

EDUCATOR GUIDE

Organization: Brava Theater Center's Running Crew
Discipline: Theatre

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A Running Crew member works with lighting gels.
Still image from the Spark story, 2007.

SECTION I - OVERVIEW

SUBJECT

Brava Theater Center – Running Crew

GRADE RANGES

K–12 & Post-Secondary

CURRICULUM CONNECTIONS

Theatre, Language Arts, Visual Arts

OBJECTIVE

To introduce educators to Running Crew, a job training program at San Francisco’s Brava Theater Center, which offers underserved youth training in technical theater skills.

STORY SYNOPSIS

Brava Theater Center’s Running Crew is part of the theater’s youth job training program. Every Monday and Wednesday afternoon for two months, 10 young people between the ages of 14 to 24 are taught the backstage skills of running a theater, including the technical skills of lighting, sound, scenic carpentry, and stage management. The program is designed for young people who are under-represented in the technical theater fields. Spark follows the crew backstage as they prepare for a production.

INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis, including peer review and aesthetic valuing
Teacher-guided instruction, including demonstration and guidance
Hands-on individual projects in which students work independently
Hands-on group projects in which students assist and support one another

INSTRUCTIONAL OBJECTIVES

To encourage students to engage in technical theater skills to develop self esteem, confidence, creativity
To encourage students to develop technical theater skills as a way to explore career choices
To introduce students to the collaborative process of theater production

To provide opportunities for students to consider how theatre relates to and can play an important role in an urban community

EQUIPMENT NEEDED

SPARK story about Brava Theater Center’s Running Crew on DVD or VHS, and related equipment or a computer with Internet access, navigation software, speakers and a sounds card.

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers
Pencils, pens, and paper
Information on Brava Theater Center and the Running Crew at:
<http://www.brava.org/> and
http://www.brava.org/education/ed_calendar.html

INTELLIGENCES ADDRESSED

Bodily-Kinesthetic - control of one's own body, control in handling objects
Intrapersonal - awareness of one's own feelings, emotions, goals, motivations
Spatial - ability to manipulate and create mental images in order to solve problems
Logical-Mathematical - ability to detect patterns, reason deductively, think logically



See more information on
[Multiple Intelligences at
www.kqed.org/spark/education](http://www.kqed.org/spark/education)

MEDIA MATTERS

The following Spark stories can be used for compare/contrast purposes:

Marsh Youth Theatre

<http://www.kqed.org/arts/places/spark/profile.jsp?id=4685>

headRush Theater Group

<http://www.kqed.org/arts/places/spark/profile.jsp?id=8641>

New Conservatory Theater Center

<http://www.kqed.org/arts/places/spark/profile.jsp?id=4702>

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

In San Francisco's Mission District, the San Francisco Running Crew is doing its part to keep theater arts thriving in the Bay Area. Every Monday and Wednesday afternoon for three months, 10 teenagers and young adults, aged 14 through 24, learn the backstage skills of running a theater, including lighting, sound, scenic carpentry, and stage management.

The program is designed for young people who are under-represented in the technical theater fields. Competition for a spot in the demanding program is intense, and a high level of commitment is required from those who gain entry -- they are expected to absorb a great deal of information in a short period of time. Spark follows the crew backstage as they prepare for the stage production they will run.

San Francisco Running Crew is part of the Brava Theater Academy, the educational arm of the Brava Theater Center. Through its educational programs, the academy extends economic and social opportunities to local people, especially young people aged 6 through 25. Four hundred students per year attend classes in acting, writing, scene study, directing, and theater design, all taught by experienced theater professionals. Students are also given the opportunity to visit local theaters.

Brava Theater Center was founded in 1986 at the Galería de la Raza in San Francisco, and in the same year, it purchased York Theatre, a former art movie house. Boasting a 13,000-square-foot theater and training facility, Brava is dedicated to its community in the Mission District of San Francisco and to producing new work by women of color and lesbian playwrights. In addition to San Francisco Running Crew, the academy's programs include Performance Workshop, Brava! for Literacy, La Moda, Drama Divas and Alumni Job Development Workshops.

THE BIG PICTURE

Many community-based theater ensembles, such as Brava! for Women in the Arts, draw inspiration from

the Brazilian theater director and cultural activist, Augusto Boal, founder of The Theatre of the Oppressed. Formulating his transformative and revolutionary approach to theater in the 1950s and 1960s, he wrote "Theatre of the Oppressed" in 1973, and created several centers for the Theatre of Oppressed and theatre companies that work to develop community-based projects.

