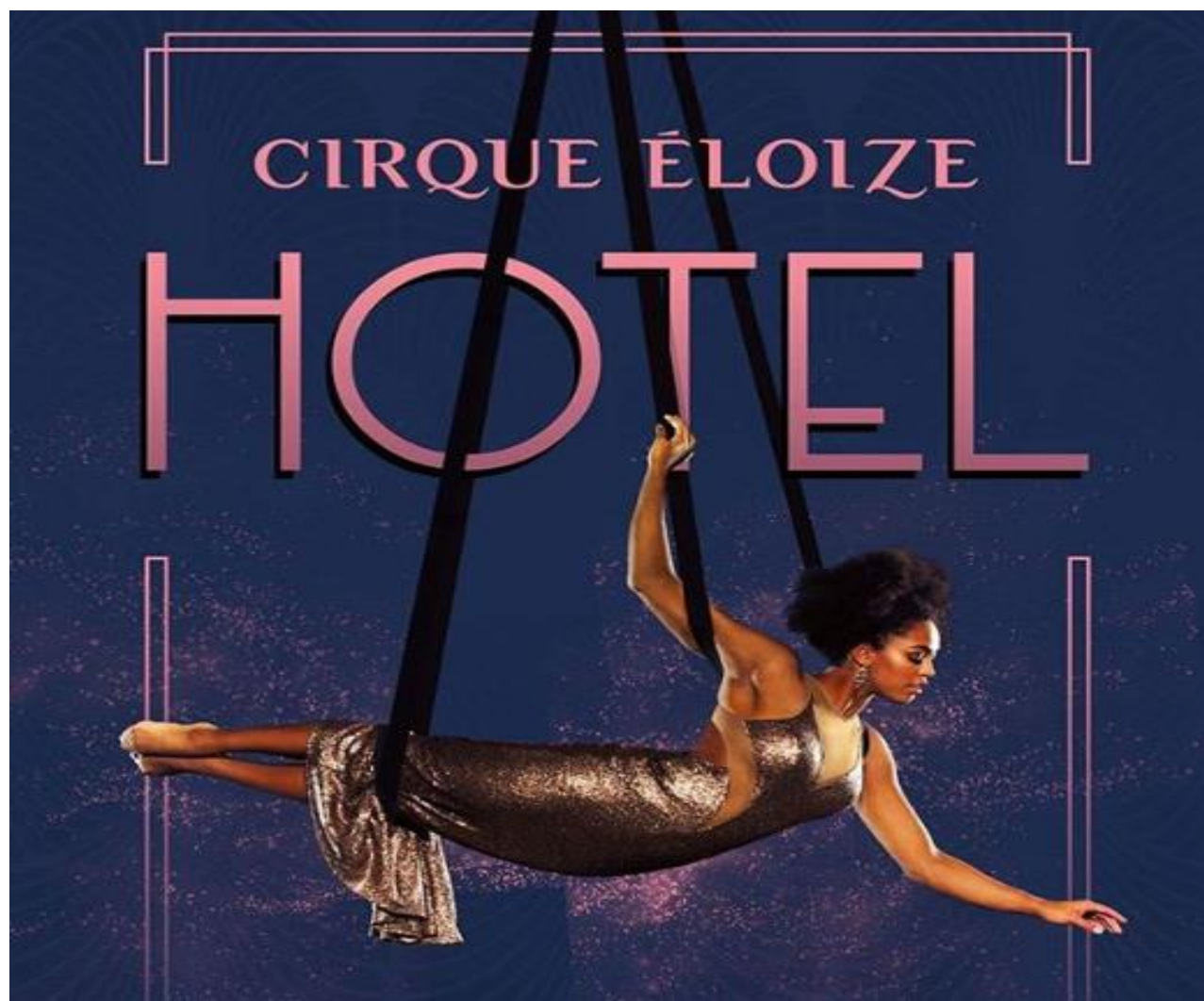


# ZOELLNER ARTS CENTER

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## School Show Study Guide



**Monday, September 17, 2018 at 10:00 a.m.**  
**Baker Hall at Zoellner Arts Center**

## USING THIS STUDY GUIDE:

Dear Educator,

On **Monday, September 17**, your class will attend a performance of *Hotel* by Cirque Éloize, at Lehigh University's Zoellner Arts Center in Baker Hall.

You can use this study guide to engage your students and enrich their Zoellner Arts Center field trip. Materials in this guide include information about the performance, what you need to know about coming to a show at Zoellner Arts Center and interesting and engaging activities to use in your classroom prior to and following the performance. These activities are designed to go beyond the performance and connect the arts to other disciplines including:

Circus  
Physics  
Non-verbal communication  
Architecture

History  
Teamwork  
Choreography  
Trust-building

**Before attending the performance**, we encourage you to:

- Review the *Know before You Go* items on page 3 and *Terms to Know* on pages 13-14
- Learn *About the Show and Performers* on pages 4-9.
- Help your students understand the history of the art form on pages 10-12.
- Engage your class the activities on pages 15-17.

**At the performance**, we encourage you to:

- Encourage your students to stay focused on the performance.
- Encourage your students to make connections with what they already know about rhythm, choreography, and circus.
- Ask students to observe how various show components, like costumes, lights, and sound impact their experience at the theater.

**After the show**, we encourage you to:

- Look through this study guide for activities, resources and integrated projects to use in your classroom.
- Have your students complete the reflection questions on page 18.

**We look forward to seeing you!**

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## Section 1: KNOW BEFORE YOU GO

**Whether this will be your students' first visit to a theatre or one of many visits, it is always a good idea to speak with them about proper theatre etiquette. Please review the notes below to help make the experience enjoyable for all audience members, staff, and performers.**

1. **Be prepared and arrive early.** Ideally, you should arrive at the Zoellner Arts Center 20-25 minutes before the show. Allow for travel time and bus unloading or parking and plan to be in your seats at least 15 minutes before the performance begins.
2. **Be aware and remain quiet.** The theater is a "live" space. You can hear the performers easily, but they can also hear you. Even the smallest sound, like rustling papers and whispering, can be heard throughout the theater. It is best to stay quiet so everyone can enjoy the performance without distractions. Please remember to silence your mobile devices too!
3. **Show appreciation by applauding.** Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the "house lights" (the lights over the audience's seats) are turned on again.
4. **Participate by responding to the action onstage.** Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending on the art form. For instance, an audience attending a string quartet performance will sit very still, while the audience at a popular music concert may be inspired to participate by clapping and shouting.

The artists may ask you questions or invite you to participate in the show by clapping or even joining them on stage. You should feel free to join or not, but if spoken to directly, please respond politely.

5. **Concentrate to help the performers.** These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, the artists feel supported and are able to do their best work. They can feel that you are with them!
6. **Please note:** Backpacks and lunches are not permitted in the theater. There is absolutely no food or drink permitted in the seating areas. **Recording devices of any kind, including cameras, cannot be used during the performances. Please remember to silence your cell phone and all other mobile devices.** The artists are performing challenging and sometimes dangerous work which can become more dangerous by outside distractions.

## Section 2: ABOUT THE SHOW AND PERFORMERS

### About Cirque Éloize

A driving force in the circus art reinvention movement, Cirque Éloize has been creating award-winning entertainment content for 25 years and ranks among the world's leading contemporary circuses. Cirque Éloize has taken part in numerous prestigious international festivals and has seduced both New York's Broadway and London's West End. Its productions are crafted for a wide range of audiences and have been embraced by over fifty cultures.

CIRQUE ÉLOIZE

### About Hotel

Cirque Éloize welcomes you to this timeless art deco hotel, a place where strangers of all backgrounds meet. From the 1920s to the futuristic 2040s, with a few stops in the 1970s, the hotel lobby hosts the most touching stories.



Our guides for this voyage through time are the Groom and the Maître d'hôtel. Ever watchful, their priority is the well-being of their guests as they fulfill their duties with discipline and pride. The hotel staff also shares with us a part of their magic as they help the guests in their many adventures through time.

The Groom wheels away all worries and fiddles with time for the audience's pleasure. The aerials of the lovely, free-spirited Maid charm the guests, helping them through their inner journeys. A waiting Bride and the Maître d'hôtel display a story strengthened by the emotions surrounding their friendship.

The acrobatic Tourist vaunts his imaginative vision of life. The inseparable, acrobatic Twins, with their deductive skills, share their vision of an absurd world: although she can't see it and he can't hear it, together they make you feel it. The Lovers share their hand-to-hand passion throughout their story that lasts a lifetime.

A Star jumps hoops and loops to shine as bright as the sky to surprise us with how genuinely deep she is. The Jack of All

Trades, dependable, effective and ingenious, dedicates his life to solving problems: absolutely any problem. Finally, the hotel's omnipresent ball of fur, Carpette the dog, warms everyone's heart with his presence.

Life in the hotel is a series of passages and meetings, with plenty of suspense and the energy of an acrobatic Charleston. Enter the revolving doors of this grand hotel and experience with us the intricate story of these travelers!

## About the Performers

### **CORY MARSH – CYR WHEEL (CANADA) – THE GROOM**

Cory launched his career in competitive national gymnastics, particularly in floor acrobatics. He made the transition to the circus at eighteen when he registered at the National Circus School in Montreal where he specialized in Cyr wheel. Always on the lookout for new challenges, he also got into the world of DJing and began mixing and producing music. Ever since, he's been looking out for new, original ways to combine these two worlds. With his rhythm, technique and passion, Cory will get any audience moving.

### **JÉRÉMY VITUPIER – CLOWN, SLACK WIRE (FRANCE) – THE MAÎTRE D'HÔTEL**

Jérémy developed an appreciation for the performing arts as a child, thanks to his parents who exposed him to shows of various kinds. First, he focused on his studies and obtained a university degree in social studies. His studies led him to teach circus, clowning and performance. He then entered the National Circus School in Montreal. His talent was recognized at the Festival Mondial du Cirque de Demain in 2016 where he won the bronze medal for his clown duo act with Antonin. He was part of the Cirkopolis cast since 2015.

### **UNA BENNETT – AERIAL ROPE (UNITED STATES/UNITED KINGDOM) – THE MAID**

Una has been practicing the circus arts since she was a young girl. Soon after learning to tie her shoes, she was on her way touring street festivals with her brother, ball-walking, hula-hooping and playing the violin. Before joining the National Circus School in Montreal, Una trained at Versatile Arts in Seattle and Circus Smirkus, a traveling youth circus. Una loves to create, whether it's on her aerial rope, knitting socks or even doing her hair, by always asking herself, "What would happen if ...?"

### **ANTONIN WICKY – CLOWN, CHINESE POLE (SWITZERLAND) – THE CHAMELEON**

Antonin began his training in artistic gymnastics at the age of five. At the age of 16, he caught the performance bug and became involved with theatrical improvisation, which also led him to an interest in circus. He started developing his skills in circus arts and decided to attend Lezarti'cirque, a circus school in Sainte-Croix, Switzerland. This training confirmed his passion for the circus arts and the incomparable adrenalin rush they provided. To further his training, he entered the National Circus School in Montreal. His talent was recognized at the Festival Mondial du Cirque de Demain in 2016 where he won the bronze medal for his clown duo act with Jérémy. He was part of the Cirkopolis cast since 2015.



### **JULIUS BITTERLING – HAND TO HAND (GERMANY) – THE TWINS**

Julius began his professional training in France at the Centre régional des arts du cirque de Lomme and continued in China with acrobats from Beijing. He further deepened his artistic development at the National Circus School in Montreal with his partner César. He's all about artistic and cultural versatility when it comes to achieving bold creations that bring together people from all backgrounds to demonstrate equality and human universality.

