

SPARKed

SPARK in Education

EDUCATOR GUIDE

Story Theme: First Person Narrative
Subject: Tamalpais High School Documentary Theatre Project
Discipline: Theatre

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Performance still of "Vaulting the Median" at
Tamalpais High School.
Still image from SPARK story, February 2004.

SECTION I - OVERVIEW

EPISODE THEME

First Person Narrative

SUBJECT

Tamalpais H.S.Documentary Theatre Project

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Theatre, Language Arts & Social Studies

OBJECTIVE

To introduce educators to the Conservatory Theatre Ensemble, a student run documentary theater project at Tamalpais High School, a unique educational program in which students construct theatrical pieces from interviews and testimonies.

STORY SYNOPSIS

In this story, SPARK visits students in the Conservatory Theatre Ensemble at Tamalpais High School in Marin County, California who are learning the fine art of documentary theater, a form that now dominates American drama. We follow their production from first interview to finished performance, as they document the history of protest in the Mill Valley community.

INSTRUCTIONAL OBJECTIVES

Introduce documentary theater as a genre
Explore the role of interview and personal testimony in documentary theater
Engage the process of translating personal narrative with theatrical performance
Explore character development, dialogue and viewpoint in theatrical production
Understand the ensemble approach to theater (i.e. working collaboratively as a team of actors, directors, designers, technicians, playwrights and backstage crew

INSTRUCTIONAL STRATEGIES

Student writings and research
Individual and group exercises
Group discussion
Role-play and simulation
Screening and discussion of video materials

EQUIPMENT NEEDED

TV and SPARK story Tamalpais High School Documentary Theatre Project "Vaulting the Median" on VHS or DVD
Computer with Internet access, navigation software, speakers and a sounds card, printer
Cassette player, CD player, or computer audio program

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers, and a variety of newspapers and current events resources
Paper and pencils
Access to documentaries or other oral history resources (see Resources section)

INTELLIGENCES ADDRESSED

Intrapersonal - awareness of one's own feelings, emotions, goals, motivations
Interpersonal - awareness of the feelings, emotions, goals, and motivations of others
Visual-Spatial - the ability to manipulate and create mental images to solve problems
Bodily-Kinesthetic - the ability to use one's mind to control one's bodily movements
Logical-Mathematical - the ability to detect patterns, reason deductively, think logically



See more information on
Multiple Intelligences at
www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

In the SPARK episode “First Person Narrative,” we visit the Conservatory Theater Ensemble (CTE), an award winning theater education program that offers a 4-year training program in all aspects of theatrical production. CTE is based at Tamalpais High School, a school whose drama program boasts the participation of almost one third of the students. A student run-theater company, CTE attracts particularly committed drama students and instills within them a professional approach to theatrical production that has inspired many students to pursue a career in this field.

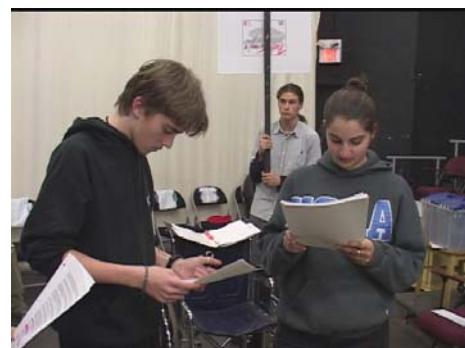


Tam students rehearse “Vaulting the Median.”
Still image from SPARK story, 2004.

Under the direction of guest artist John Warren, thirteen students develop, write, produce and perform an original play, “Vaulting the Median: Stories of Protest on Camino Alto.” The production examines social protest in Mill Valley through the stories of the town’s residents. The focus is essentially local and explores the stories of the residents surrounding the school. There are the anti-war protesters from The Redwoods and seniors who demonstrate on the retirement facility’s street corner on Friday afternoons. Further along Camino Alto is Mill Valley School where students staged a day of protest last year. Anti-Bush demonstrators are also to be seen just another block away at East Blythedale. In addition, there has been a long history of activism on the Tamalpais High School campus from the anti-Vietnam war protests to the walkout staged by students in response to the American bombardment of Iraq. All this local

protest action provides a rich source of material for the play.

As a documentary theater project, the play’s dialogue is scripted entirely from interviews conducted by the students themselves. On stage, the actors speak the words of the people they’ve interviewed, seeking to understand and accurately represent their views. The SPARK story follows the students through the entire development of this production, leading up to opening night. Through this process, the production team gains knowledge of Mill Valley’s rich history, and a better understanding of the complex social issues that surround the act of protesting.