The International Theatre of the Oppressed Organization (ITO) Declaration of principles states:

"The Theatre of the Oppressed offers everyone the aesthetic means to analyze their past, in the context of their present, and subsequently to invent their future, without waiting for it. The Theatre of the Oppressed helps human beings to recover a language they already possess — we learn how to live in society by playing theatre. We learn how to feel by feeling; how to think by thinking; how to act by acting. Theatre of the Oppressed is *rehearsal for reality*.

The *oppressed* are those individuals or groups who are socially, culturally, politically, economically, racially, sexually, or in any other way deprived of their right to *Dialogue* or in any way impaired to exercise this right."

This is an activist and empowering agenda that involves everyone, the audience, performers and the entire theater ensemble in engaging with community issues. Everyone is invited to participate in the dialogue, rather than accept the "monologue" of traditional performance. "While some people make theater," says Boal, "we all are theater."

For Boal, interactive theater involved sharing information, but also interacting through games and exercises which, through discussion, can be used to explore what it might be like to act differently and think differently - that is to change behavior. Games also build relationships of trust and respect between people, empowering them to find a voice and develop the confidence to take collective action.

It is a style and approach to theater that speaks to companies like BRAVA. Rejecting the celebration of theater “divas” and “artists” and the individualism of traditional theater, BRAVA celebrates the ethos of ensemble and collaborative production. All contributions are valued equally, whether the technical skills of the crew or the more visible skills of performers. In this spirit, BRAVA encourages everyone to be knowledgeable about all the jobs involved in a production. For example, directors and performers are invited to try technical work, and technical workers are encouraged to direct or perform. The audience is also invited to participate in the dramatization through discussion and dialogue about ideas and issues.

Like many community-based theater ensembles in the Bay Area, Brava! for Women in the Arts offers a vision of social change through their creative projects and productions.

RESOURCES – TEXTS

The Internet Theatre Bookshop includes a comprehensive catalogue of Youth and Children’s theatre texts, drama, musicals, pantomime, monologues etc.

<http://www.stageplays.com/>
<http://www.stageplays.com/youth.htm>

Creative Drama Resource site contains a huge selection of titles on: theatre education, creative drama theory and practice, performance and acting techniques and methods, improvisation, theatre games and exercises + books on directing, production and technical aspects of stagecraft.

<http://www.creativedrama.com/book.htm>

TEXTS – Contributed by Brava Theater Academy

Boal, Augusto. *Games for Actors and Non-Actors*. Routledge, 2002.

Boal, Augusto. *Theater of the Oppressed*. Urizen Books, 1979.

Brecht, Bertold. *The Development of an Aesthetic*. Trans John Willett, Hill & Wang, 1948.

Burriss-Meyer Harold & Cole Edward C. *Scenery for the Theatre*. Little Brown, 1972.

Carter, Paul. *Backstage Handbook: An Illustrated Almanac of Technical Information*. Broadway Press, 1994.

Ingham, Rosemary. *From Page to Stage: How Theatre Designers Make Connections Between Scripts and Images*. Heinemann Drama, 1998.

Johnstone, Keith. *Improve for Storytellers*. Routledge/Theatre Arts Books, 1999.

Jones, Robert Edmond. *The Dramatic Imagination*. Theatre Arts Book, 1 edition, 1987.

Kaluta, John. *The Perfect Stage Crew*. Allworth Press, 2003.

Langellier, Kristin M. & Peterson, Eric E. *Storytelling in Daily Life: Performing Narrative*. Temple University Press, 2004.

McCullough, Christopher, ed. *Theatre Praxis Teaching Drama through Practice*. St Martin’s Press, 1998.

Spolin, Viola. *Improvisation for the Theater 3E: A Handbook of Teaching and Directing Techniques (Drama and Performance Studies)*. Evanston, Northwestern University Press, 1999.

RESOURCES – WEB SITES

The Brava Theater Academy is the educational arm of the Brava Theater Center, providing free or low cost training in theater skills to local youth and young adults. Classes are offered in acting, writing, scene study, directing, and theater design and are taught by experienced theater professionals.