### **CÉSAR MISPELON – HAND TO HAND (FRANCE) – THE TWINS**

At just four years old, César discovered the circus at the Centre régional des arts du cirque de Lomme. Having grown up in the circus world, he remains inspired by all the artists he has met at school or doing a show; these inspirations feed his imagination and creativity. After developing his discipline of hand balancing and presenting a piece at the Circa festival, he then headed off to circus school in Beijing. It was there that César met Julius, who became his hand to hand partner. César continued his training at the National Circus School in Montreal, where in addition to deepening his art, he came away with many great human experiences.

### **ANDREI ANISSIMOV – HAND TO HAND (CANADA, RUSSIA) – THE LOVERS**

Andrei was plunged into the art world at a very young age when he attended his sister's voice lessons. He followed in her musical footsteps studying voice as well as piano, guitar and domra. This led him into musical theatre, where he was initiated into dance. Unable to stay in one place for a second, he threw himself into a range of sports before focusing on artistic gymnastics, just as his grandfather had. He eventually left the family nest to move to Montreal and continue his training in hand to hand and Chinese pole at the National Circus School over five years. Andrei is now ready to discover the nomadic circus life with his partner Emma.

### **EMMA ROGERS – HAND TO HAND (UNITED STATES) – THE LOVERS**

Growing up in the New Hampshire forest, Emma loved the outdoors. Always hiking, kayaking or climbing trees, it was only natural for the young girl to get into gymnastics. Then, looking for a change after several years of competition, she discovered that the circus arts offered a perfect balance between her athletic side and her more sensitive, creative side. Emma had her first experiences performing in front of audiences with the Cirkus Smirkus troupe, then completed her training at the National Circus School in Montreal. That's where she met Andrei, her hand-to-hand partner, while also specializing in aerial straps. She's really looking forward to discovering the world with her new circus family.

### **SABRINA HALDE – SINGER, MUSICIAN (CANADA) – THE BRIDE**

After her music education at Cégep de Saint-Laurent and the Université de Montréal, Sabrina started out her career as a jazz singer in a variety of musical groups. She then met Jean-Vivier Lévesque and together they created a project called La Pieuvre, which became Groenland. This group, with its orchestral indie pop sound and dark yet hopeful lyrics in English, grew and released its first album in 2013. They made a name for themselves touring all over Quebec and playing European music festivals. At the end of 2017, the group took a break and Sabrina, after receiving a call from Éloi Painchaud, set off on her adventure with Cirque Éloize.

### **TUEDON ARIRI – STRAPS LOOP (CANADA) – THE STAR**

Tuedon grew up in Vancouver in a family that exposed her to the arts, particularly public art from the local communities. Known for her beautiful lines, exquisite jumps and her creative, fun-loving energy, Tuedon went on to represent British Columbia at competitions in Canada and the United States for several years, winning medals in artistic gymnastics. Seeking to combine her twin passions for sports and art, she arrived at the age of fifteen at the National Circus School in Montreal where she specialized in aerial straps, contortion and hula hoop. Tuedon aspires to redefine the discipline of aerial straps with a powerful combination of femininity, contortion, vulnerability and strength.

### **PHILIPPE DUPUIS – JUGGLING (CANADA) – THE JACK OF ALL TRADES**

Philippe was born and grew up in Quebec. Before doing his high school and college studies at the National Circus School in Montreal, he was already training in diving and trampoline. Always seeking new challenges, Philippe collected a variety of artistic experiences such as acrobatics and juggling before he graduated. Not only is he crazy about the circus, he also loves music, design and... cuisine!

## About the Creative Team

### **JEANNOT PAINCHAUD – President and Creative Director**

The Creative Director of all Cirque Éloize's creations, he connects people from different backgrounds and combines various art forms with acrobatic gestures.

### **EMMANUEL GUILLAUME – Director**

A close collaborator of Cirque Éloize, he shares his 20 years of experience and skills in the theatrical industry. An artist and craftsman at heart, he studied music. He loves to combine singing and dancing in his creations.

### **ÉMILIE GRENON-ÉMIROGLOU – Artistic Director**

After traveling the world at a young age with the Cirque du Soleil, she continued her training in acting and voice. She enjoyed a rich, multi-disciplinary career, then she moved onto creation. After years of collaborating closely with Cirque Éloize, she is now an artistic director.

### **ÉLOI PAINCHAUD – Composer, Musical Director, Arranger and Soundtrack Director**

Multi-instrumentalist, producer, songwriter, he has been working in the music industry since 1995. He is renowned for being a cofounder of Okoumé, a music a band he played with for over 8 years.

### **NICOLAS BOIVIN-GRAVEL – Acrobatic Designer and Head Coach**

He's a specialist of juggling and has been collaborating with Cirque Éloize for the past years on various productions as an artist, coach and designer. He's also a teacher at the National Circus School of Montreal and has passion for acrobatic research.

### **JULIE LACHANCE – Assistant to the Director and to the Creative Director, Choreographer**

Starting out in the dance world, she has been moving in circus circles for thirty years now, as a choreographer, artistic director, director and teacher at Montreal's National Circus School. She tackles creation with a complete approach that encourages the fusion of forms and genres.

### **ANNIE ST-PIERRE – Choreographer**

She is a choreographer, artistic director and stage director. She has worked with a wide variety of performances troupes, such as Cirque du Soleil, Just for Laughs Productions and various theatrical companies.

### **FRANCIS FARLEY-LEMIEUX – Set and Props Designer**

An engineer and graduate of the National Theatre School of Canada, he fell for the theatre craft of set and prop design.

### **SARAH BALLEUX – Costumes Designer**

Since graduating from the National Theatre School of Canada, she has designed costumes for many productions in theatre, dance and television.

### **MATHIEU POIRIER – Lighting Designer**

With fifteen years under his belt as a lighting designer and photographer, two media that he has always explored in parallel, he has worked with companies in dance, opera and circus all around the world.



**ALEXIS LAURENCE – Video Projections Designer**

For nearly twenty years, he has created and directed artistic projects in a multimedia scenography environment for live productions. Projections, video, lighting and visual content are his specialties. He has been a collaborator on a number of Cirque Éloize projects.

**COLIN GAGNÉ – Sound Designer**

A graduate in composition at the University of Montreal, he now works in sound design and composition with Cirque Éloize, the Théâtre du Nouveau Monde, and the 7 Fingers.

**NADIA RICHER – Assistant to the Acrobatic Designer and Coach**

Inspired by the movement of body and soul, Nadia has loved the circus arts and dance since a tender young age. After a career in gymnastics and circus with Cavalia and Cirque de Soleil, she has now turned to teaching and design.

**PASCAL AUGER – Producer**

A graduate of HEC Montreal in management and of the National Theatre School of Canada in production, he has worked with various companies in the Montreal theatre scene.

**About the Characters****THE GROOM – CORY MARSH**

He circulates within the actions that he has created using his turntable not only to produce different ambiances, but also to change things, modify time and trigger events and accidents. He's a Puck-DJ right out of *A Midsummer Night's Dream* sweeping through space on his Cyr wheel to give the hotel its prestige on explosive music (see woman in red on pg. 12).

**THE MAÎTRE D'HÔTEL – JÉRÉMY VITUPIER**

He represents the roots of the place. A consummate professional, he takes care of everything. He thoroughly fulfills his duties with the utmost respect for the profession: "the hotel always comes first"! The well-being of his clients is his priority. He goes beyond service to find solutions to anything! But what's his intimate secret? How is he different? What's his passion? His slack wire number will convey his true nature to the audience.

**THE MAID – UNA BENNETT**

She was picked up, hired and trained by the Maître d'hôtel. Mischievous, naughty and playful, she can be exactly what the Maître d'hôtel desires while also mocking his authority or commenting on it. She also sometimes gets involved in the activities of the clients. She's a free spirit capable of "reading souls", of seeing under the surface of things, which is where her complicity with the Groom comes from, especially during her aerial rope act.

**THE CHAMELEON – ANTONIN WICKY**

He's a chameleon. Both zany and touching, he's all physicality as he draws into his craziness, his excesses and whims, yet he stirs up deep emotions in the audience. A clown, stuntman and acrobat, he exists as much in the reality of the hotel as in his imagination.

**THE TWINS – JULIUS BITTERLING AND CÉSAR MISPELON**

Twins, a duo, a pair: they complete each other and are inseparable. They deal in an absurd, acrobatic humor, as expressed in their twisted hand to hand tandem, which explains how they came from Scotland Yard to dig up evidence, like in the game Clue.

### **THE LOVERS – ANDREI ANISSIMOV AND EMMA ROGERS**

She has a problem seeing, he has a problem hearing. They evolve in parallel. Each seeks their missing half. Each of their quirks is also surprisingly complementary. They have a great desire to love, but get none in return. They experience a series of missed rendezvous, until at last they meet! A hand to hand number, a life together.

### **THE BRIDE – SABRINA HALDE**

All that matters to her is a look from her lover - who has never come. She has been a client of the hotel for decades, since the big event. So she waits and waits for him. In some ways, she has remained stuck in the era when it all began. That said, she lives on in the looks from others, in the act of simply "appearing". She's out of place and time. She expresses herself with no filter to the people passing through the hotel, and she shamelessly comments on the events that occur around her to the great chagrin of the Maître d'hôtel. She is the Voice of the hotel and its ghosts who react, bear witness and recount...

### **THE STAR – TUEDON ARIRI**

She is known, recognized and at the same time she's misunderstood. She plays her role as the star to perfection, signing photos and so on. In fact, she plays the role that people expect of her, which suits her just fine. But when she finds herself alone in her room, we discover a complete other person of unexpected strength and depth! The aerial straps loop number will reveal this to us.

### **THE JACK OF ALL TRADES – PHILIPPE DUPUIS**

Not necessarily a staff member, every time there's some damage or a need for repairs, his services are called upon. Always smiling, his motto is "at your service". For him, there are no problems, only solutions!! Dependable, effective and ingenious, his daily life is filled with fixing leaks, taking things down, putting them up, refinishing a piece of furniture, installing carpet, or bringing roses back to life! He takes advantage of these incidents to have a little fun with them, perhaps even doing a bit of juggling.

### **CARPETTE**

An omnipresent ball of fur in the hotel. Comforting to some, bothersome to others, one thing is certain: Carpette has an effect on everyone! Despite his amorphous ways, he is the source of several delicious misunderstandings.

## Section 3: THE HISTORY OF CIRCUS

**1770** In England, Corporal Philip Astley offers the first season of trick-riding classes, which teaches equestrian acts mixed of acrobatics and pantomime.



**1793** John Bill Ricketts opens the United States' first circus in Philadelphia, PA. "The Circus" is a roofless arena, with a circular performance space surrounded by seats for over 800 guests.

**1797** Ricketts and his brother open the first Canadian Circus in Montréal, Canada.

**1808** Cattle dealer, Hachaliah Bailey, introduces a new component to circus: animals! Showcasing a large African elephant around the country, Bailey brings new audiences to the world of circus.

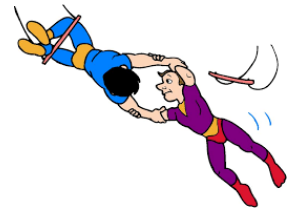


**1825** Joshua Purdy Brown introduces the circus tent, recognizing the need for lighter, portable solution for traveling shows and enabling performers to expand their tours to reach wider audiences and earn greater income.

