

OVATIONS OFFSTAGE

presents

A Study Guide for the
School-Time Performance



Universes: “Live from the Edge”

Friday, April 8, 2011 at 10:30 AM
USM Portland, Hannaford Hall



PORTLAND
OVATIONS

**“Good hip-hop art is highly articulate, coded,
transcendent, revolutionary, communicative, empowering”**

-Danny Hoch, Hip-hop artist and founder of the Hip-Hop Theater Festival

Study guides are also available
on the Portland Ovation website at
http://portlandovations.org/offstage/study_guides

Welcome to Portland Ovations

Each year since 1931, Portland Ovations, formerly known as the PCA Great Performances, has brought a dynamic season of exceptional performing artists to Portland, Maine, including classical music, jazz, opera, dance, theater, and Broadway.

In addition to our live performances, we bring the exhilaration of the performing arts out into our community with season-long educational and outreach programs called Ovations Offstage.

Ovations Offstage creates those magical resonating moments when artists and audiences connect. Whether it's an unexpected "art happening," a workshop or masterclass with a visiting artist, a lively community discussion, or a pre-performance lecture, Portland Ovations invites you to join us as we explore together the relevance and connection of the performing arts to our lives.

Portland Ovations...

- believes that **cultural enrichment** should be accessible to all
- provides **quality** live performances and education experiences
- **engages** our community with integrity and compassion
- **collaborates** with other arts organizations, nonprofits, education systems and the business sector to promote cultural enrichment and lifelong learning
- **celebrates** the power and virtuosity of the performing arts
- sustains a staff and board who are **thoughtful, committed, enthusiastic** and **fiscally responsible**

“[Hip-hop theatre was] born out a creative urgency on urban streets...”

-Harry J. Elam, Jr., Director of the Institute for Diversity in the Arts



Universes: “Live from the Edge” Study Guide

This guide includes information about the specific performance you and your students are about to see; contextual background about the art form; broader historic and cultural connections; suggested activities designed to engage and sustain your students' interest before, during, and after the show; as well as a number of resources to help you extend your exploration. Also included are connections to Maine's Parameters for Essential Instruction.

Use of this guide will help your students to anticipate, investigate, and reflect upon your live performance experience.

“Whether you’re a slam poet from Brooklyn, a middle-aged graffiti-artist in Europe, an adolescent breakdancer in Cuba, a 10-year old rapper in South Africa, or a young woman from Britain, storming stages the world over, hip-hop is about empowerment, finding the joy, and speaking the truth. It’s about making the most of your circumstances and making something out of nothing. It’s a constructive art form with aspirations for building a better, more affirmative way of life”

-The Columbus Hip-Hop Theater Project



Artists: Universes

Universes is a national/international ensemble company of multi-disciplined writers and performers who fuse poetry, theater, jazz, hip-hop, politics, down home blues and Spanish Boleros to create moving, challenging, and entertaining theatrical works.

The group breaks the bounds of traditional theater to create their own brand, reshaping the face of American theater.

In their own words:

Universes creates work that is suitable for anyone who lives life. We did not set out to create theatre for segregated audiences. We set out to create theatre for the older houses and their subscriber bases as well as for the new faces that are promisingly beginning to flood into theatre seats. We do not “age out” audiences, because we communicate best through a combination of inherited and reinvented voices. We create work with an audience-development sensibility, where drastically different persons can sit side by side and share similar experiences, receiving a coded piece of themselves in the process.



Learn more about Universes on their website, which features video clips of performances: <http://www.universesonstage.com/>

Watch Universes discuss their creative process: <http://tinyurl.com/5twrb93>

Artists: Universes, Cont.

Universes is comprised of actors and playwrights, a dramaturg (a position that deals with research and development), and a production crew.