<http://www.brava.org/education/>

CultureCore is a collaborative of six arts organizations - Bayview Opera House, BRAVA! for Women in the Arts, California Lawyers for the Arts, Chinese Cultural Productions, Kularts, The Mexican Museum/Street SmArt, and the Performing Arts Workshop – “providing free multicultural year-round arts education for young people ages 6-24 in San Francisco, including but not limited to the Mission, Chinatown, and Bayview Hunter's Point areas.” BRAVA will be the lead agency this year.

<http://www.calawyersforthearts.org/culturecore.html>

Glitter & Razz Productions is a San Francisco-based theater event production company that creates theatrical happenings for and with communities of all shapes and sizes.

<http://glitterandrazz.com/>

New Conservatory Theatre Center's Youth Programming

Youth Theatre Conservatory for young people ages 7-18 offers after school and Saturday classes, summer theatre courses, and satellite drama programs at San Francisco schools. Students learn acting skills, scene study, music theatre workshops and theatre games.

http://www.nctcsf.org/youth_programs.html

Musical Theater Works is a Theatre Academy and Performance Company for students in grades 2-12. MTW's programs provide students with an opportunity to learn about and experience all aspects of Musical Theatre by producing two full-scale Broadway Musicals each year and offering classes in acting, voice and dance as well as Guest Artist Workshops and a three week-long Summer Program

<http://www.musicaltheatreworks.org/>

Young Performers Theatre (Anthony Manning Kunin Foundation) is a non-profit children's theatre located at Fort Mason Center in San Francisco.

<http://www.ypt.org/>

Bay Area Shakespeare Camps

Each two-week session presents a series of structured, performance-oriented workshops. Each camp finishes with a mini performance of a Shakespeare play, staged and acted by campers for an audience of family and friends. The performances conclude with a celebratory cast party. These educational camps are appropriate for first timers as well as more experienced young actors.

<http://www.sfshakes.org/camp/index.html>

ARTS ORGANIZATIONS

American Alliance for Theatre and Education - Organization dedicated to promoting standards of excellence in theatre and theatre education, connecting artists, educators, researchers and scholars with each other, and providing opportunities for our membership to learn, exchange, expand and diversify their work, their audience and their perspectives - <http://www.aate.com>

California Alliance for Arts Education

The CAAE promotes, supports, and advocates for visual and performing arts education for preschool through post-secondary students in California schools. <http://www.artsed411.org>

California State Visual & Performing Arts Content Standards – Online version (printable):

<http://www.cde.ca.gov/shsd/arts/standards.htm>

TCAP - The California Arts Project

The state's subject matter project in Visual & Performing Arts, TCAP's mission is to deepen teachers' knowledge of dance, music, theatre, and visual art, to enhance student success pre-kindergarten through post-secondary, and to develop instructional strategies to support the Visual & Performing Arts Content Standards and framework in California's public schools.

<http://csmc.ucop.edu/tcap>

Theatre Bay Area

Includes calendar & listings of programs, workshops, auditions, grants etc as well as a Bay Area online magazine.

<http://www.theatrebayarea.org>

VIDEO RESOURCES

Creative Drama & Improvisation, Theatre Video Series, DVC Inc., 1990. Available through Amazon at <http://www.amazon.com>

House of Girls, Video - High school level material. Four teenage girls produce insightful videos on the popular vision of beauty and positive female role models. Distributed by Independent Television Service, 150 Fifth Street East, Suite e200, St Paul, MN, 55101 (612) 225 9035

Sticks and Stones (17 min) (Grades 3-7) 2001

This documentary looks at the lives of children aged 5 to 12, from various backgrounds, using their own words to show how homophobic language affects their lives. The two main topics in the video are family and name-calling. National Film Board of Canada (NFB) Customer Service Centre at 1-800-267-7710

In Other Words (27 min) (Grades 7-12) 2001
Language and the power of words are the specific topic here. Information for teachers provides background, discussion points and activities. National Film Board of Canada (NFB) Customer Service Centre at 1-800-267-7710

The Heritage Theatre Company produces recordings of great live stage productions on DVD or VHS. Celebrated masterpieces from the world of theatre captured at www.heritagetheatre.com/

Masterpiece Theatre at www.pbs.org
<http://www.shoppbs.org/sm-pbs-masterpiece-theatre--fi-1414639.html>