**1832** Charles Bacon and Edward Derious takes advantage U.S. railways, which have recently begun carrying passengers and freight, and transports its circus throughout Georgia.

**1859** French gymnast, Jules Léotard invents the flying trapeze aerial act, complemented by comfortable and revealing costume that was eventually named after him: the leotard!

**1881** James Anthony Bailey, great-nephew of Hachaliah Bailey, and politician P. T. Barnum start Barnum & Bailey's Circus, "The Greatest Show on Earth."



**1905** Barnum & Bailey Circus completes the industry's first transcontinental tour.

**1919** The Ringling Bros. and The Barnum & Bailey Circus begin touring as one company (although the Ringling Bros. acquired Barnum & Bailey's company in 1906).

**1927** The Moscow Circus School opens in Russia, using new training methods that modeled on sport-gymnastics, coupled with theatrical and choreographic direction and innovative apparatuses. The new acts make it difficult for other circus to stay competitive.

**1984** Cirque de Soleil opens under the direction of Artistic Director, Guy Laliberté.

Perhaps the oldest examples of the art form can be found in the ancient Chinese and Egyptian traditions of acrobatics which began over 2,500 years ago. Acrobats in China used the things around them such as tridents (three-pronged spears), wicker rings, jars, tables and bowls as performance props for their balancing and acrobatic tricks. Acrobatics continued to develop and thrive and musical accompaniment was added as well as other theatrical elements. Many acts we see today were already in existence 2,000 years ago.



The modern circus was actually created in England by Philip Astley (1742-1814), a former cavalry officer (soldier) turned showman. During his military service, Astley displayed talent as a horse-breaker and trainer. After his discharge, Astley turned his equestrian talents into trick-riding performances. This type of novelty show was popular through Europe during the late 1700's. Creation of the circus ring happened earlier than Astley's entertainment, as a practical solution to keeping horses at a gallop in front of the audience. Rather than riding in a straight line, the ring was created. Astley's sizeable contribution to the development of circus was to engage jugglers, acrobats and clowns to fill gaps between the trick-riding feats, creating a larger and more varied performance.

In 1793, John Bill Ricketts (? – 1800) opened the first circus in the United States in Philadelphia. He also established the first Canadian Circus in Montréal, Canada in 1797. Circus performances were originally given in temporary wooden structures. Eventually more permanent circus structures were built in major American cities like New York and Mexico City. In the US, the westward expansion created the need for performers and performances to travel fast and light. In 1825, Joshua Purdy Brown (1802-1834) addressed this need with the creation of a lighter portable structure made of wood and canvas; and so the circus tent was born.

A New York state cattle dealer, Hachaliah Bailey (1775-1845) attracted, not only large audiences but also the attention of local business men, with a young African elephant, he purchased and exhibited around the country.



As other exotic animals were added by Bailey and other enterprising businessmen, a distinctive type of tent show including the animals developed as American circus. This was different than the European circuses, which for the most part remained under control of performing families. There are still family-run circuses, like The Zoppé Circus, started in Italy in 1842. Today, UniverSoul Circus and the Carson & Barnes Circus still tour with animals. However, inclusion of animals in circus performances is less prevalent, especially after the closing of Ringling Bros. and Barnum & Bailey Circus in 2017. It is worth mentioning that the company was created in 1881 by Phineas Taylor Barnum (1810-1891), James Anthony Bailey (1847-1906). Their "The Greatest Show on Earth" toured through Europe only to return to the US in 1902 to confront a new circus conglomerate created by the Ringling Brothers. After Bailey's

death in 1906, the Ringlings acquired Barnum & Bailey which they combined with their circus in 1919. Uno

In Europe, interest in traveling circus and menagerie peaked between the World Wars. Circus performances more permanent structures contributed to the development of audience demand for high production values and comfort in the viewing experience. Through the middle of the 19th century acrobats and clowns began

getting more attention. Tight-rope dancers were stars among the first acrobats to appear in the circus ring. They developed an adaptation of slack rope by swinging and hanging from it. Eventually a bar was added in the middle and the ends extended upward to create the trapeze. In 1859, a French gymnast, Jules Léotard (1838-70), jumped from one trapeze to another. Léotard not only invented the flying trapeze aerial act, but also the comfortable, practical, yet revealing costume which is still used today and bears his name, leotard. The exhibition of physical dexterity, strength and courage renewed public interest in physical activity which led to the resurrection of the Olympic Games (in 1896) at a time when few gymnasts could be seen outside of the circus.

The most consequential early twentieth-century innovation in circus occurred in Russia, after Vladimir Lenin nationalized Russian circuses. An effort to mitigate a mass defection of circus artists from the country prompted the creation of the Moscow Circus School in 1927. The training methods, modeled on sport-gymnastics, coupled with theatrical and choreographic direction and innovative apparatuses led to the invention of entirely new kinds of acts. The rest of the industry struggled to keep pace with the originality, unparalleled artistry and amazing technique of Russian performers. A few producers tried to shake up old shows by modernizing staging, lighting and adding musical accompaniment, but the “new” Russian style dominated the discipline/s.

The growing market for circus performance and the continual evolution of the form seemed to create a global circus renaissance. Clown, acrobats and aerialists In Australia (1974) created a company called “New Circus” which merged with Soapbox Circus in 1977 to become Circus OZ, which is still performing under that name today. The International Circus Festival of Monte-Carlo Monaco was started in 1975. The 43rd festival will take place January 17 – 27, 2019. Paris’ Festival Mondial du Cirque de Demain started in 1977. The same year, New York School for Circus and Arts with its’ performing branch, Big Apple Circus was formed. The Circus, a not for profit organization, went out of business in late in July 2016. The National Circus School of Canada was founded by Guy Caron in Montréal, Canada, 1980. Cirque de Soleil was started in 1984 by Guy Laliberté, with Guy Caron as its’ first artistic director. The Quebecois had/have a profound influence on the “new circus” movement and performances which can be characterized by more refined theatrical components like sense of plot, contemporary music and advanced apparatus, like Cyr wheel (see woman in red on the left).



“In 1985, The French government created the Centre National des Arts du Cirque, a professional circus college on the Russian model.” There are other major schools throughout Europe, Australia and Brazil and China (still building on its 2000 year-old acrobatic theater tradition).

From Short History of the Circus – Circopedia

### Circus Terms

- **Acrobat:** an entertainer who performs gymnastic feats
- **Apparatus:** objects needed in circus acts, such as the trapeze, ladder, etc.
- **Aural or oral tradition:** a way of teaching through listening, as opposed to by writing it down. Aural tradition refers to listening (music without words), and oral tradition refers to spoken word (songs and stories).
- **Circus:** from the Latin “circle,” it is referring to a traveling company of artists possessing particular physical skill sets like aerialist, acrobats, and clown, which gives performances, typically in a large tent, in a series of different places.
- **Cirque:** the French translation of “circus” or “circle.”
- **Cyr Wheel:** created by Daniel Cyr around 1996, an acrobatic apparatus that consists of a single large ring made of aluminum or steel, made large enough for the performer to stand and roll and use his/her own momentum to spin and perform tricks
- **Pantomime:** dramatic entertainment in which performers express meaning through gesture and can be accompanied by music.
- **Slacklining:** the act of walking or balancing on a suspended length of flat webbing/rope that is tensioned between two anchors. Slacklines have relatively loose tension on them, which creates a dynamic line that will allow the performer to bounce as they would on a trampoline.
- **Sustainable:** capable of being maintained at a steady level without exhausting natural resources or causing severe ecological damage.
- **Tightrope Walker:** a performer who walks on a thin rope/wire, typically at a great height, using mechanics and physics to safely develop his or her routine.

### Scientific Terms:

- **Acceleration:** an increase in the rate or speed of something.
- **Aerodynamic:** having a shape that reduces air resistance.
- **Aerodynamics:** interaction between the air and solid bodies moving through it; the study of that relationship.
- **Balanced Force:** two or more forces acting on an object in such a way as to exactly counteract each other.
- **Centripetal Force:** a force that acts on a body moving in a circular path, directed to the center around which the body is moving. This force pushes an object in an inward direction.

- **Energy:** the power from physical/chemical resources to do work.
- **Force:** strength or energy exerted to move or impact an object.
- **Friction:** a force that resists the motion of an object, resulting from the close interaction between two surfaces that slide across each other.
- **Gravity:** a force of attraction created by any two objects with mass.
- **Inertia:** a tendency of an object to resist change in its state of motion.
- **Kinetic Energy:** energy possessed by an object because of its motion; the amount is dependent on the object's mass and speed.
- **Mass:** a measurement of the amount of material in an object's substance.
- **Momentum:** the quantity of motion that an object possesses. Any mass that is in motion has momentum. Momentum depends on mass and velocity; the impetus gained by a moving object.
- **Motion:** the action or process of moving.
- **Period:** a motion that repeats itself in cyclic fashion is said to be periodic. The time for one complete cycle is known as the period of the motion.
- **Potential energy:** is the energy possessed by an object because of its relationship to another object. The amount of potential energy possessed by an object depends on its mass and its height.
- **Speed:** is a measurement of how fast an object is moving.
- **Unbalanced Force:** when two forces acting on an object are not equal, causing a change in its motion.
- **Velocity:** refers to the speed with which and direction in which an object moves.
- **Weight:** is a measurement of the gravitational force acting on an object; quality of heaviness.
- **Work:** a force, exertion or effort needed to move an object through a distance.

## Newton's Laws of Motion

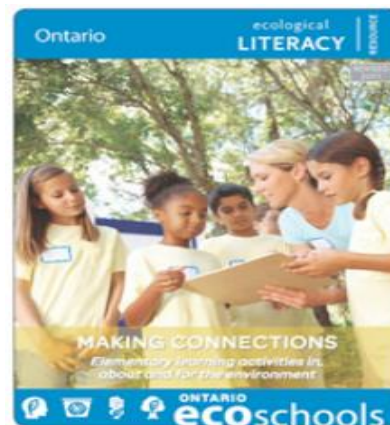
- **Newton's First Law of Motion:** An object at rest or in uniform motion in a straight line will remain at rest or in the same uniform motion unless acted upon by an unbalanced force. This is also known as the law of inertia.
- **Newton's Second Law of Motion:** The acceleration of an object is directly proportional to the total unbalanced force exerted on the object, and is inversely proportional to the mass of the object. The acceleration of an object moves in the same direction as the total force. This is also known as the law of acceleration.
- **Newton's Third Law of Motion:** If one object exerts a force on a second object, the second object exerts a force equal in magnitude and opposite in direction on the object body. This is also known as the law of interaction.

### Making Connections: Elementary learning activities in, about and for the environment (Grade 1-8)

This collection of learning activities for elementary schools is designed for Earth Week or another EcoSchools celebration. Lessons can be used in classrooms as well. While each activity can stand alone, the collection is especially designed for an entire school of primary, junior and intermediate classes to spend an afternoon engaged in environmental learning adventures, focusing on the theme of human environment connections.

Download the free guide:

[http://ontarioecoschools.org/curriculum\\_resources/](http://ontarioecoschools.org/curriculum_resources/)



### How to make your own squishy Juggling Balls

#### Tools and Materials:

Scissors, Funnel, Tape, Measuring Cup (1/2 Cup), Empty bottle, three 12-inch balloons per ball

Your choice of filling: Sand, Rice, Birdseed (1/2 cup per ball)

- **Birdseed** - This is the lightest, squishiest filling. When you pick out the birdseed, make sure that you get the kind without any large seeds - Otherwise, they will poke through the balloons. Usually (but not always), bird seed for finches will be your best bet.
- **Rice** - This filling is a little heavier than birdseed, but lighter than sand. It also feels really cool when you catch it.
- **Sand** - The heaviest of the three, sand will make a dense ball that works well in the wind and lands solidly in your hand.

