

# ARTS FOR YOUTH

Education Through the Arts

Grades K-12

A Teacher's Guide to:



## Arts for Youth program

Lancaster Performing Arts Center offers many ways to integrate the arts into your lesson plan through our Arts for Youth program. Our school shows, workshops and study guides are aligned with the [California Department of Education's Common Core Standards](#), as well as the [California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve](#) (which includes [Dance, Media Arts, Music, Theatre, and Visual Arts](#)). We emphasize Education through the Arts by utilizing music, theatre and dance as a tool for students to learn such core subjects as math, science, history and literature. Students will receive a high quality, curriculum-based learning experience in an enjoyable setting.

## Lancaster Performing Arts Center Foundation



### **About Us**

### **33 Years of Support**

Since its inception in 1989, the Lancaster Performing Arts Center Foundation has, through the generous contributions of their supporters, continued to fulfill their mission by providing for enhancements and quality upgrades for the Lancaster Performing Arts Center facility and programming. In doing so, the Lancaster Performing Arts Center has become the premier entertainment venue in the Antelope Valley.

Additionally, the LPAC Foundation, in partnership with the community and the Lancaster Performing Arts Center, has made it possible for thousands of students to experience, many for the first time, educational and inspirational dance, musical and theatrical performances at the Performing Arts Center and in-school outreaches, through the Arts for Youth program. Community Performing Arts Grants are also awarded annually by the Foundation to deserving organizations for their involvement in the performing arts. In 2016 the Foundation developed the Performing Arts Scholarship program, committing to annually award a deserving local high school graduate a \$5,000 performing arts scholarship. The scholarship program is an expression of our commitment to advance the dreams of our talented young people by offering life-changing opportunities toward the pursuit of higher education.

LPAC Foundation donors are valued partners in our ongoing effort to support the arts in our community. Even with the support of our ticket buying audience, the Performing Arts Center relies on generous charitable contributions from our community. This financial support is critical to sustain the artistic excellence of the performances, and to help serve the broadest possible audience with innovative education and community programs.

From sponsoring events to purchasing student tickets and stage equipment, our fundraising efforts address a broad spectrum of needs while affording flexibility to donors.

Lancaster Performing Arts Center Foundation is a 501(c)3 nonprofit organization, Federal Tax ID# 95-4221909.

**ENRICHING, INSPIRING and UNITING**  
*the diverse community of the Antelope Valley*  
*through the common language and experience of the arts.*

## Mission

*The Lancaster Performing Arts Center Foundation is dedicated to promoting and maintaining the Lancaster Performing Arts Center as the Antelope Valley's epicenter for the arts, by supporting both direct arts engagement and arts education and where the lives of students and the diverse culture of the community are enriched.*

## Vision

*Enriching, Inspiring and Uniting the diverse community of the Antelope Valley through the common language and experience of the arts.*

## Commitment to Racial Equity

*The Lancaster Performing Arts Center Foundation (LPACF) is dedicated to enriching, inspiring and uniting the diverse community of the Antelope Valley through the common language and experience of the performing arts and arts education.*

*Our support of the Lancaster Performing Arts Center and its programming generates opportunities to enhance and improve the quality of life of those in our community, including those historically marginalized based on race, ethnicity, class, age, ability, sexual orientation, gender, gender identity, socio-economic status, national origin, geography, citizenship status, indigenous status, and religion.*

*The application of LPACF's mission, to support both direct arts engagement and arts education where the lives of all students and the diverse culture of the community are enriched, is evaluated annually by the board of directors, and accomplished through our dedication to the just and equitable distribution of programmatic, financial, and informational resources. LPACF is committed to the intentional implementation of cultural equity and inclusion within all policies, operations, and programs to reduce barriers and increase outcomes for all.*



## Introduction

Dear Educator,

As you make plans for your students to attend an upcoming presentation of the Arts for Youth program at the Lancaster Performing Arts Center, we invite you to prepare your students by using this guide to assure that from beginning to end; the experience is both memorable and educationally enriching.

The material in this guide is for you, the teacher, and will assist you in preparing your students before the day of the event and extending the educational value to beyond the walls of the theatre. We provide activity and/or discussion ideas, and other resources that will help to prepare your students to better understand and enjoy what they are about to see, and to help them connect what they see on stage to their studies. We also encourage you to discuss with your students the important aspects of the artistic experience, including audience etiquette.