BAY AREA FIELD TRIPS

Theatres with Educational Programs

American Conservatory Theatre
415 Geary Street, San Francisco, CA 94109
415 279 2ACT
Web: www.act-sfbay.org

Berkeley Repertory Theatre
2025 Addison Street, Berkeley, CA 94704
510 647 2900
Web: <http://www.berkeleyrep.org>

Brava Theater Center
2781 24th Street,
San Francisco
CA 94110
415 641 7657
Web: <http://www.brava.org/>

California Shakespeare Festival
Shakespeare Festival Way, Orinda, CA 94563
510 548 9666
Web: <http://www.calshakes.org>

Marin Theatre Company
397 Miller Avenue, Mill Valley, CA 941941
415388 5200
Web: <http://www.marintheatre.org>

The Marsh
1062 Valencia St
San Francisco, CA 94110
415 641-0235
Web: <http://www.themarsh.org>

New Conservatory Theatre Center
25 Van Ness Avenue, Lower Lobby
San Francisco, CA 94102
415 861 4914
Web: <http://www.nctcsf.org>

A Traveling Jewish Theatre
470 Florida Street, San Francisco, CA 94110
415.285.8080
Web: <http://www.atjt.com>

Young Performers Theatre
Fort Mason Center, Building C, Room 300
San Francisco, CA 94123
415 346-5550
Web:
<http://www.fortmason.org/performingarts/ypt.shtml>

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Dramaturge

A person who provides specific in-depth knowledge and literary resource to a director, producer, theatre company, or even the audience

Ensemble

A group of musicians, singers, dancers, or actors who perform together; theatrical artists working together to create a production

Flawed

Defective, damaged, unsound

Gobo

A thin circular plate with holes cut in it to create patterns of projected light. The name may originate from the phrase "go between"

Haven

Refuge, safe place shelter retreat

Mentor

Advisor, counselor, tutor, guru

Role model

Example, exemplar, model

Running crew

"The term used for the team of technicians working backstage and in the control booth during a theater or other performance production"

http://www.brava.org/education/ed_runningcrew.html

Sanctuary

Refuge asylum, safe haven, place of safety

Stage manager

The director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.

Trendy

Fashionable, hip, stylish, popular chic

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Elements of Stagecraft

Begin by screening short extracts from three theatrical productions on DVD e.g., a Shakespearean tragedy or comedy, or a more contemporary play. The plays selected could be drawn from a Language Arts curriculum.

Ask students to view the production, or a scene from a production, with the following questions in mind.

- Identify the design elements in the set?
- How do these elements work together to create an effect?
- Describe the mood and atmosphere created by the set.

Suggest that students take notes as they reflect on these questions and then as a whole group review the responses.

Ensure the following elements of stagecraft are introduced in general terms.

1. Scenery: set construction, scenic painting, and special effects
2. Lighting: size, intensity, shape, and color of light for a given scene
3. Costume design and fabrication
4. Sound engineering, including theatrical sound effects
5. Theatrical properties, or props, including furnishings
6. Makeup
7. Stage management

Discuss the ways that these elements are demonstrated in the production or scene viewed. To focus this discussion more precisely, select a scene from the production viewed on DVD and freeze the frame for several minutes.

Return to the question of mood and atmosphere created by the set, by posing further in-depth questions about the feelings evoked by the set design.

Ask students to reflect on how particular colors in the set design evoke mood. For example, how does blue make them feel? How does red impact their mood? What emotional connotations are associated with the different colors? How does the set make them feel? Why? Is it an elaborate set, rich in textures and colors or stark and dark? How does what they hear make them feel? Discuss each element in this kind of detail.

Pose the question – how might a change in any of these elements impact the effect? To heighten awareness of the power of each element, adjust the lighting and view the frame again. Similarly adjust the sound or use a CD player to override the audio track. Review the effect with the class.

Consider finding two productions of the same play to compare production values and explore the same elements of stagecraft.

SPARKLER:

*Encourage students to attend a performance of a local production and review the play in relation to the stagecraft elements discussed in class. They could choose a production at one of the Bay Area theaters listed in the Resources section on page 6 of this Educator Guide.

Staging a Show

Activity credit: Julia Dunatov, Program Director of SF Running Crew

To invite students to think through what it takes to stage a show, start with the producer. It is helpful for the teacher to take this role to steer the class as

they grapple with all that is involved in planning a production.