#### Tools and Materials Instructions:

1. Put funnel into the empty bottle. Measure 1/2 cup filling and pour into bottle through funnel. Remove funnel.
2. (Trickiest Part) - Blow up 1st of 3 balloons. Without letting all the air out, attach balloon to the bottle. It will take some practice.
3. With balloon attached to bottle, turn it upside down. All the filling will go into the balloon.
4. Remove bottle. Let all of the remaining air out.
5. Cut off top half of balloon stem.
6. Fold over remaining stem and tape into place against the ball.
7. Cut off stem on the other two balloons.
8. Stretch 2nd balloon over the first balloon ball. Repeat covering the ball with the third balloon





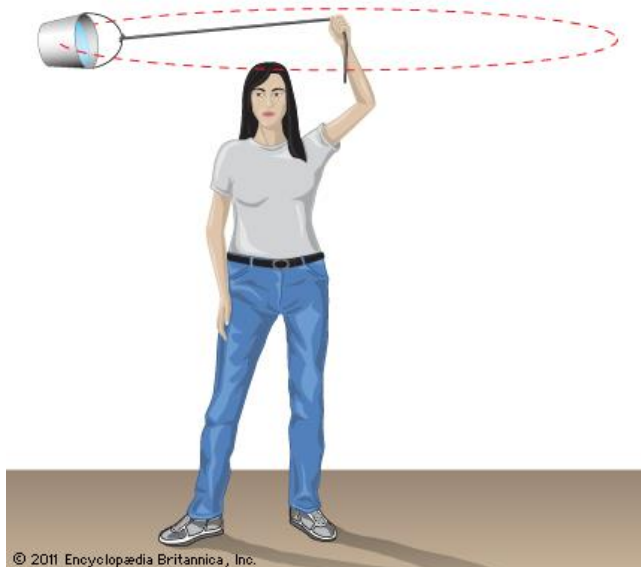
# Spin the Bucket: A Centripetal Force Experiment

## Tools and Materials:

- 3 foot rope
- Water
- Little bucket with handle

## Instructions:

1. Tie one end of the rope to the handle of the bucket.
2. Pour water into the bucket so that it's filled halfway.
3. Wrap the rope's other end around your hand a couple times. Make sure it's not too tight or too loose, as the bucket will pull on the rope.
4. Invite students to rotate their hands to quickly spin the bucket in a vertical circle so that water doesn't fly out. Ensure that there's enough space for them to move the bucket.
5. Ask your students to then rotate the bucket slowly so that water begins to splash around. Notice how slowly the bucket has to spin for water to fly out!
6. Encourage your students to rotate the bucket quickly and let go of the rope when the bucket is at the bottom of the circle. Where does the bucket go? Make sure the area is clear!
7. Ask students what everyday things incorporate circular motion. What about roller coasters?



## What's Happening?

This activity is an example of centripetal force, which is when an inward force acts on a circular-moving object. In this bucket activity, the water is falling at the same speed as the bucket, so the liquid doesn't appear to fall out. If the bucket were to be removed or slow down at the top of the circle, the liquid would pour out because the forces are no longer balanced!

One everyday example of this phenomenon is a satellite. The earth is curved, so the satellite orbits quickly enough to fall around the earth. If it moved any slower, it would fall *onto* the earth.

Wait! There's more science! What happened when students let go of the rope? Did the bucket move in a straight line? **Newton's First Law of Motion** plays a role here. This law states that something that's moving will keep moving in a straight line unless some other force acts on it and changes the direction. Challenge your students and ask them where the bucket would have gone if he had let go of the rope at other points in the circle.

**Source:** [https://www.education.com/activity/article/Centripetal\\_Force\\_middle/](https://www.education.com/activity/article/Centripetal_Force_middle/)

## Additional Resources

### Video Clips:

#### Circus Physics: Newton's Laws of Motion

<https://www.thirteen.org/programs/circus/circus-circus-physics-newtons-laws-of-motion/>

#### Circus | Physics: Linear Momentum

<https://pbs39.pbslearningmedia.org/resource/630e78dc-26da-4a78-a9d5-28dd12f47acc/630e78dc-26da-4a78-a9d5-28dd12f47acc/#>

#### Circus | Physics: Conservation of Angular Momentum

<https://pbs39.pbslearningmedia.org/resource/1d1f951e-5af8-4e43-b63a-19d55aa60780/1d1f951e-5af8-4e43-b63a-19d55aa60780/>

#### P. T. Barnum (Documentary)

<https://www.youtube.com/watch?v=NvajMiBTaa0>

## Section 6: REFLECTION QUESTIONS

1. Which skills and acts demonstrated Newton's Laws of Motion?

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2. Which skills and acts best showed and/or defied gravity and balance?

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3. What kind of ordinary/"everyday" items did you see used in a unique way on stage?

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4. Who is the founder of modern-day circus?

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5. What are the origins of circus?

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6. What helped circus expand across the country and worldwide?

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7. What inventions were born of out circus arts?

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8. What kind of skills do you think are necessary to be a circus performer?

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9. What types of circus-related jobs exist "behind the scenes"?

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10. Discuss the performances that were most impressive to you. Why?

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## Section 7: ACADEMIC STANDARDS AND CORE CURRICULUM

*Note: This Monday Matinée Study Guide was compiled, written, edited, and (especially) designed with material adapted by study guides offered by the Cal Performances of the University of California, Berkeley. Other material gathered from the PA Dept. of Education Standards Aligned Systems website, and listed website and reading sources cited.*