Steve Sapp, founding member

Favorite books: The Autobiography of Malcolm X; Jazz in the bitter sweet blues of life (Wynton Marsalis) Favorite movies: Purple Rain
Favorite Visual Artist: TATS Cru & Bua Poetic Influences: Wayne Providence, Sandra Maria Esteves, Reg.e.gaines, Amiri Baraka, Willie Perdomo Musical Influence: Prince, Miles Davis, Depeche Mode
Watch an excerpt of Steve performing: <http://tinyurl.com/6kzdnqa>



Mildred Ruiz-Sapp, founding member

Favorite Authors/Books: John Milton's "Paradise Lost"; Jane Austen's "Pride & Prejudice" Favorite movies: Pride and Prejudice Favorite Visual Artists: Dali Poetic Influences: Gloria Cuevas, Pablo Neruda, Sandra Maria Esteves, Rev. Pedro Pietri, Reg.e.gaines, Willie Perdomo, Louis Reyes-Rivera, Luis Alfaro, Sonia Sanchez (The list is endless) Musical Influences: Odilio Gonzales, Juan Lejido, Mahalia Jackson, Nina Simone (The list is endless)



Gamal Abdel Chasten, songwriter/poet/screenwriter, founding member



William Ruiz a.k.a. NINJA, company member

Favorite book: 1984, Outlaw Bible of Poetry Favorite movie: Braveheart Favorite Visual Artist: Viajero, Tats Cru, Betsy Casañas
Poetic Influences: Miguel Pinero, Willie Perdomo, Bob Holman Musical Influence: Wu Tang, Nas, Big Pun & Tom Waits

Morgan Jenness, Dramaturg

Production Team: **David Vieira, Elizabeth Harwood, Adam Bach, Danielle Clifford**

Understudies: **Tyee Tilghman, Glenn Gordon**

Performance: “Live from the Edge”

Universes’ presents *Live from the Edge*, a performance that showcases the ensemble’s special brand of fusion theater in a “best of” experience that tracks the evolution of their poetic language from childhood rhymes and community rituals, to poetry and theater, hip-hop, and gospel.

Redefining what theater is and who it speaks to, *Live From the Edge* is a unique performance event that turns the poem into a communal act.

Check out other works by Universes:

AMERIVILLE

Moments of great strife in American history, from the Civil War, to the Great Depression, to 9/11, have wrought considerable pain, suffering, and sadness, while inspiring some of our greatest and most vital works of art. In their explosive, moving *Ameriville*, theater collective Universes utilizes the prism of Hurricane Katrina to explore forgotten corners of our fractured American landscape, ultimately painting a dire, yet hopeful vision of our struggling nation.

Watch Universes discuss the making of *Ameriville*: <http://tinyurl.com/6krk47w>

Watch a clip: <http://tinyurl.com/6j5xz5v>

SLANGUAGE

The boundary-smashing *Slanguage*, Universes’ tour-de-force full evening work, brings together the unique mix of language and culture that is life on the American streets. Built loosely around the structure of a subway ride from Brooklyn to the Bronx, *Slanguage* synthesizes traditional theater with poetry, storytelling, rap, gospel, jazz riffs, bluesy laments, Spanish boleros, and other poetic forms, to paint a rich portrait of the sights and sounds of New York City. Through *Slanguage*, Universes integrates theatre and street humor with emotional truth, amplifying the issues of poverty, family, drugs, racism, and street violence, yet finding hope in the contemporary urban landscape.

Watch a clip: <http://tinyurl.com/6bccjbd>

Hip-Hop Theatre

In a 2004 article in *American Theatre Magazine* theater scholar Roberta Uno explored the who and what of hip-hop theatre:

Hip-hop theatre has come to describe the work of a generation of artists who find themselves defined in a new category of both prospective opportunity and limitation. These artists range from dance-theatre choreographers like Rennie Harris, who heads Puremovement of Philadelphia, and the New York City-based duo Rokafella and Kwikstep, founders of Full Circle Productions; to ensemble artists such as Universes and I Was Born With Two Tongues; to solo artists, including Danny Hoch, Sarah Jones, Will Power, Aya de Leon, Caridad de la Luz, Marc Bamuthi Joseph, Teo Castellanos and Mariposa; to playwrights like Ben Snyder, Kris Diaz, Eisa Davis, Chad Boseman, Candido Tirado and Kamilah Forbes.

Drama expert and Director of the Institute for Diversity in the Arts, Harry J. Elam Jr. says of the art form, “Hip-hop theatre, like hip-hop itself, is not easily defined. Born out of a creative urgency on urban streets, with self-produced rap tapes sold out of the trunks of cars and graffiti art works sprayed on brick city walls, hip-hop exudes a politics of survival and celebrates the “realness” of its underground roots, even as it is now globalized and commercialized and used to sell everything from sneakers to hamburgers.”