We hope your students find that their imagination comes alive as lights shine, curtains open, and applause rings through Lancaster Performing Arts Center. As importantly, we hope that this curriculum-based Guide helps you to bring the arts alive in your classroom!

Thank you for helping us make a difference in the lives of our youth.

Arts for Youth Program

Lancaster Performing Arts Center, City of Lancaster

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# Pre-performance

## Examples of applicable California Content Standards

**Curriculum connections:** Visual and Performing Arts, Music, Theatre, and Dance. Math. English.

### English Language Arts Standards

*SL.K.6 / Grade: K*

Subject Area: **English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects (K–5)**

Domain: **Speaking and Listening**

Cluster: **Presentation of Knowledge and Ideas**

**Standard:** Speak audibly and express thoughts, feelings, and ideas clearly.

*L.6.4 / Grade: 6*

Subject Area: **English Language Arts (6–12)**

Domain: **Language** / Cluster: **Vocabulary Acquisition and Use**

**Standard:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.

b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., audience, auditory, audible).

c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

### California Arts Standards for Theatre

K. TH:Cr1 c. With prompting and supports, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience.

1. TH: Cr1 c. Collaborate with peers to conceptualize costumes and props in a guided drama experience.

4. TH: Cr1 c. Visualize and design technical theatre elements that support the... given circumstances in a... theatre work.

5. TH:Cr1 c. Propose design ideas that support the... given circumstances in a... theatre work.

Adv.TH:Cr1

c. Create a complete design for a drama/theatre work that incorporates all technical theatre elements.

## Theatre Etiquette

Thank you for coming to Lancaster Performing Arts Center! We are glad you are visiting. Please...

**Arrive on time:** *Plan for possible delays in travel and parking. Arrive 30 minutes prior to show time.*

**Students: Leave recording devices of any kind at home or in your backpack at school**

*Video or audio recording and photography are often prohibited by law and may disrupt the performance. They are not permitted and are considered rude to others around you. Backpacks are not allowed.*

**Teachers: Turn off or silence all personal electronics**

*Beeps, clicks, tones and buzzes and light pollution emanated by personal electronics such as watches, Bluetooth devices, cell phones, etc. interrupt the performance and spoil the theatre experience.*

**Observe the instructions of ushers**

*The ushers are volunteers who are present to help ensure rules are observed and provide guidance in case of an emergency evacuation. Please show them kindness and consideration. You will be asked to exit to the right of the theatre at the end of the performance.*

**Be respectful**

*While entering and exiting the theatre: please fold your arms or put your hands in your pockets or behind your back. Talk very quietly. Once seated: unless invited by the cast to do so, please do not talk. Keep your feet on the ground. Put your hands in your lap or fold your arms unless it is an appropriate time to clap and/or participate in the show (if prompted by the cast).*

**Abstain from eating or drinking inside the theatre**

*Crackling wrappers and containers and food messes in the auditorium are unwelcome. Food, candy, gum, and drinks should not be brought inside the theatre. This includes water bottles.*

**Avoid talking, waving, and shouting during the performance**

*Laughing and applauding and expressing "ooh" and "ahh" sounds are encouraged at appropriate times. Shouting to actors/friends is disrespectful to others. Save personal conversation for after the show. If you must talk, please whisper very quietly.*

**Do not exit the auditorium during the performance except in the case of emergency**

*If you must leave, wait for an appropriate break in the performance. Teachers- arrive early enough to escort students to the restroom prior to the start of the show.*

**Do not get onto the stage or place items on the edge of the stage**

*To ensure the safety and security of performers and audiences, this behavior is strictly prohibited unless expressly permitted by a performer or staff member.*

**Dispose of garbage in proper receptacles**

*Help preserve a pleasant environment by depositing all debris in appropriate receptacles.*

**Extend common courtesy and respect to your fellow audience members**

*Civility creates a comfortable and welcoming theatre experience for all.*

**Bring very small children only to age-appropriate performances (strollers and car seats are not allowed)**

*Small children easily become restless at programs intended for older children and may cause distractions.*