### PA Curriculum Framework: Theatre Big Idea Categorization

Big Idea	Grade	Essential Question	Concept	Competency	Standards
The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	K	How do actors act out experiences and stories?	Actors recreate experiences.	Imitate objects and actions from stories or their own experience while participating in creative dramatics activities.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a>
	1	What do people use to create theatre?	Actors use their bodies, voices and imaginations to create theatre.	Perform spontaneous movement and sound in response to stories, poems and songs.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>
	2	How do people participate in theatre?	Actors create performances with a beginning, middle and end.	Identify the story sequence in a familiar story and act it out.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>
	3	How do actors prepare for performances?	Actors practice specific exercises to train their voices and bodies and stretch their imaginations.	Explain reasons for engaging in vocal exercises (for projection and articulation), stretching routines (for flexibility and strength), and theatre games and exercises (to engage and stretch imaginations).	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.H</a>
	4	How do theatre artists read, discuss and analyze plays?	Theatre artists read, discuss and analyze plays.	Identify and analyze plot, character, setting and theme in plays.	<a href="#">9.1.5.B</a> , <a href="#">9.1.5.C</a>
	5	How do people use artistic criticism to improve their performances?	People who perform theatre critique their own and other's performances in order to improve.	Take turns as actor and audience, performing, critiquing, rehearsing and revising.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.C</a> , <a href="#">9.1.5.G</a> , <a href="#">9.1.5.H</a> , <a href="#">9.3.5.D</a>
	6	How do actors and directors work together to create theatre?	Actors work together with directors, who plan and lead rehearsals.	Direct classroom scenes by casting roles and leading rehearsals.	<a href="#">9.1.8.G</a>
	7	How do directors and actors block a play or scene to focus audience attention?	Directors and actors use and record planned stage movement and actions that focus audience attention.	Create and record blocking for a play or a scene, including entrances and exits, stage pictures and use of levels and space for emphasis.	<a href="#">9.1.8.A</a> , <a href="#">9.1.8.C</a> , <a href="#">9.1.8.E</a>
	8	How do directors and actors understand the motivation and behaviors of	Directors and actors analyze the script and understand the motivations and	Analyze scenes from plays for conflict, action and character motivation.	<a href="#">9.1.8.A</a> , <a href="#">9.1.8.C</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
		characters in a play?	behaviors of the characters.		
	9	How do actors and directors use different ideas and techniques to create a performance?	Contemporary actors and directors apply ideas and techniques from many schools of thought to explore character actions and create a performance.	Compare a variety of formal acting techniques (e.g. Meisner, Stanislavski, The Method) through theatre exercises and scene work and reflect on the elements of each in a journal.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.G</a>
	10	How do theatre artists and production teams use understanding of sound and light to collaborate more effectively?	Understanding the basics of sound amplification and set illumination helps a theatre artist work with a production team.	Identify the features and functions of light and sound boards and demonstrate the ability to operate light and sound boards safely.	<a href="#">9.1.12.B</a> , <a href="#">9.1.12.C</a> , <a href="#">9.1.12.H</a>
	11	How do theatre artists use elements from many art forms to produce plays?	Theatre artists utilize elements from many art forms to produce a fully staged play.	Apply elements of good design such as unity, balance, proportion and color to create designs for scenery, costumes and lighting.	<a href="#">9.1.12.B</a>
	12	How do people engage in theatre throughout their lives?	People use resources available in their communities to experience and/or engage in theatre throughout their lives.	Identify post-graduation opportunities to be part of the theatre community as audience members, advocates, and amateur or professional theatre artists.	<a href="#">9.1.12.I</a>
Artists use tools and resources as well as their own experiences and skills to create art.	K	How do actors use costumes and props?	Actors use costumes and props.	Choose props and/or costume items for dramatic play and creative dramatics activities.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.H</a>
	1	How do actors use stories to create performances?	Actors often use stories to create performances.	Recreate a favorite story as an improvised drama.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a>
	2	How does scenery help to communicate the setting of a story?	Scenery helps communicate where the story takes place.	Create backdrops as scenery for improvised puppet shows.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.H</a> , <a href="#">9.1.3.J</a>
	3	How are play scripts different from other stories?	Play scripts utilize a unique format to record works in theatre to be performed for an audience.	Explore scripts and label dialogue, plot, conflict, character, setting and stage directions.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.C</a>
	4	How do theatre artists use costumes, scenery, music and special effects to convey meaning?	Theatre artists use costumes, scenery, music and special effects to convey meaning.	Improvise scenery to show setting and mood of a scene using fabric, and found items and justify the choices made.	<a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a> , <a href="#">9.1.5.H</a> , <a href="#">9.1.5.J</a>
	5	How do actors bring characters to life?	Actors utilize dialogue and action from a script and their own imaginations to bring characters to life.	Rehearse and perform a memorized monologue, making voice and movement choices to bring the character to life.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a> , <a href="#">9.1.5.G</a> , <a href="#">9.1.5.H</a>
	6	How do different kinds of theatre	Play production is the collaborative effort of	Identify and explain the different roles required to	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.C</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
		artists contribute to a production?	many kinds of theatre artists.	produce a fully-staged production.	
	7	How do design teams convey mood, illustrate themes and/or tell stories?	Design teams use costumes, scenery, lights, props, sound and special effects to convey a mood, illustrate a theme, and/or help tell a story.	Compare two performances of the same play by two different design teams and contrast them to identify the teams' use of the elements of theatre.	<a href="#">9.3.8.B</a> , <a href="#">9.3.8.F</a>
	8	How do designers choose inspiration for their work?	Designers draw inspiration from many things including objects, music, environments and other artist's work.	Choose an object or work of art that expresses the theme of a play; use elements from this object or work to design a costume, scenic element, prop, light or sound effect; and explain choices made in an artist's statement.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.C</a>
	9	How do actors analyze scripts to create and sustain characters?	Actors use in-depth script analysis to reveal emotional, social and intellectual dimensions of a role which enables them to create and sustain characters.	Analyze text and subtext in scripts to identify character relationships, as well as physical, emotional, and social characteristics of an assigned role, and apply this knowledge to deduce motivation.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a>
	10	How do contemporary theatre artists combine elements from many periods of history to create new works?	Contemporary theatre artists often combine staging, design or acting styles from many periods of history.	Apply different styles and genres from diverse cultures or periods of history to produce a play or a scene (e.g. perform Othello with elements of Kabuki theatre).	<a href="#">9.1.12.D</a>
	11	How do contemporary theatre artists use modern technology to stage scenes?	Contemporary theatre artists utilize modern technology in innovative ways to create, produce and perform.	Use projections, media and modern technology in staging a scene.	<a href="#">9.1.12.E</a> , <a href="#">9.1.12.H</a>
	12	Why do theatre artists attend performances given by others?	Theatre artists attend live performances of others work in order to inform their own practice and perspectives.	Read critical analysis and identify and attend a variety of regional theatre offerings.	<a href="#">9.1.12.I</a> , <a href="#">9.3.12.G</a>
The arts provide a medium to understand and exchange ideas.	K	How do people use theatre to communicate their feelings?	People use theatre to communicate their feelings and experiences.	Imitate and communicate emotion in creative dramatics and creative play.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a>
	1	How do actors and audiences work together to share a performance?	Actors and audiences work together to share a performance; there are sets of behaviors and expectations for an audience.	Define the roles and expectations of audience and actor.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>
	2	How can we tell a story with theatre?	There are many ways to tell a story with theatre.	Identify a variety of types of theatre that tell a story:	<a href="#">9.1.3.C</a> , <a href="#">9.1.3.I</a> , <a href="#">9.2.3.C</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
				storytelling, creative dramatics, mime, plays, etc.	
	3	How do playwrights tell a story?	Playwrights use dialogue and action to tell a story and/or illustrate a theme.	Create, rehearse and revise a short improvised play with a partner by choosing and assigning characters and inventing dialogue and actions.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.G</a> , <a href="#">9.1.3.H</a>
	4	How do playwrights use plot to convey themes?	Playwrights use plot to convey their ideas about the theme.	Given a theme, improvise a plot, characters, dialogue and actions with a partner, and record the dialogue and actions as a written play script.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a> , <a href="#">9.1.5.H</a>
	5	How do playwrights use their knowledge, ideas and experiences to create plays?	Playwrights use their knowledge, ideas and experiences to create plays.	Create an original play script inspired by the theme of a folktale.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a>
	6	How do theatre artists use contemporary technology to communicate ideas?	Theatre artists use contemporary technology to establish a setting, convey a mood, illustrate a theme, and/or help tell a story.	Create and edit a five-minute video illustrating a theme.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.E</a> , <a href="#">9.1.8.J</a>
	7	How have modern technology expanded the tools available to theatre artists?	Modern technologies have expanded the tools that theatre artists use to create, produce, perform, and archive theatre.	Compare and contrast traditional theatre with contemporary animations, e.g. computer generated characters and claymation compared to puppets and film actors.	<a href="#">9.3.8.F</a>
	8	How has contemporary technology changed the way that people access elements of theatre from many different cultures?	Technological advances have increased communication between cultures, allowing elements of theatre from many different cultures to be used by people all over the world.	Analyze an American commercial or television show to identify elements from cultures around the world.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.B</a> , <a href="#">9.3.8.C</a>
	9	How do theatre artists use improvisation to explore characters, relationships and motivations?	Theatre artists use improvisation to explore characters, relationships and motivations.	Using prompts from poetry, abstract ideas and other sources, improvise and sustain characters and interact with each other in role.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a>
	10	How do theatre artists use improvisation?	Theatre artists use improvisation to explore ideas and themes and to create new works.	Create an original play using group improvisations and the process of creating, performing, reflecting and revising.	<a href="#">9.1.12.B</a> , <a href="#">9.1.12.G</a>
	11	How do theatre artists challenge cultural norms?	Theatre artists use works in theatre to communicate ideas that challenge cultural norms.	Describe plays and theatre exercises developed by theatre artists who challenge cultural norms or create theatre for social change, e.g. Bertolt Brecht, Augusto Boal.	<a href="#">9.1.12.D</a> , <a href="#">9.2.12.L</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
	12	How can artistic teams communicate a particular perspective?	Artistic teams may introduce new creative elements or place a play outside of its cultural or historical context to communicate a particular perspective.	Re-conceptualize scenes or plays, placing them in other time periods or cultures or breaking conventions in order to shed light on human behavior, e.g. Taming of the Shrew conceived as an episode of The Honeymooners 1950's sit-com.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a> , <a href="#">9.1.12.D</a> , <a href="#">9.1.12.H</a>
People have expressed experiences and ideas through the arts throughout time and across cultures.	K	How do people share ideas in theatre?	People from many different cultures share their experiences through storytelling.	Identify a variety of stories from diverse cultures through dramatic play.	<a href="#">9.2.3.A</a> , <a href="#">9.2.3.G</a>
	1	How have puppets been used to tell stories in many different places?	Puppets have been used to tell stories in many lands and many cultures.	Identify puppets from many different times and cultures.	<a href="#">9.2.3.A</a> , <a href="#">9.2.3.C</a> , <a href="#">9.2.3.G</a> , <a href="#">9.2.3.K</a> , <a href="#">9.3.3.C</a>
	2	How do people in a culture use theatre to share customs and traditions?	Americans have customs, and traditions that we share through theatre and stories.	Describe the ways in which characters in an American television show demonstrate elements of American traditions and cultures.	<a href="#">9.2.3.D</a> , <a href="#">9.4.3.D</a>
	3	Why has theatre existed for thousands of years?	Theatre has existed for thousands of years.	Identify and categorize examples of theatre through history, e.g. Egyptian pageants, Ancient Greek and Roman theatre, medieval pageant wagons, Japanese kabuki, American radio shows, vaudeville acts, television commercials, Punch and Judy shows, Sesame Street, You Tube videos.	<a href="#">9.2.3.D</a> , <a href="#">9.2.3.G</a> , <a href="#">9.3.3.C</a>
	4	How have theatre playing spaces and staging practices changed through time and across cultures?	Theatre playing spaces and staging practices have changed through time and across cultures.	Research theatre spaces through history (Greek Theatre, Roman Coliseum, Shakespeare's Globe, Traditional Proscenium Arch) and identify changes in the performing space, backstage, wings or other scenery storage area, and staging practices.	<a href="#">9.2.5.B</a> , <a href="#">9.2.5.G</a>
	5	What role has theatre played throughout history?	Theatre has been used throughout history to entertain, to educate and to influence people.	Identify the role of theatre in various times and places.	<a href="#">9.2.5.F</a> , <a href="#">9.2.5.J</a> , <a href="#">9.2.5.K</a>
	6	How do plays reflect time, place and culture?	Plays reflect time, place and culture in elements of staging and playwriting.	Read plays from varied times and cultures, e.g. Shakespearean theatre, Greek theatre, melodrama, and analyze elements of staging and playwriting present in the plays.	<a href="#">9.2.8.C</a> , <a href="#">9.2.8.L</a>
	7	How do theatre practices reflect	Theatre practices reflect time, place and	Identify staging practices and acting styles from different	<a href="#">9.2.8.C</a> , <a href="#">9.2.8.G</a>