Tam students read through the script for “Vaulting the Median.”
Still image from SPARK story, 2004.

“Vaulting the Median” echoes to an earlier documentary piece developed by CTE entitled “Patterns of Interference: The John Walker Lindh Project.” Similarly the play was based upon the words of the local residents of Marin County and scripted from over fifty interviews conducted by students to elicit an understanding of their responses to the issue. Also directed by Warren, the intention was to articulate the multiple opinions in a dynamic and accurate way and, in so doing, to promote a deeper understanding of the controversy. Warren is committed to this principle of dialogue and debate, offering ordinary people the chance to be heard.

CTE is one of the most comprehensive public school theater programs in the country. Students are trained in all aspects of the theater from fundraising and business management to production and stage-management -- together with all the technical skills involved. As an ensemble, CTE also teaches students a collaborative approach to theater and the benefits of effective teamwork with everyone from actors and playwrights to backstage crew contributing to the power of the performance.

THE BIG PICTURE

ORAL HISTORY

Tamalpais High School's Documentary Theater project draws upon an oral history tradition that has flourished since the 1960s. Oral history has always been seen as a viable alternative approach to marking history through the lives of ordinary people who may not have been of significant historical importance, yet were part of a story or event. Such documentation challenges the established or traditional historical accounts formulated around the lives of key individuals (usually men), ruling parties, politicians, and/or monarchies. The intention in developing oral history was not to discount these versions, but to add a new dimension, uncovering voices that had been hidden from history – the voices of people who had lived through the experiences.

Since the 1960s oral history groups have been set up nationally and locally, in colleges and communities, often around particular themes. Groups have been established to mine the stories of partisans from the Spanish Civil War, to record the testimonies of Holocaust survivors, to hear accounts from Suffragettes or women who knew them, to listen to people who had lived in a particular place, or to understand the experiences of immigrant communities. These stories were recorded on tape recorders or on video, some were filmed and many testimonies were collated as books and albums, representing many interest groups whose stories live on today.

Oral history cultures continue to flourish and their stories and collections are exhibited in museums, archives, libraries, and galleries, and are displayed at heritage events where they bring history to life. They also provide important source material for TV

and radio. As a populist approach to history, oral history has emerged as a valid historiography that can enrich our understanding of the past.

CTE is part of this tradition, as a documentary theater project that employs personal testimony to bear witness to contemporary and historical events.

DOCUMENTARY THEATER & FILM

Like documentary film, documentary theater raises questions about “the way things were” or “are,” and how they are or were perceived. As a form of art and social engagement, documentary theatre presents audiences with a version or an interpretation of events as told by witnesses, but (as with film) it may not be (in fact cannot be) the whole story. A director will edit accounts, select certain stories, privilege viewpoints and ultimately construct (or really reconstruct) the story. This is implicit in the art form of both film and theater. In documentary film there is a certain transparency at play; the medium creates the illusion of reality. We believe what we see since it appears “real” on the screen. With documentary theatre, the performance aspect calls this absolute veracity into question somewhat, although audiences still hear and see the interviews or evidence, comparing it with their prior knowledge.

To authenticate documentary accounts, images and dialogue are often intermixed with historical newsreel or footage, or with other sources of documentation (photographs, art works, songs, etc.). Documentary films such as *Fog of War* and *The Trials of Henry Kissinger* and *Daughter from Danang* employ such devices highly effectively, assembling a complete picture through a variety of means and sources.

The question remains as to the historical weight of this kind of evidence, of people relating what they know or remember. It is common for memories to infuse past events with nostalgia; experiences are recalled with a certain rosy glow or idealism, and/or the selectivity and sensitivity of hindsight. The drive to receive validation for one’s actions can also change the color of a story. And, despite these potential variations, oral accounts and testimonies raise unique issues and offer insights into lived experiences and feelings of people at different moments in history. They can help to explain the

impact of events on individual people as well as the larger culture. Does oral history offer historical accuracy or truth? Is it more or less credible than traditional or orthodox histories? As a version of the past, it offers the perspectives of individuals and invites us to decide for ourselves, engaging in richer, more varied and inevitably more complex ideas about our history.

RESOURCES – TEXTS

Arader, Meg. The Diverging Paths of Documentary Theater, The Reader, 2001. – An overview and discussion of documentary theater.