## Be a Live Theatre Critic

During the performance watch for:

- Facial expressions and actions
- Costumes and Props
- Use of the Stage
- Music, lighting and sound effects
- Vivid stories and word pictures



## About the Show

*Since 1999, famed trainer Chris Perondi and his **cast** of rescue canines have thrilled millions of fans of all ages with the world's first and original "Stunt Dog Show", with its high-energy and high-flying **stunts**. You will witness some of the most incredible stunts, amazing tricks, big-air feats, comedy antics, dancing dogs, and athletic achievements in the most entertaining show of its kind! These astonishing animals have been featured on the Late Show with David Letterman, The Ellen DeGeneres Show, The Queen Latifah Show and The Tonight Show with Jay Leno. You get to be a part of the audience interaction when the Stunt Dog Experience comes to the Lancaster Performing Arts Center!*

*Their original "Extreme Canines Stunt Dog Show" took the U.S. by storm as a nationwide touring Frisbee dog act in 2001. Over the years these canine stars have entertained millions at major theme parks (Dollywood, World's of Fun, ValleyFair!, Stone Mountain, Knott's Berry Farm, & Silver Dollar City Theme Park) and at some of the largest fairs in the country (Minnesota State Fair, Iowa State Fair, New York State Fair, Tulsa State Fair, State Fair of Texas and more), not to mention numerous sporting event half-time shows for the National Football League, College Basketball & Football, and Minor League Baseball. These were all 50+ day production runs!*



*These specialized high-energy stunt dog shows are choreographed to music, and feature the worlds most talented Frisbee Dogs, Trick Dogs, and performance dogs. Here are just some examples of what the shows may include:*



*WORLD'S BEST FRISBEE DOGS:  
They soar, spin, jump, and fly*



*HIGH-JUMPING CHALLENGES:  
Record breaking jumps every show*



*STUNT DOG TRIATHLON RACING:  
The one-of-a-kind three dog sport timed race*



*UNBELIEVABLE DOG TRICKS:  
Cute, silly, and fun for all ages*



**WEAVE POLE & BARREL RACING**  
*Every race is nose-to-nose*



**THE BIG-AIR DAREDEVIL STUNT**  
*Chris Perondi's famous stunt over the kids*



*BALL LAUNCHING CHALLENGE*

*Catch em' all if you can as they launch into the air*



*JUMP ROPE DOGS*

*One jump, two jump, and more!*



*DOGGY DANCING*  
*Choreographed freestyle Frisbee to music*



*BLACK-LIGHT FRISBEE DOG ROUTINE*  
*The first stunt dogs to ever perform under black-light*

## MEET THE CAST

### TEAM

# PERONDI

### STUNT DOGS

|  |   |   |
|--|---|---|
| <p>FLASHY FERRARI: Border Collie/ACD Mix</p>  <p>Kansas City, MO<br/>Street rescue<br/>Favorite stunt: <i>Big-Air catch over the kid</i></p>                | <p>CRAZY CONFETTI: Jack Russell/Terrier Mix</p>  <p>Woodland, CA<br/>Yolo County Animal Shelter<br/>Favorite trick:<br/><i>Riding her skateboard</i></p>                     | <p>HIGH-FLYING HARLEY: Belgian Malinois</p>  <p>Modesto, CA<br/>California German Shepherd Rescue<br/>Record holder:<br/><i>"All-time" high jump record 68"</i></p>                |
| <p>BLAZING BENTLEY: Border Collie</p>  <p>Private adoption, Livermore, CA<br/>Favorite part in the show:<br/><i>Catching flying discs from kids</i></p>     | <p>SPITFIRE SPINELLI: Husky/Cattle Dog Mix</p>  <p>Street Rescue, Nashville, TN<br/>Signature move:<br/><i>Paw-stand on the feet</i></p>                                     | <p>CAPTAIN COOPER: Australian Cattle Dog</p>  <p>Private adoption, Austin, TX<br/>Favorite show segment:<br/><i>Freestyle disc in black-light</i></p>                             |
| <p>VINNY VALENTINO:<br/>Aussie/Border Collie Mix</p>  <p>Minnesota Border Collie Rescue, St. Paul, MN<br/><i>In training: New rising star!</i></p>        | <p>STORM SHADOW:<br/>ACD / Border Collie Mix</p>  <p>A Place to Bark Rescue, Nashville, TN<br/>Flashy Ferrari's stunt double:<br/><i>High-energy tricks and stunts</i></p> | <p>TAZMANIAN TEX: Texas Heeler</p>  <p>A Place to Bark Rescue, Franklin, KY<br/>Favorite parts in the show:<br/><i>Flying disc and Triathlon Racing</i></p>                      |
| <p>SUPER SONIC (RETIRED):<br/>All American Mutt</p>  <p>Private adoption, Valley Springs, CA<br/>Co-inventor of:<br/><i>the "Stunt Dog Triathlon"</i></p> | <p>ACTION JACKSON:<br/>Jack Russell Terrier</p>  <p>Happy Hearts Rescue, Los Angeles, CA<br/>Favorite trick:<br/><i>the "paw-stand"</i></p>                                | <p>DIGGY THE DOG:<br/>Border Collie</p>  <p>Milwaukee, WI<br/>BECOME A FAN - <a href="#">CLICK HERE</a><br/>Favorite theme park:<br/><i>Silver Dollar City (Branson, MO)</i></p> |