Big Idea	Grade	Essential Question	Concept	Competency	Standards
		time, place and culture?	culture in elements of staging, design and acting styles.	times and culture, e.g. commedia dell arte, Shakespearean theatre, Greek and Roman theatre, kabuki.	<a href="#">9.2.8.J</a> , <a href="#">9.2.8.K</a>
	8	How do theatre artists preserve theatre practices?	Theatre artists preserve theatre practices by recreating plays and staging styles from other times and cultures.	Perform scenes from diverse plays using staging practices from the play's time and/or culture, e.g. Shakespearean theatre, Greek theatre, melodrama.	<a href="#">9.2.8.A</a> , <a href="#">9.2.8.C</a>
	9	How do actors and directors gain insights into a play's theme and characters?	Actors and directors depend on research skills to gain insights into a play's themes and characters.	Research plays and scenes in context and analyze the plays' historical and cultural connections to determine the author's intent.	<a href="#">9.2.12.A</a> , <a href="#">9.2.12.J</a>
	10	How have beliefs about acting and stage conventions changed?	Beliefs about acting and stage conventions have changed over time and throughout history.	Identify historical and cultural influences and distinct theatre conventions (acting styles) from historical time periods.	<a href="#">9.1.12.F</a> , <a href="#">9.2.12.C</a> , <a href="#">9.2.12.L</a>
	11	How do theatre artists support cultural norms?	Theatre artists use works in theatre to communicate ideas that support cultural norms.	Explore plays which attempt to support beliefs important to the cultures in which they were produced and explain how the plays communicate those beliefs.	<a href="#">9.2.12.L</a>
	12	How can works in theatre change cultural attitudes?	Works in theatre can affect group thought and/or customs and traditions.	Identify, describe and analyze plays or theatre works through history which have changed cultural attitudes, e.g. Teatro Campesino or Orson Welles' War of the Worlds broadcast.	<a href="#">9.4.12.B</a>
There are formal and informal processes used to assess the quality of works in the arts.	K	How do people talk about theatre?	People who watch theatre later talk about what they have seen.	Use theatre vocabulary to label elements of a performance: costumes, props, stage, etc.	<a href="#">9.1.3.C</a> , <a href="#">9.3.3.B</a>
	1	How do people discuss theatre after seeing a performance?	People who watch theatre talk about what they liked and disliked.	Recognize that people make judgments about the quality of a performance.	<a href="#">9.3.3.A</a>
	2	How do people talk about the way that actors tell a story to create theatre?	People who watch theatrical performances talk about how they were created.	Attend a live performance and identify ways in which the actors used the elements of theatre to tell the story.	<a href="#">9.1.3.C</a> , <a href="#">9.3.3.B</a>
	3	How do people decide if a work in theatre is good?	People use criteria to decide the quality of a work of art.	Define criteria that describe the quality of a performance.	<a href="#">9.3.3.A</a> , <a href="#">9.3.3.B</a>
	4	How do critics influence the way people judge a work in theatre?	People use the opinion of critics to help them form criteria to judge a work of art.	Read and analyze a critic's review of a play or a film.	<a href="#">9.3.5.F</a> , <a href="#">9.3.5.G</a>
	5	How do we differentiate between the different models of artistic criticism?	There are different models of artistic criticism.	Classify examples of formal, contextual and intuitive criticism.	<a href="#">9.3.5.E</a> , <a href="#">9.3.5.F</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
	6	How do critics decide that a work in theatre is good?	Critics combine their knowledge of the elements of theatre and play production with their personal ideas about what makes good theatre.	Read and discuss critiques of plays or films and evaluate them to identify the type of criticism and response.	<a href="#">9.3.8.E</a> , <a href="#">9.3.8.G</a>
	7	Why are marketing materials often disguised as unbiased critiques?	Marketing materials are often disguised as unbiased critiques.	Evaluate promotional marketing materials and compare them to a critical review.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.G</a>
	8	How can we determine the quality of performances that are very different?	The quality of performances that are very different can be determined using the three models of artistic criticism: formal, intuitive, contextual.	Critique a performance using the three models of artistic criticism.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.D</a> , <a href="#">9.3.8.E</a>
	9	How have beliefs about the value of works in theatre and theatre practices changed?	Beliefs about the value of particular plays and theatre practices have changed over time and across cultures.	Explore modern performances of plays considered controversial or unacceptable in their time, e.g. The Doll's House, and compare and contrast first-person accounts of critical response and audience reaction with responses today.	<a href="#">9.3.12.D</a> , <a href="#">9.3.12.F</a>
	10	How do artistic teams use critical response to inform their own artistic vision?	Artistic teams analyze prior critical response in order to inform their own artistic vision.	In production teams, create a unified production concept using critical response to explore meaning and theme.	<a href="#">9.3.12.D</a> , <a href="#">9.3.12.G</a>
	11	How do theatre artists use self-reflection to inform their work?	Theatre artists create habits of self-reflection and evaluation to inform their work.	Create, rehearse, reflect and revise to prepare and film a performance, then respond to that performance using intuitive and formal criticism.	<a href="#">9.3.12.C</a> , <a href="#">9.3.12.E</a>
	12	How do theatre artists use aesthetic and critical processes to assess their own work and the work of others?	Theatre artists use both aesthetic and critical processes to assess their own work and compare it to the works of others.	Use contemporary web technologies to archive and analyze their own and others' performances, then use formal models of criticism to make judgments and compare and contrast their work with the work of others.	<a href="#">9.1.12.H</a> , <a href="#">9.3.12.A</a> , <a href="#">9.3.12.B</a> , <a href="#">9.3.12.G</a>
People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	K	How do people talk about theatre?	People have opinions about a performance.	Share responses to a live performance, including what they liked and why.	<a href="#">9.4.3.B</a>
	1	How do people talk about theatre if they have different opinions?	People may have different opinions about the same performance.	Articulate preferences and distinguish between their preferences and the preferences of others.	<a href="#">9.4.3.B</a> , <a href="#">9.4.3.C</a>
	2	How do people express different opinions about theatre?	People have different opinions about theatre works and talk about	Share a personal response to a performance using theatre vocabulary and acknowledge the opinions of others.	<a href="#">9.1.3.C</a> , <a href="#">9.4.3.B</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
			their opinions using theatre vocabulary.		
	3	How can personal experiences influence a person's response to works in theatre?	Personal experiences influence a person's response to works in theatre.	Personal experiences influence a person's response to works in theatre.	<a href="#">9.4.3.A</a>
	4	How do theatre artists evoke an emotional response?	Audience members respond differently to a work of art depending on the manner in which it is presented.	Watch a filmed and a live performance of the same story and compare and contrast their own responses to each performance.	<a href="#">9.4.5.C</a>
	5	How do the spaces where theatre is performed influence audiences' response to performances?	Theatre playing spaces influence an audience's response.	Experience theatre in different settings and describe how the playing space influences the audience's response to the work.	<a href="#">9.4.5.C</a>
	6	How do choices made by actors, designers and/or director affect the way an audience perceives a work?	The choices that an actor, designer and/or director makes can affect the way an audience perceives a work.	Analyze a performance to identify actor, director or design choices and explain how those choices affect personal response to the work.	<a href="#">9.3.8.B</a> , <a href="#">9.4.8.C</a> , <a href="#">9.4.8.D</a>
	7	How do some works in film and theatre produce an emotional response and sway opinion?	Works in film and theatre are sometimes created to produce an emotional response and sway opinion.	View a commercial intended to produce an emotional response and analyze the underlying message.	<a href="#">9.4.8.A</a>
	8	How do works in theatre examine philosophical ideas?	Works in theatre arts often examine philosophical ideas.	Read and discuss plays to infer the underlying philosophical ideas.	<a href="#">9.4.8.D</a>
	9	How do non-traditional or abstract plays describe philosophical attitudes?	A play's theme may not always be explicit or easy to put into words, but all plays imply certain philosophical attitudes and convey certain values or beliefs about living.	Read a non-traditional or abstract play from a theatre movement such as the Theatre of the Absurd (Beckett, Genet, etc.) and describe the philosophical attitudes the play implies.	<a href="#">9.4.12.D</a>
	10	Why do Eastern and Western theatre traditions value forms, symbols and practices differently?	Eastern theatre traditions value forms, symbols and practices differently than Western theatre.	Analyze filmed examples of Eastern theatre traditions, e.g. kabuki or Chinese Opera, to explore cultural philosophical beliefs about beauty.	<a href="#">9.4.12.C</a> , <a href="#">9.4.12.D</a>
	11	How do theatre artists manipulate playing spaces to impact audience response?	Theatre artists match production choices to the scale of the playing space in order to impact audience response.	Stage plays and scenes in a variety of spaces and settings and analyze the impact of production choices on audience response.	<a href="#">9.1.12.H</a> , <a href="#">9.4.12.C</a>
	12	Why do theatre artists participate in	Theatre artists participate in philosophical	Read, analyze and respond to philosophical thought	<a href="#">9.4.12.D</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
		philosophical discussions?	discussions to help inform their practice.	concerning the role of theatre in contemporary society.	

**PA Curriculum Framework for Theatre**  
**Grade Level Categorization**

Grade	Big Idea	EQ	Concept	Competency	Standards
K Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do actors act out experiences and stories?	Actors recreate experiences.	Imitate objects and actions from stories or their own experience while participating in creative dramatics activities.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do actors use costumes and props?	Actors use costumes and props.	Choose props and/or costume items for dramatic play and creative dramatics activities.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.H</a>
	The arts provide a medium to understand and exchange ideas.	How do people use theatre to communicate their feelings?	People use theatre to communicate their feelings and experiences.	Imitate and communicate emotion in creative dramatics and creative play.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do people share ideas in theatre?	People from many different cultures share their experiences through storytelling.	Identify a variety of stories from diverse cultures through dramatic play.	<a href="#">9.2.3.A</a> , <a href="#">9.2.3.G</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do people talk about theatre?	People who watch theatre later talk about what they have seen.	Use theatre vocabulary to label elements of a performance: costumes, props, stage, etc.	<a href="#">9.1.3.C</a> , <a href="#">9.3.3.B</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do people talk about theatre?	People have opinions about a performance.	Share responses to a live performance, including what they liked and why.	<a href="#">9.4.3.B</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
1 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	What do people use to create theatre?	Actors use their bodies, voices and imaginations to create theatre.	Perform spontaneous movement and sound in response to stories, poems and songs.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do actors use stories to create performances?	Actors often use stories to create performances.	Recreate a favorite story as an improvised drama.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
	The arts provide a medium to understand and exchange ideas.	How do actors and audiences work together to share a performance?	Actors and audiences work together to share a performance; there are sets of behaviors and expectations for an audience.	Define the roles and expectations of audience and actor.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How have puppets been used to tell stories in many different places?	Puppets have been used to tell stories in many lands and many cultures.	Identify puppets from many different times and cultures.	<a href="#">9.2.3.A</a> , <a href="#">9.2.3.C</a> , <a href="#">9.2.3.G</a> , <a href="#">9.2.3.K</a> , <a href="#">9.3.3.C</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do people discuss theatre after seeing a performance?	People who watch theatre talk about what they liked and disliked.	Recognize that people make judgments about the quality of a performance.	<a href="#">9.3.3.A</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do people talk about theatre if they have different opinions?	People may have different opinions about the same performance.	Articulate preferences and distinguish between their preferences and the preferences of others.	<a href="#">9.4.3.B</a> , <a href="#">9.4.3.C</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
2 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do people participate in theatre?	Actors create performances with a beginning, middle and end.	Identify the story sequence in a familiar story and act it out.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How does scenery help to communicate the setting of a story?	Scenery helps communicate where the story takes place.	Create backdrops as scenery for improvised puppet shows.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.H</a> , <a href="#">9.1.3.J</a>
	The arts provide a medium to understand and exchange ideas.	How can we tell a story with theatre?	There are many ways to tell a story with theatre.	Identify a variety of types of theatre that tell a story: storytelling, creative dramatics, mime, plays, etc.	<a href="#">9.1.3.C</a> , <a href="#">9.1.3.I</a> , <a href="#">9.2.3.C</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do people in a culture use theatre to share customs and traditions?	Americans have customs, and traditions that we share through theatre and stories.	Describe the ways in which characters in an American television show demonstrate elements of American traditions and cultures.	<a href="#">9.2.3.D</a> , <a href="#">9.4.3.D</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do people talk about the way that actors tell a story to create theatre?	People who watch theatrical performances talk about how they were created.	Attend a live performance and identify ways in which the actors used the elements of theatre to tell the story.	<a href="#">9.1.3.C</a> , <a href="#">9.3.3.B</a>
	People use both aesthetic and critical processes to assess quality, interpret	How do people express different opinions about theatre?	People have different opinions about theatre works and talk about their	Share a personal response to a performance using theatre vocabulary and acknowledge the opinions of others.	<a href="#">9.1.3.C</a> , <a href="#">9.4.3.B</a>

	meaning and determine value.		opinions using theatre vocabulary.		
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Grade	Big Idea	Essential Question	Concept	Competency	Standards
3 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do actors prepare for performances?	Actors practice specific exercises to train their voices and bodies and stretch their imaginations.	Explain reasons for engaging in vocal exercises (for projection and articulation), stretching routines (for flexibility and strength), and theatre games and exercises (to engage and stretch imaginations).	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.H</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How are play scripts different from other stories?	Play scripts utilize a unique format to record works in theatre to be performed for an audience.	Explore scripts and label dialogue, plot, conflict, character, setting and stage directions.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.C</a>
	The arts provide a medium to understand and exchange ideas.	How do playwrights tell a story?	Playwrights use dialogue and action to tell a story and/or illustrate a theme.	Create, rehearse and revise a short improvised play with a partner by choosing and assigning characters and inventing dialogue and actions.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.G</a> , <a href="#">9.1.3.H</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	Why has theatre existed for thousands of years?	Theatre has existed for thousands of years.	Identify and categorize examples of theatre through history, e.g. Egyptian pageants, Ancient Greek and Roman theatre, medieval pageant wagons, Japanese kabuki, American radio shows, vaudeville acts, television commercials, Punch and Judy shows, Sesame Street, You Tube videos.	<a href="#">9.2.3.D</a> , <a href="#">9.2.3.G</a> , <a href="#">9.3.3.C</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do people decide if a work in theatre is good?	People use criteria to decide the quality of a work of art.	Define criteria that describe the quality of a performance.	<a href="#">9.3.3.A</a> , <a href="#">9.3.3.B</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How can personal experiences influence a person's response to works in theatre?	Personal experiences influence a person's response to works in theatre.	Personal experiences influence a person's response to works in theatre.	<a href="#">9.4.3.A</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
4 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do theatre artists read, discuss and analyze plays?	Theatre artists read, discuss and analyze plays.	Identify and analyze plot, character, setting and theme in plays.	<a href="#">9.1.5.B</a> , <a href="#">9.1.5.C</a>

