverty to high levels of affluence; and in schools with significant numbers of students who do not have English as their primary language. In addition, the Program has been used in over one dozen Native American communities e. Social skills training, by itself, will not result in needed or desired school discipline, classroom management, and student self-management outcomes. Social skills training must be connected to four related components that work, systemically and interdependently, to attain these school, setting, and student outcomes. We have discussed many facets of this Principle in previous Blog messages. For an overview of these past messages, go to the following two Blogs that provide additional titles and links: First, just like mindfulness programs, most Character Education programs are not well-researched, scientifically-based, or effective in establishing or changing actual student behavior. The critical conclusion was: If the primary goal of a Mindfulness program is to help students to be more aware and in control of their emotions, thoughts, and behavior, why would we not focus on the same goalsâ€”but use a research-based approach that has a year track record of success? If I can help you in any of the student support and intervention areas discussed in this message, I am always happy to provide a free one-hour consultation conference call to help you clarify your needs and directions on behalf of your students.

Chapter 7 : Barney the Movie Transcript | Scratchpad | FANDOM powered by Wikia

At last! Back to our definition of "rehearse": To prepare for the public performance of a play by practicing the performance.

Chapter 8 : What Are Play Rehearsals For? Part II | Spacious Acting

Improv Part III 4. Improv Part IV. Animation & Cartoons Arts & Music Community Video Computers & Technology Cultural & Academic Films Ephemeral Films Movies.

Chapter 9 : Back to the Future Part II () - Trivia - IMDb

Slide #6: Glossary Part III A token economy is a behavior management system where children earn concrete reinforcers, such as a token, for appropriate behavior. Students then cash in their tokens for desired items or activities.