Danny Hoch—who among other endeavors founded the Hip-Hop Theater Festival which has presented over 100 Hip-Hop Generation plays from around the globe since 2000— authored the “Manifesto for the Hip-Hop Arts Movement” check it out to learn more about hip-hop arts and the its cultural aesthetic. Available online at: <http://tinyurl.com/ycbchov>

More resources:

“Hip-Hop Theatre,” by Roberta Uno [American Theatre](#), April 2004, available online:
<http://tinyurl.com/6d89gwx>

“Found in Translation” by Eisa Davis [American Theatre](#), July/August 2004, available online:
<http://tinyurl.com/6ckgr9q>

“Bling, or Revolution,” [American Theatre](#), July/August 2004, available online:
<http://tinyurl.com/62srekj>

Hip-Hop Theatre Performers

RubberBandDance <http://www.rubberbandance.com/>

Rennie Harris Puremovement <http://www.rhpm.org/>

Will Power <http://willpower.tv/>

Sarah Jones <http://sarahjonesonline.com/>

Full Circle Productions <http://www.fullcirclesoul.com/>

Hip-Hop Theatre Festivals and Gatherings

Breakin' Convention <http://www.breakinconvention.com/>

An International Festival of Hip-Hop Dance Theatre

Hip-Hop Theater Festival <http://www.hhtf.org>

The ongoing goal of Hip-Hop Theater Festival is to elevate Hip-Hop Theater into a widely recognized genre by empowering artists to develop new works and build coalitions with artists and institutions around the world. For a decade, Hip-Hop Theater Festival has showcased the stories, people, music, dance, and word of Hip-Hop live and on stage. All around the world the festival is known as one of the most influential outlets showcasing Hip-Hop performing arts.

Hip-Hop Culture

Hip-hop is a cultural movement that exploded in the early 1970s in the Bronx, New York. It draws upon the dance, poetry, visual art, social and political legacy of African, African American, Caribbean and Latino immigrant communities in the United States. Hip-hop began as an independent, non-commercial musical and cultural form of expression.

The roots of hip-hop are often traced directly to the African American community, but hip-hop scholar Daniel Banks says it has been multi-ethnic since the beginnings. A distinct hip-hop culture emerged as urbanized youth united and, as a way to identify themselves with unions, formed gangs—often referred to as “crews” or “posses”—with whom they found support, identity, and family.

Tricia Rose, author of *Black Noise*, traces hip-hop phenomenon to the creativity and survival efforts of a young generation that was drastically affected and limited by the post-industrial period. With limited opportunities to participate in arts educational programs, limited arts exposure and restricted job opportunities, they used easily acquired material, natural space within their communities and their physical bodies to express, entertain, and empower themselves. Their innovations manifested as rapping, graffiti, and breakdancing, and ultimately became known as hip hop.

Four cultural activities converged in hip-hop. These four fundamental elements are:

MCing or Rapping: Stemming from the initials for “Master of Ceremonies,” rapping is the art of saying rhymes to the beat of music. It draws its roots from the Jamaican art form known as toasting. The influences of present day rap can be traced to artists like James Brown, The Last Poets and Gil Scott Heron, along with old “dozens” rhymes and jail house jargon passed down through the years and made popular by Black activist H. Rap Brown.

Graffiti: The first forms of subway graffiti were quick spray-painted or marker signatures (“tags”) of one’s crew, gang or nickname. Graffiti evolved into large elaborate calligraphy, complete with color effects, shading and more. Graffiti is now recognized as a force in contemporary visual art and is collected by major art institutions worldwide as well as remaining an expression of rebellion and youth culture in public spaces.

DJing: The art of “cuttin’ and scratchin’” and the manipulation of a vinyl record over a particular groove so it produces a high-pitched recombinant scratching sound is known as DJing. The term also refers to the practice of selecting dance party records or other songs in a compelling thematic sequence. This was invented by Grand Master Flash and Grand Wizard Theodore, two popular disc jockeys from the Bronx.

Breakdancing: The acrobatic style of dance that includes headspins, backspins and gymnastic style flairs (long before Olympic athlete Kirk Thompson) is called

Hip-Hop Culture Cont.

breakdancing. No one knows who New York's first break dancer was, but a group of youngsters known as "BBoys" or Break Boys and original members of an organization called Zulu Nation popularized it. At the same time breakdancing became known in the streets and dancehalls of New York, Black and Latino communities in California popularized a style of dance known as "Pop-Locking." This particular West Coast form includes strutting, moon-walking, waving and angular, staccato or robot-like contortions of the body. With the broadcast of Don Cornelius's dance-party television show Soul Train, breakdancing soon became a nation-wide phenomenon. Many art voyeurs agree that the similarities in movement and energy between capoeira and breaking seem endless -- whether this is coincidence or continuity remains disputed. While breaking has been at the forefront of hip-hop culture for close to 30 years, the last five years or so have put capoeira, an age-old Brazilian martial art form, on the tip of everyone's tongue.