**Tip:** Throughout this study guide, you will see words in **bold**. You will find definitions to these vocabulary words in the “Lesson Plans” section of this guide.

# Performance

## Perform Your Part

You have an important role to play; it wouldn't be a **performance** without you! Your part is to pretend the performance or play is real. Part of this includes accepting certain theatre ways, or conventions:

1. Performers tell the story with words (**dialogue**), actions/use of the stage (**blocking**), and songs.
2. Performers may sing songs that tell about the story or their feelings.
3. Performers may speak to the audience.
4. Performers may act or play several different characters (doubling) by changing their voice, costume or posture.
5. Places are suggested by panels on the set, and by props.



### How to play your part:

A performance or play is different from television or a movie. The performers are right in front of you! They can see your reactions, feel your attention, and hear your laughter and applause. Watch and listen carefully to learn everything you can. You may see and hear things that you've never experienced before.

# Post-performance

## Suggestions for Discussion

### Grades K-6

*Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write about or draw pictures of their experience.*



- What was the first thing you noticed when you entered the theatre?
- What did you notice first on the stage?
- What about the set? Draw, write, and/or tell about the things you remember. Did the set change during the play? How was it moved or changed? What props or equipment was used?
- Was there any space, besides the stage, where action took place?
- How did the lights set the mood of the production? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the performance? What things do you think the costume designers had to consider before creating the costumes?
- Was there music in the performance? How did it add to the performance?
- What about the performers? Do you think they were able to bring the characters to life? Did you feel caught up in the production? What things do you think the performers had to work on in order to make you believe they were the characters? What do you think the performers (dogs and people) are like in real life when they are not on stage?

## Suggestions for Discussion, continued

### Grades K-12

- Do you have a dog or pet? Do you think you could teach it tricks?
- Why would Trick Training be useful? Kyra Sundance, CEO of "Do More with Your Dog!" stated: "Teaching tricks establishes a pattern of learning, teaches skills and focus, is a positive method of training, and promotes a bond between canine and human." Do you think these stunt dog performers are disciplined? Or do you think they are lazy? What can these dogs teach us about setting and working toward goals?
- Here are some the Dog Training Workshops that are offered at the Stunt Dog Academy (which are taught by Chris and Suhey Perondi, the directors of this show):

Dock Diving, Freestyle Flying Disc (AKA Frisbee), High Jumping, Weave Pole Barrel Racing, Flyball, Clicker training, and Trick Dog Workshops: Dancing, skateboard, hoops, "say your prayers", circus tricks, bow, and much more!

What tricks and stunts did you see at the show?

How do you think the dogs learned how to do these things?

How did you feel when you watched the stunt dogs performing tricks?

If *you* invented a stunt dog trick, what would it be called? Describe what it would entail (props, objects, training, jumping, flips, rolls, balancing, etc.)