Artists use tools and resources as well as their own experiences and skills to create art.	How do theatre artists use costumes, scenery, music and special effects to convey meaning?	Theatre artists use costumes, scenery, music and special effects to convey meaning.	Improvise scenery to show setting and mood of a scene using fabric, and found items and justify the choices made.	<a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a> , <a href="#">9.1.5.H</a> , <a href="#">9.1.5.J</a>
The arts provide a medium to understand and exchange ideas.	How do playwrights use plot to convey themes?	Playwrights use plot to convey their ideas about the theme.	Given a theme, improvise a plot, characters, dialogue and actions with a partner, and record the dialogue and actions as a written play script.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a> , <a href="#">9.1.5.H</a>
People have expressed experiences and ideas through the arts throughout time and across cultures.	How have theatre playing spaces and staging practices changed through time and across cultures?	Theatre playing spaces and staging practices have changed through time and across cultures.	Research theatre spaces through history (Greek Theatre, Roman Coliseum, Shakespeare’s Globe, Traditional Proscenium Arch) and identify changes in the performing space, backstage, wings or other scenery storage area, and staging practices.	<a href="#">9.2.5.B</a> , <a href="#">9.2.5.G</a>
There are formal and informal processes used to assess the quality of works in the arts.	How do critics influence the way people judge a work in theatre?	People use the opinion of critics to help them form criteria to judge a work of art.	Read and analyze a critic’s review of a play or a film.	<a href="#">9.3.5.F</a> , <a href="#">9.3.5.G</a>
People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do theatre artists evoke an emotional response?	Audience members respond differently to a work of art depending on the manner in which it is presented.	Watch a filmed and a live performance of the same story and compare and contrast their own responses to each performance.	<a href="#">9.4.5.C</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
5 Theatre	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do people use artistic criticism to improve their performances?	People who perform theatre critique their own and other’s performances in order to improve.	Take turns as actor and audience, performing, critiquing, rehearsing and revising.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.C</a> , <a href="#">9.1.5.G</a> , <a href="#">9.1.5.H</a> , <a href="#">9.3.5.D</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do actors bring characters to life?	Actors utilize dialogue and action from a script and their own imaginations to bring characters to life.	Rehearse and perform a memorized monologue, making voice and movement choices to bring the character to life.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a> , <a href="#">9.1.5.G</a> , <a href="#">9.1.5.H</a>
	The arts provide a medium to understand and exchange ideas.	How do playwrights use their knowledge, ideas and experiences to create plays?	Playwrights use their knowledge, ideas and experiences to create plays.	Create an original play script inspired by the theme of a folktale.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	What role has theatre played throughout history?	Theatre has been used throughout history to entertain, to educate and to influence people.	Identify the role of theatre in various times and places.	<a href="#">9.2.5.F</a> , <a href="#">9.2.5.J</a> , <a href="#">9.2.5.K</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do we differentiate between the	There are different models of artistic criticism.	Classify examples of formal, contextual and intuitive criticism.	<a href="#">9.3.5.E</a> , <a href="#">9.3.5.F</a>

		different models of artistic criticism?			
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do the spaces where theatre is performed influence audiences' response to performances?	Theatre playing spaces influence an audience's response.	Experience theatre in different settings and describe how the playing space influences the audience's response to the work.	<a href="#">9.4.5.C</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
6 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do actors and directors work together to create theatre?	Actors work together with directors, who plan and lead rehearsals.	Direct classroom scenes by casting roles and leading rehearsals.	<a href="#">9.1.8.G</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do different kinds of theatre artists contribute to a production?	Play production is the collaborative effort of many kinds of theatre artists.	Identify and explain the different roles required to produce a fully-staged production.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.C</a>
	The arts provide a medium to understand and exchange ideas.	How do theatre artists use contemporary technology to communicate ideas?	Theatre artists use contemporary technology to establish a setting, convey a mood, illustrate a theme, and/or help tell a story.	Create and edit a five-minute video illustrating a theme.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.E</a> , <a href="#">9.1.8.J</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do theatre artists use contemporary technology to communicate ideas?	Theatre artists use contemporary technology to establish a setting, convey a mood, illustrate a theme, and/or help tell a story.	Create and edit a five-minute video illustrating a theme.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.E</a> , <a href="#">9.1.8.J</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do plays reflect time, place and culture?	Plays reflect time, place and culture in elements of staging and playwriting.	Read plays from varied times and cultures, e.g. Shakespearean theatre, Greek theatre, melodrama, and analyze elements of staging and playwriting present in the plays.	<a href="#">9.2.8.C</a> , <a href="#">9.2.8.L</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do critics decide that a work in theatre is good?	Critics combine their knowledge of the elements of theatre and play production with their personal ideas about what makes good theatre.	Read and discuss critiques of plays or films and evaluate them to identify the type of criticism and response.	<a href="#">9.3.8.E</a> , <a href="#">9.3.8.G</a>



Grade	Big Idea	Essential Question	Concept	Competency	Standards
7 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do directors and actors block a play or scene to focus audience attention?	Directors and actors use and record planned stage movement and actions that focus audience attention.	Create and record blocking for a play or a scene, including entrances and exits, stage pictures and use of levels and space for emphasis.	<a href="#">9.1.8.A</a> , <a href="#">9.1.8.C</a> , <a href="#">9.1.8.E</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do design teams convey mood, illustrate themes and/or tell stories?	Design teams use costumes, scenery, lights, props, sound and special effects to convey a mood, illustrate a theme, and/or help tell a story.	Compare two performances of the same play by two different design teams and contrast them to identify the teams' use of the elements of theatre.	<a href="#">9.3.8.B</a> , <a href="#">9.3.8.F</a>
	The arts provide a medium to understand and exchange ideas.	How have modern technology expanded the tools available to theatre artists?	Modern technologies have expanded the tools that theatre artists use to create, produce, perform, and archive theatre.	Compare and contrast traditional theatre with contemporary animations, e.g. computer generated characters and claymation compared to puppets and film actors.	<a href="#">9.3.8.F</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do theatre practices reflect time, place and culture?	Theatre practices reflect time, place and culture in elements of staging, design and acting styles.	Identify staging practices and acting styles from different times and culture, e.g. commedia dell arte, Shakespearean theatre, Greek and Roman theatre, kabuki.	<a href="#">9.2.8.C</a> , <a href="#">9.2.8.G</a> , <a href="#">9.2.8.J</a> , <a href="#">9.2.8.K</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How can we determine the quality of performances that are very different?	The quality of performances that are very different can be determined using the three models of artistic criticism: formal, intuitive, contextual.	Critique a performance using the three models of artistic criticism.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.D</a> , <a href="#">9.3.8.E</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do some works in film and theatre produce an emotional response and sway opinion?	Works in film and theatre are sometimes created to produce an emotional response and sway opinion.	View a commercial intended to produce an emotional response and analyze the underlying message.	<a href="#">9.4.8.A</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
8 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do directors and actors understand the motivation and behaviors of characters in a play?	Directors and actors analyze the script and understand the motivations and behaviors of the characters.	Analyze scenes from plays for conflict, action and character motivation.	<a href="#">9.1.8.A</a> , <a href="#">9.1.8.C</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do designers choose inspiration for their work?	Designers draw inspiration from many things including objects, music, environments and other artist's work.	Choose an object or work of art that expresses the theme of a play; use elements from this object or work to design a costume, scenic element, prop, light or sound effect; and explain choices made in an artist's statement.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.C</a>
	The arts provide a medium to understand and exchange ideas.	How has contemporary technology changed the way that people access elements of theatre from many different cultures?	Technological advances have increased communication between cultures, allowing elements of theatre from many different cultures to be used by people all over the world.	Analyze an American commercial or television show to identify elements from cultures around the world.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.B</a> , <a href="#">9.3.8.C</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do theatre artists preserve theatre practices?	Theatre artists preserve theatre practices by recreating plays and staging styles from other times and cultures.	Perform scenes from diverse plays using staging practices from the play's time and/or culture, e.g. Shakespearean theatre, Greek theatre, melodrama.	<a href="#">9.2.8.A</a> , <a href="#">9.2.8.C</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How can we determine the quality of performances that are very different?	The quality of performances that are very different can be determined using the three models of artistic criticism: formal, intuitive, contextual.	Critique a performance using the three models of artistic criticism.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.D</a> , <a href="#">9.3.8.E</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do works in theatre examine philosophical ideas?	Works in theatre arts often examine philosophical ideas.	Read and discuss plays to infer the underlying philosophical ideas.	<a href="#">9.4.8.D</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
9 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do actors and directors use different ideas and techniques to create a performance?	Contemporary actors and directors apply ideas and techniques from many schools of thought to explore character actions and create a performance.	Compare a variety of formal acting techniques (e.g. Meisner, Stanislavski, The Method) through theatre exercises and scene work and reflect on the elements of each in a journal.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.G</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do actors analyze scripts to create and sustain characters?	Actors use in-depth script analysis to reveal emotional, social and intellectual dimensions of a role which enables them to create and sustain characters.	Analyze text and subtext in scripts to identify character relationships, as well as physical, emotional, and social characteristics of an assigned role, and apply this knowledge to deduce motivation.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a>
	The arts provide a medium to understand and exchange ideas.	How do theatre artists use improvisation to explore characters, relationships and motivations?	Theatre artists use improvisation to explore characters, relationships and motivations.	Using prompts from poetry, abstract ideas and other sources, improvise and sustain characters and interact with each other in role.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do actors and directors gain insights into a play's theme and characters?	Actors and directors depend on research skills to gain insights into a play's themes and characters.	Research plays and scenes in context and analyze the plays' historical and cultural connections to determine the author's intent.	<a href="#">9.2.12.A</a> , <a href="#">9.2.12.J</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How have beliefs about the value of works in theatre and theatre practices changed?	Beliefs about the value of particular plays and theatre practices have changed over time and across cultures.	Explore modern performances of plays considered controversial or unacceptable in their time, e.g. The Doll's House, and compare and contrast first-person accounts of critical response and audience reaction with responses today.	
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do non-traditional or abstract plays describe philosophical attitudes?	A play's theme may not always be explicit or easy to put into words, but all plays imply certain philosophical attitudes and convey certain values or beliefs about living.	Read a non-traditional or abstract play from a theatre movement such as the Theatre of the Absurd (Beckett, Genet, etc.) and describe the philosophical attitudes the play implies.	<a href="#">9.4.12.D</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
10 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do theatre artists and production teams use understanding of sound and light to collaborate more effectively?	Understanding the basics of sound amplification and set illumination helps a theatre artist work with a production team.	Identify the features and functions of light and sound boards and demonstrate the ability to operate light and sound boards safely.	<a href="#">9.1.12.B</a> , <a href="#">9.1.12.C</a> , <a href="#">9.1.12.H</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do contemporary theatre artists combine elements from many periods of history to create new works?	Contemporary theatre artists often combine staging, design or acting styles from many periods of history.	Apply different styles and genres from diverse cultures or periods of history to produce a play or a scene (e.g. perform Othello with elements of Kabuki theatre).	<a href="#">9.1.12.D</a>
	The arts provide a medium to understand and exchange ideas.	How do theatre artists use improvisation?	Theatre artists use improvisation to explore ideas and themes and to create new works.	Create an original play using group improvisations and the process of creating, performing, reflecting and revising.	<a href="#">9.1.12.B</a> , <a href="#">9.1.12.G</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How have beliefs about acting and stage conventions changed?	Beliefs about acting and stage conventions have changed over time and throughout history.	Identify historical and cultural influences and distinct theatre conventions (acting styles) from historical time periods.	<a href="#">9.1.12.F</a> , <a href="#">9.2.12.C</a> , <a href="#">9.2.12.L</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do artistic teams use critical response to inform their own artistic vision?	Artistic teams analyze prior critical response in order to inform their own artistic vision.	In production teams, create a unified production concept using critical response to explore meaning and theme.	<a href="#">9.3.12.D</a> , <a href="#">9.3.12.G</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	Why do Eastern and Western theatre traditions value forms, symbols and practices differently?	Eastern theatre traditions value forms, symbols and practices differently than Western theatre.	Analyze filmed examples of Eastern theatre traditions, e.g. kabuki or Chinese Opera, to explore cultural philosophical beliefs about beauty.	<a href="#">9.4.12.C</a> , <a href="#">9.4.12.D</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
11 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do theatre artists use elements from many art forms to produce plays?	Theatre artists utilize elements from many art forms to produce a fully staged play.	Apply elements of good design such as unity, balance, proportion and color to create designs for scenery, costumes and lighting.	<a href="#">9.1.12.B</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do contemporary theatre artists use modern technology to stage scenes?	Contemporary theatre artists utilize modern technology in innovative ways to create, produce and perform.	Use projections, media and modern technology in staging a scene.	<a href="#">9.1.12.E</a> , <a href="#">9.1.12.H</a>
	The arts provide a medium to understand and exchange ideas.	How do theatre artists challenge cultural norms?	Theatre artists use works in theatre to communicate ideas that challenge cultural norms.	Describe plays and theatre exercises developed by theatre artists who challenge cultural norms or create theatre for social change, e.g. Bertolt Brecht, Augusto Boal.	<a href="#">9.1.12.D</a> , <a href="#">9.2.12.I</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do theatre artists support cultural norms?	Theatre artists use works in theatre to communicate ideas that support cultural norms.	Explore plays which attempt to support beliefs important to the cultures in which they were produced and explain how the plays communicate those beliefs.	<a href="#">9.2.12.I</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do theatre artists use self-reflection to inform their work?	Theatre artists create habits of self-reflection and evaluation to inform their work.	Create, rehearse, reflect and revise to prepare and film a performance, then respond to that performance using intuitive and formal criticism.	<a href="#">9.3.12.C</a> , <a href="#">9.3.12.E</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do theatre artists manipulate playing spaces to impact audience response?	Theatre artists match production choices to the scale of the playing space in order to impact audience response.	Stage plays and scenes in a variety of spaces and settings and analyze the impact of production choices on audience response.	<a href="#">9.1.12.H</a> , <a href="#">9.4.12.C</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
12 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do people engage in theatre throughout their lives?	People use resources available in their communities to experience and/or engage in theatre throughout their lives.	Identify post-graduation opportunities to be part of the theatre community as audience members, advocates, and amateur or professional theatre artists.	<a href="#">9.1.12.I</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	Why do theatre artists attend performances given by others?	Theatre artists attend live performances of others work in order to inform their own practice and perspectives.	Read critical analysis and identify and attend a variety of regional theatre offerings.	<a href="#">9.1.12.I</a> , <a href="#">9.3.12.G</a>
	The arts provide a medium to understand and exchange ideas.	How can artistic teams communicate a particular perspective?	Artistic teams may introduce new creative elements or place a play outside of its cultural or historical context to communicate a particular perspective.	Re-conceptualize scenes or plays, placing them in other time periods or cultures or breaking conventions in order to shed light on human behavior, e.g. Taming of the Shrew conceived as an episode of The Honeyymooners 1950's sit-com.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a> , <a href="#">9.1.12.D</a> , <a href="#">9.1.12.H</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How can works in theatre change cultural attitudes?	Works in theatre can affect group thought and/or customs and traditions.	Identify, describe and analyze plays or theatre works through history which have changed cultural attitudes, e.g. Teatro Campesino or Orson Welles' War of the Worlds broadcast.	<a href="#">9.4.12.B</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do theatre artists use aesthetic and critical processes to assess their own work and the work of others?	Theatre artists use both aesthetic and critical processes to assess their own work and compare it to the works of others.	Use contemporary web technologies to archive and analyze their own and others' performances, then use formal models of criticism to make judgments and compare and contrast their work with the work of others.	<a href="#">9.1.12.H</a> , <a href="#">9.3.12.A</a> , <a href="#">9.3.12.B</a> , <a href="#">9.3.12.G</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	Why do theatre artists participate in philosophical discussions?	Theatre artists participate in philosophical discussions to help inform their practice.	Read, analyze and respond to philosophical thought concerning the role of theatre in contemporary society.	<a href="#">9.4.12.D</a>