Hip-Hop's Fifth Element

Some members of the community have added a fifth element to the fundamentals of hip-hop:

Activism: Many see hip-hop as a larger movement—more than just a musical or cultural genre. While this means different things to different people, it suggests that hip-hop is a way of life with its own ethical code, politics and aesthetics. Author and journalist Jeff Chang writes:

The hip-hop generation, the first to emerge after the civil rights and black power movement, has benefited from the cultural desegregation that followed those movements. That success created the conditions for hip-hop culture to become a multibillion-dollar commodity culture that guides what youth listen to, wear and watch. But hip-hop has also reflected and reshaped youths' perceptions of race, power and reality. It serves as a critical space for young people to develop progressive thought and action.

Chang goes on to describe how hip-hop activists have successfully stopped juvenile super-jails in the San Francisco Bay Area and in New York City; involved a new generation in environmental justice movements in the South; fought anti-sweep ordinances in Chicago. And notably in the 2004 and 2006 elections, hip-hop activists also successfully brought young first-time voters to the polls in New Mexico, New York, Oregon, Florida, Ohio and California.

Hip-Hop Culture Cont.

More about hip-hop? Check out these resources:

Hip Hop as Performance and Ritual: Biography and Ethnography in Underground Hip Hop by William E. Smith Ph.D. (Trafford Publishing, 2006)

Total Chaos: The Art and Aesthetics of Hip-Hop ed. Jeff Chang (Basic Civitas Books, 2007)

Lyrical Swords: Hip-hop and Politics in the Mix by Adisa, Banjoko, (YinSumi Press, 2004).

Can't Stop Won't Stop: A History of the Hip-hop Generation by Jeff Chang (St. Martin's Press, 2005).

Tha Global Cipa: Hip-hop Culture and Consciousness by James G. Spady, H. Samy Alim and Samir Meghelli (Black History Museum Press, 2006).

An Overview: Hip-Hop 101 Website <http://tinyurl.com/5umz2pe>

Tavis Smiley: Examining Hip Hop Culture Website <http://tinyurl.com/5rh3djw>

Other Musical Influences

Just as hip-hop culture is influenced by a wide variety of art forms and disciplines, Universes acknowledges that their style is a fusion of many different genres. From poetry to jazz, down home blues to childhood rhymes, and politics to community rituals—Universes incorporates a lot into their theatrical productions.

Here is a little more about some of the musical influences of Universes.

Spanish Boléro

Boléro is a form of slow-tempo music, song, and dance: there are Spanish, Mexican, and Cuban versions, which all take slightly different forms.

The name Boléro supposedly derives from Spanish “to fly” because when expertly performed, the performer seems to *volar*. Performed with guitar and castanets, the Boléro is in $\frac{3}{4}$ time, extremely varied, and full of cadences.

More Information? Check out:

History of Spanish Boléro Website <http://tinyurl.com/62fcu>

The Latin Beat by Ed Morales (Da Capo Press, 2003).

Down Home Blues

Country blues (also folk blues, rural blues, backwoods blues, or down home blues) refers to all the acoustic, mainly guitar-driven forms of the blues. After blues’ birth in the southern United States, it quickly spread throughout the country (and elsewhere), giving birth to a host of regional styles. These include Memphis, Detroit, Chicago, Texas, Piedmont, Louisiana, West Coast, Atlanta, St. Louis, East Coast, Swamp, New Orleans, Delta and Kansas City blues.

Check out these films to learn more about down home blues:

Deep Blues (1991). Directed by Robert Mugge.

American Patchwork: Songs and Stories of America, part 3: “The Land Where the Blues Began” (1990). Written, directed, and produced by Alan Lomax; developed by the Association for Cultural Equity at Columbia University and Hunter College. North Carolina Public TV; A Dibb Direction production for Channel Four.