## Definitions

1. **Word Picture:** a graphic or vivid description in words
2. **Production:** the process of or financial and administrative management involved in making a movie, play, or record. Similar terms: performance, staging, play, drama, film, concert, musical, show, presentation, piece.
3. **Performance:** an act of staging or presenting a play, concert, or other form of entertainment.
4. **Audience:** You! The people watching the show.
5. **Director:** the person in charge who determines the overall direction and ideas of a performance. He or she guides the performers (cast), sound engineers, set designers, lighting designers, costume and make-up designers and the entire production.
6. **Cast:** The cast includes all the performers who present the story on stage (in this case, live animals performing stunts!)
7. **Costume Designer:** the person who creates what the performers wear in the performance
8. **Sound Designer:** the person who provides special effects like thunder, a ringing phone, or crickets chirping.
9. **Lighting Designer:** the person who creates the lighting for a play to simulate the time of day and the location.
10. **Set:** the background or scenery for a play.
11. **Choreographer:** creator and teacher of dances in a production – in this case, for dogs!
12. **Stage Crew:** the people who change the scenery during a performance
13. **Stage Manager:** the person who helps the director during the rehearsal and coordinates all crew during the performance
14. **Stunt:** an action displaying spectacular skill and daring.
15. **Stunt Performer:** Often referred to as a stuntman, stuntwoman or daredevil, is a trained professional who performs stunts, often as a career. Stunt performers usually appear in films or on television, as opposed to a daredevil, who performs for a live audience. When they take the place of another actor, they are known as **stunt doubles**.
16. [Stunt Dog / Stunt Dog Live Performance](#) (see definition below)
17. **Dialogue:** the words performers use during the show with each other and the audience.
18. **Blocking:** the actions and movement across the stage that the performers use.
19. **Screen Actors Guild (SAG):** is an American labor union representing thousands of film and television performers; founded in 1933 to eliminate and prevent exploitation (mistreatment or abuse) of actors in Hollywood.
20. **Stage Combat (fight choreography):** a specialized technique in theatre (live stage plays, operatic and ballet productions) designed to create the illusion of physical combat without causing harm to the performers.
21. **Portfolio:** examples of your costumes you've designed or made from any project, to demonstrate what you can do. Mood boards, sketches, final designs and fabric samples. Includes pictures of finished garments on mannequins or in use.

### Stunt Dog:

What is a “Stunt Dog”? What the difference is between a dog trick and a dog stunt? And what makes a dog who performs stunts into a stunt dog? Here are Mr. Perondi’s thoughts. Discuss your students’ thoughts together too!

1. a dog who performs unique, difficult, or spectacular feats requiring great skill, unusual strength, acrobatics, or dexterity; especially during a live performance, or for a TV show or movie, or to gain attention or publicity.
2. a dog who performs a “daring behavior” that requires extensive training and conditioning, and which is typically performed with intention to wow an audience.
3. a dog who is trained to execute complex skills and multiple chained behaviors reliably and on cue for a live audience or recorded show.
4. A dog who performs any of the above from a distance, or with an actor who is not the trainer or handler, and typically during a live performance or recorded show.



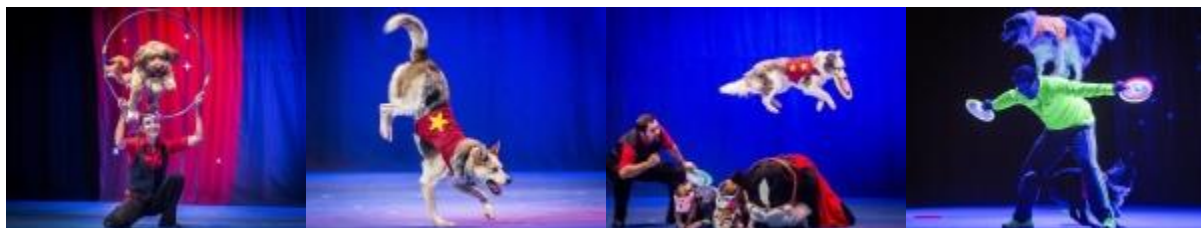
### Stunt dog live PERFORMANCE:

A professional, non-demonstrational act for entertainment purposes with a unique, high-energy, and entertaining format, having a written script, and including a professional presenter or emcee.