Brainstorm the idea for the show to be staged and encourage students to be as fantastical as they like in their choice e.g. a gender-bending version of *The Three Musketeers*.

Invite students to think about who needs to do what, once the idea for the show has been agreed upon. Slowly work through fundraising, director, actors (how many?), hire set designers, costume designers, lighting crew, sound engineers, find a space to rehearse, find a venue for the performance, hire makeup artists, market and promote the show, design a poster/cards/program, hire ushers, obtain tickets, etc.

For each job, students should write the role on a card until they are ready with all the jobs covered. How many cards do they have?

Shedding Light

To encourage students to explore lighting design, select an image of a painting from the Web and project it onto a screen in the classroom. Ideal choices for this exercise would be a painting by Jan Vermeer, Michelangelo Merisi da Caravaggio or Maxfield Parrish at <http://parrish.artgazebo.com/perl/search?artist=Maxfield+Parrish&gclid=CN%5FR1b3K5owCFRAkkgod0Cxj7w&customerID=83629543-1799604883>.

Ask students to think about the use of light in the composition, focusing on:

- the focal points in the artwork
- the angle of the light
- the point of origin of the light
- the color of the light
- what the light says to them

Guide students towards an analysis of the painting in terms of light, and the effect it has on the work, how it is viewed and understood.

Finally engage students in a discussion of how light makes us feel, and the ways in which light and sound are not only elements that create atmosphere, but also make specific statements. Light says something specific about hope, gloom, location,

excitement, danger, intrigue etc. As such, these elements are crucial to the life of the story dramatized.



The Milkmaid – Jan Vermeer
Amsterdam, Rijksmuseum
1658-60

<http://www.ballandclaw.com/vermeer/djd.html>

Community Theater & Community Engagement

Brava Theater Center is a community theater which offers its Latino neighborhood a rich cultural resource. The intention of this activity is to give students a flavor of community outreach and engagement.

Invite students to select a play with a social focus, a theme that speaks to a particular ethnic community, or engages with an idea or social issue. It may be helpful to brainstorm this initial exercise and suggest appropriate playwrights drawn from a Language Arts syllabus, or simply to imagine a dramatization of a book students have read or a film they have seen.

Working in groups, ask students to devise an outreach campaign to promote their chosen play in the community. They should work towards developing an engagement plan by addressing the following questions.

- What is the theme of the play being promoted?
- Who are they targeting? Which groups in the community does this play speak to in particular?
- Are there organizations who may be appropriate partners to help publicize the play, or other relevant organizations to work with in this campaign?
- What resources might they need?
- Are there events that might be appropriate forums to publicize the play?

- Are there articles, letters, reviews etc. they could write and where would they send them?
- How might partners or organizations be involved to sustain the campaign beyond the run of the production?

Note: BRAVA often organizes a resource fair in the theater lobby to encourage audience members to become involved in specific campaigns.

Ask students to devise a plan for promoting their play and, in their groups, introduce their plan to the class.

Finally, consider inviting the promotion or press department of the Brava Theater Center to describe their approach to publicity and outreach. One of the other theatres listed above could also be approached, if the officer at BRAVA is unavailable or if students are interested in comparing the strategies of different theatres.

Designing a Set

Organize students into groups and ask them to choose a simple plot or theme for a stage set. They should decide what kind of play they are planning to stage - a musical, a drama, a comedy etc – and then fit the set design to the chosen genre. They should also decide whether the set is going to be realistic or not.

Students can choose a plot from a book they have read, story they have heard, or film they have seen, but should not try to reproduce a stage set they have seen, although they could draw on previously designed sets for inspiration.

Suggest students visit the library and look through theater books that depict sets from different shows. Movies can also inspire design ideas. Another approach would be to take photographs of the kind of location they are considering e.g. a city street, park, house, café etc.

Invite students who enjoy sketching to make a few sketches of the scene with collective input from the group. Discuss the sketches with the whole group to review from the point of view of the other craftspeople involved: set builders who will build the set, the actors who will use it, and other

designers (costumes, props, lights, and sound), who will need to enter the 'world' of the play.

SPARKLERS:

*Students who enjoy sketching may enjoy designing costumes for the show and drawing designs with sketches and fabric swatches.

*Similarly, students can create a makeup design with face charts.