Out of the Blacks into the Blues, part 1: “Along the Old Man River” (1992). Produced by Claude Fleouter and Robert Manthoulis. Neyrac Film; distributed by Yazoo Video

Cross-Cultural Connections: Discussion

Universes claims that they are multi-disciplined writers and performers who fuse Poetry, Theater, Jazz, Hip-Hop, Politics, Down Home Blues, Gospel, and Spanish Boleros; do these varied disciplines have anything in common? How can you connect them?

Additional Resources

American Political Poetry in the 21st Century by Michael Dowdy (New York: Palgrave MacMillan, 2007).

Dowdy uncovers and analyzes the primary rhetorical strategies, particularly figures of voice, in American political poetry from the Vietnam War era to the present.

Between God and Gangster Rap by Michael Eric Dyson (Oxford University Press, 1997)

These essays by Baptist minister and Professor of Communications Michael Dyson present a complex work on race, identity and American culture.

Black Noise by Tricia Rose (Wesleyan University Press, 1994)

Professor of History and Africana Studies Tricia Rose offers the first detailed exploration of rap music within its social, cultural and artistic contexts.

Check It While I Wreck It: Black Womanhood, Hip-Hop Culture, and the Public Sphere by Gwendolyn Pough (Northeastern University Press, 1994)

Pough explores the complex relationship between black women, hip-hop and feminism, demonstrating how black women rappers are constructing their own identities in hip-hop.

Deconstructing Tyrone: A New Look at Black Masculinity in the Hip-Hop Generation by Natalie Y. Moore and Natalie Hopkinson (Cleis Press, 2006)

Journalists Moore and Hopkinson examine black masculinity from a variety of perspectives, presenting a multifaceted portrait of African American men today.

Everything But the Burden: What White People Are Taking from Black Culture edited by Greg Tate (Harlem Moon, 2003)

Edited by Village Voice writer Greg Tate, this collection of essays examines how a majority, dominant American culture has appropriated elements of a minority culture.

Hip-Hop America by Nelson George (Penguin, 2005)

The author of *The Death of Rhythm and Blues* tells the wide-ranging history of rap and hip-hop as both an art form and an economic and cultural force.

Hip-Hop: Beyond Beats and Rhymes by Byron Hurt (God Bless the Child Productions, 2006)

<http://www.pbs.org/independentlens/hiphop/> and <http://archive.itvs.org/outreach/hiphop/>

A groundbreaking 60-minute documentary that examines representations of manhood, sexism, and homophobia in hip-hop culture. It is a "loving critique" of certain disturbing developments in rap music culture from the point of view of a fan who challenges the art form's representations of masculinity. Teacher's guide available online.

The Hip-Hop Generation: Young Blacks and the Crisis in African American Culture by Bikari Kitwana (Basic Civitas Books, 2003)

Former *The Source* editor Bikari Kitwana examines the state of post-civil rights black America and the legacy of the hip-hop generation.

Additional Resources Cont.

Noise and spirit: The Religious and Spiritual Sensibilities of Rap Music by Anthony B. Pinn
(New York: NYU Press, 2003)

Noise and Spirit explores the diverse religious dimensions of rap stemming from Islam (including the Nation of Islam and Five Percent Nation), Rastafarianism, and Humanism, as well as Christianity. The volume examines rap's dialogue with religious traditions, from the ways in which Islamic rap music is used as a method of religious and political instruction to the uses of both the blues and Black women's rap for considering the distinction between God and the Devil.

Recognize! Hip Hop and Contemporary Portraiture, National Portrait Gallery, Smithsonian Institute, Online exhibit, <http://tinyurl.com/ahdvcv>

While images of hip hop performers are as pervasive in our culture as the music itself, some visual artists have created powerful images that both celebrate and explore the complexity of this creative form. The six artists and one poet whose work is included in RECOGNIZE! have approached hip hop culture through the lens of portraiture, and, in combination, their contributions highlight its vitality and beauty.

Want more?

Independent Lens has compiled links to Timelines, Glossaries, and a guide to Masculinity, Gender, Media Literacy and Who's Who in Hip Hop: <http://tinyurl.com/6l4c2rc>

Activities

Pre-Performance Activities: check out these lesson plans to incorporate hip-hop, music, poetry (and more) into your class to prepare for Universes' performance at Merrill Auditorium on April 8, 2011

Music in Poetry: <http://tinyurl.com/6kdnzqa>

These lessons introduce students to the rhythms of poetry. The focus is on two poetic forms that originated as forms of song: the BALLAD stanza, found throughout British and American literature, and the BLUES stanzas of Harlem Renaissance poet Langston Hughes. The exercises take poetry off the page and put it into terms of movement, physical space, and, finally, music. Lesson plan provided by Smithsonian in Your Classroom, produced by the Smithsonian Center for Education and Museum Studies.