Carr, EH. What is history? Penguin Books, 1990. – A seminal work that attempts to grasp the importance and validity of history, interpretation and notions of historical truth. (Available from.)

Deavere Smith, Anna. Twilight--Los Angeles, 1992 on the Road: A Search for American Character, Anchor Books/Doubleday, 1994. – Anna Deavere Smith's stunning new work of "documentary theater" in which she uses verbatim the words of people who experienced the Los Angeles riots to expose and explore the devastating human impact of that event in her own re-presentation.

MacDonald, Kevin, and Mark Cousins. Imaging Reality: The Faber Book of Documentary. Faber, 1996.

Nichols, Bill. Introduction to Documentary, Indiana University Press; November 15, 2001.

Potier, Beth. Mother of documentary theater brings her "children" to Loeb Drama Center, *Harvard University Gazette*, December 12, 2002. – Emily Mann has been described as the mother of documentary theater. "Every one of my plays is basically a conversation between someone I've met and the audience," said Mann, who has been artistic director of the McCarter Theatre Center in Princeton, N.J., for 12 years.

RESOURCES – WEB SITES

Tamalpais High School Conservatory Ensemble Theater web site -<http://www.ctetam.org/>

John Warren, the Artistic Director's note -
<http://www.ctetam.org/Directorsnote.html>

The Oral History Association – Established in 1966, the OHA seeks to bring together all persons interested in oral history as a way of collecting human memories. With an international membership, the OHA serves a broad and diverse audience. -

<http://omega.dickinson.edu/organizations/oha/>

Oral Histories Online collection – Based at UC Berkeley, this Web site has useful links to a wide range of oral history projects including the Suffragists Oral History Project. -

<http://bancroft.berkeley.edu/ROHO/ohonline/>

Oral History Society – Based at Essex University in the UK, the Oral History Society Web site has information about the mission and purpose of oral history as well as well how to get started and links to journals and conferences -

<http://www.oralhistory.org.uk/>

Folklife and Fieldwork – A resource Web site offering techniques for collecting information, including interviews, recordings, still photography, and video. - <http://www.loc.gov/folklife/fieldwork/>

Scholastic's Oral History Scrapbook – Offering resource sites for younger students. -

<http://teacher.scholastic.com/immigrat/scrapbk/index.htm>

Indiana University Oral History Research Center -
<http://www.indiana.edu/~ohrc>

John F Kennedy Library Oral History Project-
<http://www.cs.umb.edu/~serl/flk/oralhist.htm>

Kellogg African American Health Care Project -
<http://www.ur-net.com/kellogg/theoral.htm>

Michigan Oral History Association –
<http://www.h-net.msu.edu/~moha>

Oral History Research Office of Columbia University
<http://www.columbia.edu/cu/libraries/indiv/oral/summer.html>

Regional Oral History Office, Bancroft Library,
Berkeley University
<http://www.lib.berkeley.edu/BANC/ROHO>

Smithsonian Institution Archives -
<http://www.siris.si.edu>

Southern Oral History Program, University of North Carolina at Chapel Hill
<http://www.unc.edu/depts/sohp>

Survivors of the Shoah Visual History Foundation -
<http://www.vhf.org>

United States Holocaust Memorial Museum -
(Washington, DC) - <http://www.ushmm.org>

University of California at Los Angeles (UCLA) Oral History Program -
<http://www2.library.ucla.edu/libraries/special/ohp/ohpindex.htm>

University of Connecticut Center for Oral History -
<http://www.oralhistory.uconn.edu/>

University of Hawai'i Center for Oral History -
http://www2.soc.hawaii.edu/css/oral_hist/index.html

University of Louisville Oral History Center -
<http://www.louisville.edu/library/uarc/ohc.html>

US Library of Congress WPA Federal Writers' Project Life Stories -
<http://lcweb2.loc.gov/ammem/wpaintro/wpahome.html>

Utah State University Oral History Program -
<http://www.usu.edu/~oralhist/oh.html>

1968: The Whole World Was Watching -
<http://www.stg.brown.edu/projects/1968>

New York Public Library for the Performing Arts -
<http://www.nypl.org/research/lpa/lpa.html>

VIDEO RESOURCES

Selected examples of documentaries structured around interviews and personal testimony:

The Laramie Project (DVD) by Moises Kaufman. A play produced in 1998 by ten New Yorkers who went to Laramie, Wyoming, to investigate the 1998 hate murder of college student Matthew Shepard. After interviewing more than 200 residents, they created a deeply moving play about bigotry and tolerance which was subsequently made into a film for TV by HBO.