Non-Verbal Presentations

Ask students to work in groups and select a situation where spoken language is not an option e.g. communicating with a person who speaks a different, unknown language, or with someone who is deaf, or making a silent movie. Challenge students to create a message about something they think the person or the audience ought to know.

Students should communicate their message by acting it out non-verbally. Enactments can include charades, pantomime or hand signals, dance, or using their bodies to form letters in the message. They can also use other methods such as drawing or painting illustrations to help. Music, clapping, sounds or other special effects can be used to enhance the performances.

SPARKLER:

Creatively Exploring Identity – “Flocking”
This group exercise was developed by Eric Rhys Miller, an ensemble member of the Traveling Jewish Theatre.

*Ask the group to stand close together in a clump, facing in one direction. Whoever is at the “front” of the group should begin to move, and the group follows their lead without looking, but using peripheral vision. When the leader turns, another person will be in “front” and become the leader. In this way leadership is constantly changing. The key is for the group to imagine themselves as a “flock”, as one organism, and to take and pass leadership. This can be done with two or more groups simultaneously. Music can be added to the mix.

Review the exercise with the group - how did it make them feel?

Publicity

Suggest students follow up on the ideas discussed in previous activities by promoting ONE of the show themes selected, either in the stage design or community engagement activity.

To play to the strengths of the group, offer students the opportunity to work in pairs on different aspects of publicity. List the various publicity tasks and let students choose their area of responsibility. They should choose one of the following tasks:

- Prepare a press release and decide where it should be sent
- Design a poster to promote the show
- Prepare outdoor signs
- Prepare a program
- Shoot publicity photographs.

For the poster encourage students to design a poster using drawing skills or photography and/or digital art. They could use a combination of these techniques to design a collage and print it (using a copier that prints 11x17 inches) as a show poster. They will need text on the poster and may decide to print color posters from a computer. If there are strong artists in the group, artwork printed on poster size paper would be the perfect way to publicize the show.

Simple photography may be the easiest option for publicity photographs.



Hundreds of Sisters and One Big Brother (Poster)

Written by Deborah Swisher

Directed by Elyse Singer

<http://brava.org/archives/index.php?early&16>

Review the effectiveness of the publicity campaign when all the tasks have been completed.

SPARKLERS:

*To explore the technique of image theatre used by Augusto Boal, a contemporary theatre director, visit <http://www.dramaresource.com/lessons/boal.htm> and try out some of the activities outlined in *Introducing Augusto Boal at Key Stage 3*

* Invite students to research the life and work of Augusto Boal and assess his influence on theatre.

RELATED STANDARDS: LANGUAGE ARTS

Grade 5

LISTENING AND SPEAKING

1.4 Select a focus, organizational structure, and point of view for an oral presentation.

1.6 Engage the audience with appropriate verbal cues, facial expressions, and gestures

2.1 Deliver narrative presentations:

Establish a situation, plot, point of view, and setting with descriptive words and phrases

Grades 9 & 10

1.0 LISTENING AND SPEAKING STRATEGIES

1.1 Formulate judgments about the ideas under discussion and support those judgments with convincing evidence.

RELATED STANDARDS - VISUAL ARTS

Grade 6

2.0 CREATIVE EXPRESSION

2.1 Use various observational drawing skills to depict a variety of subject matter.

Grades 9 - 12

1.0 ARTISTIC PERCEPTION

1.1 Identify and use the principles of design to discuss, analyze, and write about visual aspects in the environment and in works of art, including their own.

1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

2.0 CREATIVE EXPRESSION

2.1 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design..

2.3 Develop and refine skill in the manipulation of digital imagery.

2.4 Review and refine observational drawing skills.

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>.

RELATED STANDARDS: THEATRE

Grade 2

1.0 ARTISTIC PERCEPTION

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

4.0 AESTHETIC VALUING

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

4.4 Identify the message or moral of a work of theatre

Grades 9-12 (Proficient)

1.0 ARTISTIC PERCEPTION

1.1 Use the vocabulary of theatre, such as acting values, style, genre, design, and theme, to describe theatrical experiences.

1.2 Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing.

2.0 CREATIVE EXPRESSION

Students apply processes and skills in acting, directing, designing, and script writing 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.

2.3 Design, produce, or perform scenes or plays from a variety of theatrical periods and styles, including Shakespearean and contemporary realism.