When Jazz Meets Hip-Hop: <http://tinyurl.com/6epugn2>

Students will identify elements of jazz in a hip-hop recording, then will blend another style of music with jazz. Lesson plan provided by National Museum of American History, Smithsonian Institute.

Slant Rhyme/Hip Hop as Poetry: <http://tinyurl.com/5wgnlzy>

In this lesson plan, students will learn the definition of perfect rhyme and slant rhyme; the history of slant rhyme in Western Poetry and Hip-Hop Music; will examine how and why poets and rappers use perfect and slant rhyme; and then write their own slant rhymes.

Lesson plan written by Emcee Escher of Flocabulary a small educational publishing company with a strong commitment to making a positive social impact.

Activities Cont.

Post-Performance Activities: continue the conversation after the performance with these activities!

Create an Ensemble Poem

Universes is an ensemble company, and they work collaboratively to write many of their works. Discuss collaboration, what it means, and how it works. Then create a poem with your students, having students contribute a line, one-by-one, until a poem is complete.

Make a Blueprint

The object of this activity is to identify and find value in each of our stories and demonstrate how each individual has a place in the group; and how every group needs clearly defined individuals for a clearer snapshot of the makeup of our global communities.

Ask your students to draft a blueprint of themselves. By creating several lists, students identify their contribution to any given group by detailing worldwide historic events relevant to the molding of their personal life, benchmark personal moments, and sift through life long personal memories, from music to poetry, to speeches, to the minute details of their daily life and that of those in their families and neighborhoods; from childhood to adulthood. These lists are the beginning step in the composition of their own “Snapshot soundtrack”, possibly steering them from their earliest memory of a nursery rhyme to the scent of a loved one’s hair, etc.

This is UNIVERSES’ basic approach toward musically poetic storytelling; fusing the poetry, music, dance, and rhythms recorded in each individual’s memory, fusing the sights and sounds that reflect our global communities. Particular concentration is placed on contextualizing the individual’s voice in the sphere of twentieth-century music and poetry, in consideration of its relevance and unique power, as well as the ability to shape language to reflect one’s unique personal experience.

In-School Workshop



THE TELLING ROOM
the place where stories grow

“Seeing with the Heart’s Ear”

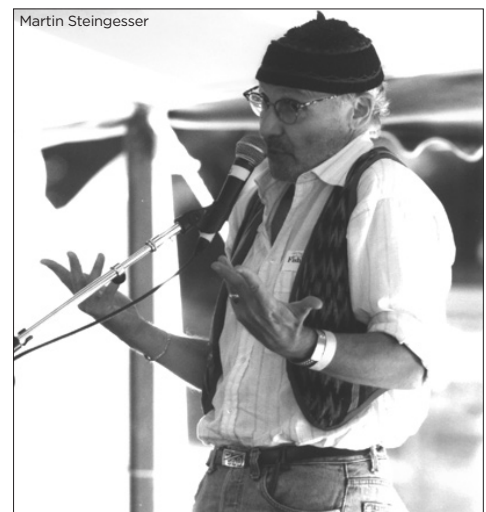
with Martin Steingesser from the Telling Room

Working with Portland’s first poet-laureate, students create poetry focused on the senses—creating and using imagery, simile, metaphor, associative thinking, repetition and variation, color and simplicity of style. Participants are encouraged to explore voice in their writing and the pleasures of speaking and hearing poems. (2 classroom periods)

The Telling Room is a nonprofit writing center in Portland, Maine, dedicated to the idea that children and young adults are natural storytellers. Focused on young writers ages 6 to 18, we seek to build confidence, strengthen literacy skills, and provide real audiences for our students’ stories. We believe that the power of creative expression can change our communities and prepare our youth for future success. For more information about the Telling Room check out their website: <http://tellingroom.org/>