Charlie Victor Romeo In the fall of 1999, the New York City theater company Collective: Unconscious opened *Charlie Victor Romeo* at a small, way-off Broadway theater on Manhattan's Lower East Side. The script consists entirely of excerpts from transcripts of "black box" sound recordings of flight crew conversation during air disasters. The title came from the phonetic alphabet representation for CVR, the abbreviation for Cockpit Voice Recorder. Charlie Victor Romeo has been filmed by the US Air Force in a training video for pilots. (Available through Pomegranate Arts.)

Fog of War: Eleven Lessons from the Life of Robert Macnamara 2003 (VHS) directed by Errol Morris. A film about the former US Secretary of Defense and the various difficult lessons he learned about the nature and conduct of modern war. (Available from Amazon.com.)

The Trials of Henry Kissinger 2002 (VHS) directed by Eugene Jarecki. The Trials of Henry Kissinger" builds a case that the former secretary of state and national security adviser should be held to account for war crimes, much like Yugoslavia's Slobodan Milosevic and Chile's Augusto Pinochet have been in recent years. (Available from First Run/Icarus Films.)

Daughter from Danang 2002(VHS) directed by Gail Dolgin and Vincente Franco, is an emotional documentary organized around interviews about the mixed race daughter of an American serviceman and Vietnamese woman. She has been separated from her family for twenty-two years and the reunification unleashes a confusing clash of cultures and complex emotions. (Available from Amazon.com and from <http://www.daughterfromdanang.com>.)

The Thin Blue Line (1998) (VHS) directed by Errol Morris. A powerful documentary that makes its case

about a man who was wrongly convicted for murder by a corrupt justice system in Dallas County, Texas using interview and testimony. (Available at [Amazon.com](#).)

The Weather Underground 2002 (VHS) directed by Sam Green and Bill Siegal. A remarkable story of

The Weather Underground, a radical activist group of the 1960s and the political struggles during and after the Vietnam War which spawned its formation. The film interviews many of the activists from that period who reflect on the movement, their motivations and idealism and the reasons for their downfall. (Available from [Amazon.com](#).)

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND WORDS AND CONCEPTS IN THE SPARK STORY
SEE ALSO [SPARKed THEATRE VOCABULARY](#)

Activist

A campaigner, protester or advocate of a cause, generally of a social, political or environmental nature

Articulate

Expresses ideas coherently and well; can put ideas into words; speaks with eloquence

Compelling

Convincing, engaging; inviting attention and interest

Cull

To select, gather or amass

Dialogue

A conversation or discussion in which different viewpoints are shared or exchanged; discourse; also, the conversation between actors on stage

Director

One who guides or supervises the performers in a theatrical production

Disparate

Essentially different, different and varied

Documentary theater

A theatrical production that presents political, social, or historical subject matter in a factual and informative manner and often draws on original documents, real events or interviews; purports to be based on fact and evidence

Dynamic

Forceful and energetic, vital

Ensemble

A group of theatrical artists working together to create a theatrical production

Genre

In literary and dramatic studies, genre refers to the main types of literary form such as tragedy, comedy or melodrama but also includes categorizations such as documentary or crime thriller to further indicate conventions and stylistic features

Liberal

Moderate in views, often referring to political or social views or values; open-minded

Median

Middle or norm

Norm

The median, average, customary or usual

Obnoxious

Detestable, hateful, horrible

Oral history

An approach to history that draws upon personal testimony and experience; sometimes characterized as “history from below” since it is considered to be a populist approach to the past as opposed to “official” accounts

Patriot

A nationalist or person who is loyal to and defends or fights for their country

Procrastinate

To postpone or delay, defer action.

Sabotage

To undermine or harm, interfere with and cause damage

Social Protest

Organized dissent or agitation; movements and campaigns have been initiated throughout history to fight for a particular cause or ideal, such as the anti-war or peace protests in the sixties and environmental campaign activities. These are grassroots movements that are organized by ordinary people who are seeking to bring pressure to bear on the government of the day

Transcribe

To write down (i.e. to write out the text from an interview)

Vault

To jump across or over, leap or jump a hurdle

Veteran

Experienced person; the term often refers to a person who has grown old in military service and served in many campaigns or wars

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Social Protest

Introduce students to social protest movements by exploring contemporary examples of such grassroots activity from the newspapers, both local and national. Invite students to bring in local and national papers and, working in small groups, to identify examples of demonstrations and campaigns that are featured.