## Academic Standards Grades K---12

### Physical Science

#### CONTENT STANDARD B:

As a result of the activities in grades K-4, all students should develop an understanding of

- Properties of objects and materials
- Position and motion of objects
- Light, heat, electricity, and magnetism

#### DEVELOPING STUDENT UNDERSTANDING

During their early years, children's natural curiosity leads them to explore the world by observing and manipulating common objects and materials in their environment. Children compare, describe, and sort as they begin to form explanations of the world. Developing a subject-matter knowledge base to explain and predict the world requires many experiences over a long period. Young children bring experiences, understanding, and ideas to school; teachers provide opportunities to continue children's explorations in focused settings with other children using simple tools, such as magnifiers and measuring devices.

Physical science in grades K-4 includes topics that give students a chance to increase their understanding of the characteristics of objects and materials that they encounter daily. Through the observation, manipulation, and classification of common objects, children reflect on the similarities and differences of the objects. As a result, their initial sketches and single-word descriptions lead to increasingly more detailed drawings and richer verbal descriptions. Describing, grouping, and sorting solid objects and materials is possible early in this grade range. By grade 4, distinctions between the properties of objects and materials can be understood in specific contexts, such as a set of rocks or living materials.

## **Physical Science**

### **CONTENT STANDARD B:**

**As a result of their activities in grades 5-8, all students should develop an understanding of**

- **Properties and changes of properties in matter**
- **Motions and forces**
- **Transfer of energy**

### **DEVELOPING STUDENT UNDERSTANDING**

In grades 5-8, the focus on student understanding shifts from properties of objects and materials to the characteristic properties of the substances from which the materials are made. In the K-4 years, students learned that objects and materials can be sorted and ordered in terms of their properties. During that process, they learned that some properties, such as size, weight, and shape, can be assigned only to the object while other properties, such as color, texture, and hardness, describe the materials from which objects are made. In grades 5-8, students observe and measure characteristic properties, such as boiling points, melting points, solubility, and simple chemical changes of pure substances and use those properties to distinguish and separate one substance from another.

Students usually bring some vocabulary and primitive notions of atomicity to the science class but often lack understanding of the evidence and the logical arguments that support the particulate model of matter. Their early ideas are that the particles have the same properties as the parent material; that is, they are a tiny piece of the substance. It can be tempting to introduce atoms and molecules or improve students' understanding of them so that particles can be used as an explanation for the properties of elements and compounds. However, use of such terminology is premature for these students and can distract from the understanding that can be gained from focusing on the observation and description of macroscopic features of substances and of physical and chemical reactions. At this level, elements and compounds can be defined operationally from their chemical characteristics, but few students can comprehend the idea of atomic and molecular particles.

The study of motions and the forces causing motion provide concrete experiences on which a more comprehensive understanding of force can be based in grades 9-12. By using simple objects, such as rolling balls and mechanical toys, students can move from qualitative to quantitative descriptions of moving objects and begin to describe the forces acting on the objects. Students' everyday experience is that friction causes all moving objects to slow down and stop. Through experiences in which friction is reduced, students can begin to see that a moving object with no friction would continue to move indefinitely, but most students believe that the force is still acting if the object is moving or that it is "used up" if the motion stops. Students also think that friction, not inertia, is the principle reason objects remain at rest or require a force to move. Students in grades 5-8 associate force with motion and have difficulty understanding balanced forces in equilibrium, especially if the force is associated with static, inanimate objects, such as a book resting on the desk.

The understanding of energy in grades 5-8 will build on the K-4 experiences with light, heat, sound, electricity, magnetism, and the motion of objects. In 5-8, students begin to see the connections among those phenomena and to become familiar with the idea that energy is an important property of substances and that most change involves energy transfer. Students might have some of the same views of energy as they do of force—that it is associated with animate objects and is linked to motion. In addition, students view energy as a fuel or something that is stored, ready to use, and gets used up. The intent at this level is for students to improve their understanding of energy by experiencing many kinds of energy transfer.

## **GUIDE TO THE CONTENT STANDARD**

**Fundamental concepts and principles that underlie this standard include**

### **PROPERTIES AND CHANGES OF PROPERTIES IN MATTER**

- A substance has characteristic properties, such as density, a boiling point and solubility, all of which are independent of the amount of the sample. A mixture of substances can be separated into the original substances using one or more of the characteristic properties.
- Substances react chemically in characteristic ways with other substances to form a new substance (compounds) with different characteristic properties. In chemical reactions, the total mass is conserved. Substances are then placed in categories or groups if they react in similar ways; metals is an example of such a group.
- Chemical elements do not break down during normal laboratory reactions involving such treatments as heating, exposure to electric current or reaction with acids. There are more than 100 known elements that combine in a multitude of ways to produce compounds which account for the living and non-living substances we encounter.

### **MOTIONS AND FORCES**

- The motion of an object can be described by its position, direction of motion, and speed. The motion can be measured and represented on a graph.
- An object that is not being subjected to a force will continue to move at a constant speed and in a straight line.
- If more than one force acts on an object along a straight line, then the forces will reinforce or cancel one another, depending on the direction and magnitude. Unbalanced forces will cause changes in speed or direction of an object's motion.

### **TRANSFER OF ENERGY**

- Energy is a property of many substances and is associated with heat, light, electricity, mechanical motion, sound, nuclei, and the nature of a chemical. Energy is transferred in many ways.
- Heat moves in predictable ways, flowing from warmer objects to cooler ones, until both reach the same temperature.
- Light interacts with matter by transmission (including refraction), absorption, or scattering (including reflection). To see an object, light from that object—emitted by or scattered from it—must enter the eye.
- Electrical circuits provide a means of transferring electrical energy when heat, light, sound, and chemical changes are produced.
- In most chemical and nuclear actions energy is transferred into or out of a system. Heat, light, mechanical motion, or electricity might all be involved in such transfers.
- The sun is a major source of energy for changes on the earth's surface. The sun loses energy by emitting light. A tiny fraction of that light reaches the earth, transferring energy from the sun to the earth. The sun's energy arrives as light with a range of wavelengths, consisting of visible light, infrared, and ultraviolet radiation.

MORE: <http://www.csun.edu/science/ref/curriculum/reforms/nses/nses-complete.pdf>



# MARK YOUR CALENDARS AND GET YOUR TICKETS TODAY!



## ***Pinocchio***

**Monday, Oct 22, 2018 @ 9:30am & 12:30pm**

Tout à Trac is an acclaimed Canadian performance group that believes, "theatre as the gateway to imagination!" Through puppetry, dance, and creative theatrics, this unique company presents the beloved tale of a wooden puppet's journey to become a real boy.

***Appropriate for all ages 7 and above***



## ***The Henry Ford's INNOVATION NATION – LIVE!***

**Friday, Mar 8, 2019 @ 10am**

The Emmy® Award-winning morning show, *The Henry Ford's Innovation Nation* highlights some of the greatest leaders and innovators in science, technology, engineering, math, and social justice. Become inspired by the courageous journeys of Rosa Parks, the Wright brothers, George Washington Carver, and more.

***Appropriate for all ages 8 and above***



## ***Murphy's Celtic Legacy***

**Wednesday, Mar 13, 2019 @ 10am**

Just days before St. Patrick's Day, Murphy's Celtic Legacy will take the stage to showcase its original choreography that blends Irish and modern dance techniques with multimedia elements, song and live music. Inspired by Irish folklore, the performance will take students through an invigorating tale that explores queens, kings, magic, and the battle between good and evil.

***Appropriate for all ages 7 and above***