Martin Steingesser, is “a musician and acrobat, his book *Brothers of Morning* ablaze with imagination,” said poet Laure-Anne Bosselaar. He presents poems in engaging ways, often by heart, sometimes in two voices with another poet, sometimes with music and sign language. His program, the Thinking Heart, based on the writings of a Dutch woman who died in the Holocaust, is “a profoundly moving experience,” says Tricia Ryden, Assistant Director, Wiggin Memorial Library, Stratham, NH. “Beautifully done, the combination of voices and cello extraordinary.” His poems appear in a broad spectrum, from literary journals like *Hanging Loose* and *The American Poetry Review* to national magazines like *The Sun* and *The Progressive*. Among recent awards, one of his poems was First Place in Maine Writers Annual Literary Awards 2008. He is Portland, Maine’s first poet Laureate. His website is: <http://www.martinsteingesser.com/>

For information about this in-school workshop, please contact Gretchen Berg at gberg@portlandovations.org or 773-3150.



Study Guide Connections to Maine's Parameters for Essential Instruction

This guide offers activities for students at multiple grade levels. In addition to the core content areas listed below, there are also Cross-Content Connections in English/Language Arts with Social Studies and Visual and Performing Arts; Physical Education/Health with Visual and Performing Arts; and Social Studies with Visual and Performing Arts and World Languages.

English Language Arts

A: Reading

A1: Interconnected Elements: Comprehension, Vocabulary, Alphabetics, Fluency— Performance Indicators and Descriptors for all grade levels.

A2: Literary Texts— Performance Indicators and Descriptors for all grade levels.

A3: Informational Texts— Performance Indicators and Descriptors for all grade levels.

A4: Persuasive Texts— Performance Indicators and Descriptors for all grade levels.

B: Writing

B1: Interconnected Elements— Performance Indicators and Descriptors for all grade levels.

B2: Narrative— Performance Indicators and Descriptors for all grade levels.

E: Listening and Speaking

E1: Listening—Performance Indicators and Descriptors for all grade levels.

E2: Speaking— Performance Indicators and Descriptors for all grade levels.

F1: Analysis of Media— Performance Indicators and Descriptors for all grade levels.

Social Studies

A: Applications of Social Studies Processes, Knowledge, and Skills

A1: Researching and Developing Positions on Current Social Studies Issues— Performance Indicators and Descriptors for all grade levels.

A2: Making Decisions Using Social Studies Knowledge and Skills— Performance Indicators and Descriptors for all grade levels.

A4: Taking Action Using Social Studies Knowledge and Skills— Performance Indicators and Descriptors for all grade levels.

B: Civics and Government

B1: Knowledge, Concepts, Themes, and Patterns of Civics/Government—Performance Indicators and Descriptors for all grade levels.

B3: Individual, Cultural, International, and Global Connections in Civics and Government— Performance Indicators and Descriptors for all grade levels.

E: History

Study Guide Connections to Maine's Parameters for Essential Instruction, Cont.

E1: Historical Knowledge, Concepts, Themes, and Patterns— Performance Indicators and Descriptors for all grade levels.

E2: Individual, Cultural, International, and Global Connections in History—Performance Indicators and Descriptors for all grade levels.

In addition, there is information to support exploration in major enduring themes such as culture; time, continuity, and change; people, places, and environments; individuals, groups, and institutions; power, authority, and governance; global connections; consensus framework themes within history; Erikson's Social Studies concepts such as conflict/cooperation, migration/immigration and interdependence; or 21st century themes in Civic Literacy.

Visual and Performing Arts

A: Disciplinary Literacy—Dance

A1: Terminology— Performance Indicators and Descriptors for all grade levels.

A2: Space— Performance Indicators and Descriptors for all grade levels.

A3: Time— Performance Indicators and Descriptors for all grade levels.

A4: Energy— Performance Indicators and Descriptors for all grade levels.

A5: Locomotor and Non-Locomotor Movement— Performance Indicators and Descriptors for all grade levels.

A6: Compositional Forms— Performance Indicators and Descriptors for all grade levels.

A: Disciplinary Literacy—Theatre

A1: Terminology— Performance Indicators and Descriptors for all grade levels.

A Disciplinary Literacy—Visual Arts

A1: Artist's Purpose— Performance Indicators and Descriptors for all grade levels.

A2: Elements of Art and Principles of Design— Performance Indicators and Descriptors for all grade levels.

A3: Media, Tools, Techniques, and Processes— Performance Indicators and Descriptors for all grade levels.

D1: Aesthetics and Criticism— Performance Indicators and Descriptors for all grade levels.

E2: The Arts and other Disciplines— Performance Indicators and Descriptors for all grade levels.

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