Ask each group to respond to the following questions

- What is the issue?
- Who is campaigning?
- What are the differing viewpoints or interests?
- What are the key arguments being presented?
- What kinds of action(s) is being taken or planned?

Invite students to discuss the effectiveness of social protest and whether they would participate in such activity themselves.

Finally invite students to write to a local paper on an issue that may concern them. They may find it helpful to look at the letter pages in the papers to review examples of this kind of mail. As an enjoyable group activity, encourage them to read out their letters for feedback and suggestions – is their case plausible, convincing, or persuasive? How could it be improved?

Taking Sides

Following on from the previous exercise, list all the protest movements and campaigns that students identified on the board. Invite the group to add other issues they have read about in the news that may not be currently featured. Ask students to write down on a strip of paper one of the issues identified by the group and to place all the papers in a hat. Working in pairs, direct each pair to select a paper.

Students should then work on the issue selected and prepare arguments from two different viewpoints. For example if students selected the issue of gay marriage, one student should prepare to argue in favor and one against.

RELATED STANDARDS

LANGUAGE ARTS

Grade 2

3.0 Literary Response and Analysis

Narrative Analysis of Grade-Level-Appropriate Text

3.1 Compare and contrast plots, settings, and characters presented by different authors.

Grade 8

Listening and Speaking

Organization and Delivery of Oral Communication

1.3 Organize information to achieve particular purposes by matching the message, vocabulary, voice modulation, expression, and tone to the audience and purpose.

1.5 Use precise language, action verbs, sensory details, appropriate and colorful modifiers, and the active rather than the passive voice in ways that enliven oral presentations.

2.5 Recite poems (of four to six stanzas), sections of speeches, or dramatic soliloquies, using voice modulation, tone, and gestures expressively to enhance the meaning.

Grade 11-12 – Listening and Speaking

1.3 Interpret and evaluate the various ways in which events are presented and information is communicated by visual image makers (e.g., graphic artists, documentary filmmakers, illustrators, news photographers).

Organization and Delivery of Oral Communication

1.4 Use rhetorical questions, parallel structure, concrete images, figurative language, characterization, irony, and dialogue to achieve clarity, force, and aesthetic effect.

Characterizing

The theatrical training at Tamalpais High School emphasizes the importance of dialogue and “getting inside a viewpoint”. This exercise is not about agreeing with the issue but demands an understanding of the issue, of viewpoint and the skill needed to argue a case convincingly.

Invite each pair to introduce their issue and role-play the two characters presenting their opposing points of view.

Encourage the class to offer supportive and helpful feedback on the role-play and to suggest ways to strengthen arguments or strategy when advocating a view. Review the exercise with the class examining carefully the skills involved in presenting a coherent viewpoint. This is a challenging exercise and requires practice if students want to be strong public speakers.

Personalizing Stories

Oral history gives a voice to ordinary people through the recording and documenting of their memories and stories. It is an approach to history that validates the experiences of ordinary people, people who have been hidden from history, who have unique life experiences that deserve to be shared. As the testimony of individuals, of their families and communities, it is a tool for understanding the past and is recognized as a populist historical method.

Screen an example of a film based on or using oral history, such as excerpts from *Daughter from Danang* (See **Video Resources**) a film that work well since it recounts a period in Vietnamese history from differing viewpoints, counter-posing the perspectives of different members of a family. Invite students to identify the differing voices and viewpoints and to comment on their responses to each account. It is also useful to examine the use of footage and the way it works to validate and contextualize personal accounts.

Ask students to work in groups of four and to choose someone they know or know about. This person may be a family friend or relative or a person they have heard about, but it should be someone with a story they would like to hear, such as a war

RELATED STANDARDS

THEATRE

Grade 2

1.0 Artistic Perception

Development of the Vocabulary of Theatre

Use the vocabulary of theatre, such as plot (beginning, middle, and end), scene, sets, conflict, script, and audience, to describe theatrical experiences.

Grade 7

4.0 Aesthetic Valuing

Derivation of Meaning from Works of Theatre

4.2 Explain how cultural influences affect the content or meaning of works of theatre.

Grade 2

Aesthetic Valuing

4.1 Critique an actor's performance as to the use of voice, gesture, facial expression, and movement to create character.

4.2 Respond to a live performance with appropriate audience behavior.

4.3 Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

4.3 Identify the message or moral of a work of theatre.

Grade 4

Artistic Perception

1.4 Identify a character's objectives and motivations to explain that character's behavior.

Grade 5

Historical & Cultural Context

3.2 Interpret how theatre and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions.

veteran or veteran who served in Vietnam or Spain during the Civil War. It may be someone who has been active in a protest movement or strike. It is an oral history and does not need to be anyone famous or renowned.

Students should divide up roles to prepare for the interview with the person they have chosen. They will need to meet the individual and make notes about their life and the topic they will talk about. The next step will be to devise questions and to research the historical context of the story the individual will tell. This may not be necessary if the story does not have a social dimension, but counterposing "official" historical accounts with personal experiences is a strong convention of oral history.

Student groups should videotape the interview to construct an oral history based on this person's story.

Suggest to students that they plan an oral history event to screen the stories and discuss their responses. The groups may want to talk about the stories and the process of putting them together. They should invite the individuals interviewed to the event and offer them the opportunity to introduce the piece or say a few words about their story. To make the event celebratory, the student group could organize a social gathering after the screening.

Truth & Consequences

For students in the 9th to 12th grade this exercise may be used in a history class as an introduction to primary and secondary sources and discussions about historical truth and interpretation.

Students could be invited to compare the following using examples as much as possible:

- personal testimonies with accounts in history books
- differing versions of the same event
- different historical sources

After students have researched these questions, initiate a discussion to enable responses to be shared.

Have students write a 1,000-word essay on the statement

Finally, invite students to discuss the concept that there is no such thing as historical truth; there is only interpretation.

Critical Views

Encourage students to attend a protest or campaign meeting near where they live. They should identify the meeting from their local free sheet or local paper and attend the meeting in pairs or small groups. Ask students to take notes at the meeting, recording:

- procedures followed at the meeting i.e. the agenda, proposals discussed, action taken or planned
- attendance including age range, ethnicity, gender balance and any other relevant factors
- issue being discussed
- key arguments raised including opposing views
- campaign strategy presented

Ask students to write a 500-word report on the meeting to present to the group as a whole.

RELATED STANDARDS

THEATRE

Grade 8

Artistic Perception

Comprehension and Analysis of the Elements of Theatre

1.2 Identify and analyze recurring themes and patterns (e.g., loyalty, bravery, revenge, redemption) in a script to make production choices in design and direction

Grades 9-12 (Proficient & Advanced)

Creative Expression

2.0 Creating, Performing, and Participating in Theatre
Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

Development of Theatrical Skills

2.1 Make acting choices, using script analysis, character research, reflection, and revision through the rehearsal process.

Creation/Invention in Theatre

2.2 Write dialogues and scenes, applying basic dramatic structure: exposition, complication, conflict, crises, climax, and resolution

Grades 9-12: (Proficient)

3.0 Historical & Cultural Contexts

Understanding the Historical Contributions and Cultural Dimensions of Theatre

3.2 Describe the ways in which playwrights reflect and influence their culture in such works.

Posters & Propaganda

For students who enjoy design and graphical skills, encourage them produce a poster to publicize the meeting or to design a protest banner or flyer in support of any of the causes featured in the SPARK episode. Alternatively the poster, banner or flyer could offer slogans in opposition to the views expressed in the episode. For this exercise, students

can decide to use computer generated images and text or to employ their own artistic skills in any way they choose.

Display the posters and banners around the room and invite students to choose the most effective in terms of clarity of message and strength of design.

RELATED STANDARDS

SOCIAL STUDIES

Grades 9 – 12 (Proficient & Advanced)

Historical and Social Sciences Analysis Skills

The intellectual skills noted below are to be learned through, and applied to, the content standards for grades nine through twelve. They are to be assessed *only in conjunction with* the content standards in grades nine through twelve.

In addition to the standards for grades nine through twelve, students demonstrate the following intellectual, reasoning, reflection, and research skills.

Historical Research, Evidence, and Point of View

1. Students distinguish valid arguments from fallacious arguments in historical interpretations.
2. Students identify bias and prejudice in historical interpretations.
3. Students evaluate major debates among historians concerning alternative interpretations of the past, including an analysis of authors' use of evidence and the distinctions between sound generalizations and misleading oversimplifications.
4. Students construct and test hypotheses; collect, evaluate, and employ information from multiple primary and secondary sources; and apply it in oral and written presentations.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at
<http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at
<http://www.cde.ca.gov/be/st/ss/index.asp>.