In our shows, the “Stunt Dog Experience” and the “All-Star Stunt Dog Show” ([stuntdogshow.com](http://stuntdogshow.com)) the “Stunt Dogs” perform acrobatic moves, dog sports, and advanced behaviors that include backflips, jumping rope, walking handstands, behaviors from a distance, the use of props such as a tight rope, barrel, balance ball, riding a bicycle, or skateboard. Our live performances also include daring feats such as vaults (whereby a dog may jump off a trainer’s back to catch a flying disc), circus acrobatics, and highly trained balancing skills.

**REMEMBER:** Dog stunts always require extensive dog training and conditioning. Always train safely and never force or lure your dog to do anything that he or she doesn’t want to do.

**BOOK** on Dog Tricks and Stunts with best-selling and award-winning coauthor Larry Kay of [PositivelyWoof.com](http://PositivelyWoof.com). [Store found here.](#)



## Lesson Plan Ideas:

### Kindergarten (Reading): [It's Raining Rhyme Drops](#)

Have fun rhyming in the rain with this lesson that teaches students the -og word family as they sing songs and glue rhyming rain drops onto a word family umbrella.

**Learning Objectives:** After this lesson, students will be able to recognize the rhyming –og word family.

#### **Materials and preparation**

**Materials:** Umbrella, The Rain poem, Rain Rhyme song, Rhyming Raindrops worksheet, Index cards, Large index card with "OG", Tape, Scissors, Glue, Markers.

**Preparation:** Make two sets of small index cards, one set to distribute and one set for the teacher to keep, including the words:

jog, day, tap, dog, rag, top, frog, hat, pan, fun, and bog.

**Key terms:** rhyme; word family

**Activities:** The Rain; Rain Rhyme; Rhyming Raindrops

#### **Introduction (10 minutes):**

Gather students together and open the umbrella. Explain to students that two words **rhyme** when they have the same ending sounds. Tell students to listen for the rhyming words as you read a poem about the rain aloud. Read *The Rain* (below). Ask students if they heard rhyming words and to share them. Write their suggestions on the board.

#### **Instruction/Teacher modeling (15 minutes):**

Direct attention to the rhyming word student responses on the board. With assistance from the class, check to make sure the words rhyme. Point to and say each word. Underline the endings. Ask students if the words have the same ending letters. Explain that when words rhyme and have the same ending letter and sound, they are called a **word family**. Note: There are *two rhyming sets of words from the poem: sky/dry and glow/grow*. Tell students that -og will be your "sound of the day". Pronounce -og a couple times, so students know what it sounds like, then tape the "OG" word card onto the umbrella. Sing the Rain Rhyme song and have students repeat it after you. Solidify your class' understanding by playing a game where you say your index card words and students respond by clapping for -og words and saying "no" for anything else. Play the game. Say the words from the index cards, repeating any that do not get the correct response.

#### **Guided Practice (10 minutes):**

Sing the Rain Rhyme song. Put the umbrella at the front of the classroom. Distribute index card words to student pairs (there are enough cards for 11 pairs). Keep your set with you to call out words. Tell students that when they hear their word, they are to stand up. If their word is an -og word, they are to stand in front of the umbrella, if not, they are to sit back down.

Kindergarten (Reading), continued:

**Independent working time (15 minutes):**

Direct students back to their desks and pass out the Rhyming Raindrops worksheet, markers, and glue. Read directions from the worksheet aloud. Rotate around the room to assist students and answer questions.

**Differentiation:**

- Enrichment: Challenge students to create a new phonogram umbrella and write rhyming words for it.
- Support: Pair struggling students with peer mentors. During independent practice, ask students who have trouble to repeat the directions back to you to determine their level of understanding. Ask struggling students to cross out all the words that do not rhyme and cut and glue only the words that remain.

**Assessment (10 minutes):** Gather students together and display a completed and correct worksheet. Have students circle any words that were incorrect. Collect the papers to check for individual student's understanding of the material.

**Review and closing (5 minutes):** Ask students to recall what rhyming -og words they learned today. Have students turn to a partner and share one word they learned that ends with the -og sound.

The Rain

Pitter-patter, raindrops,  
Falling from the sky;  
Here is my umbrella  
To keep me safe and dry!  
When the rain is over,  
And the sun begins to glow,  
Little flowers start to bud,  
And grow and grow and grow!

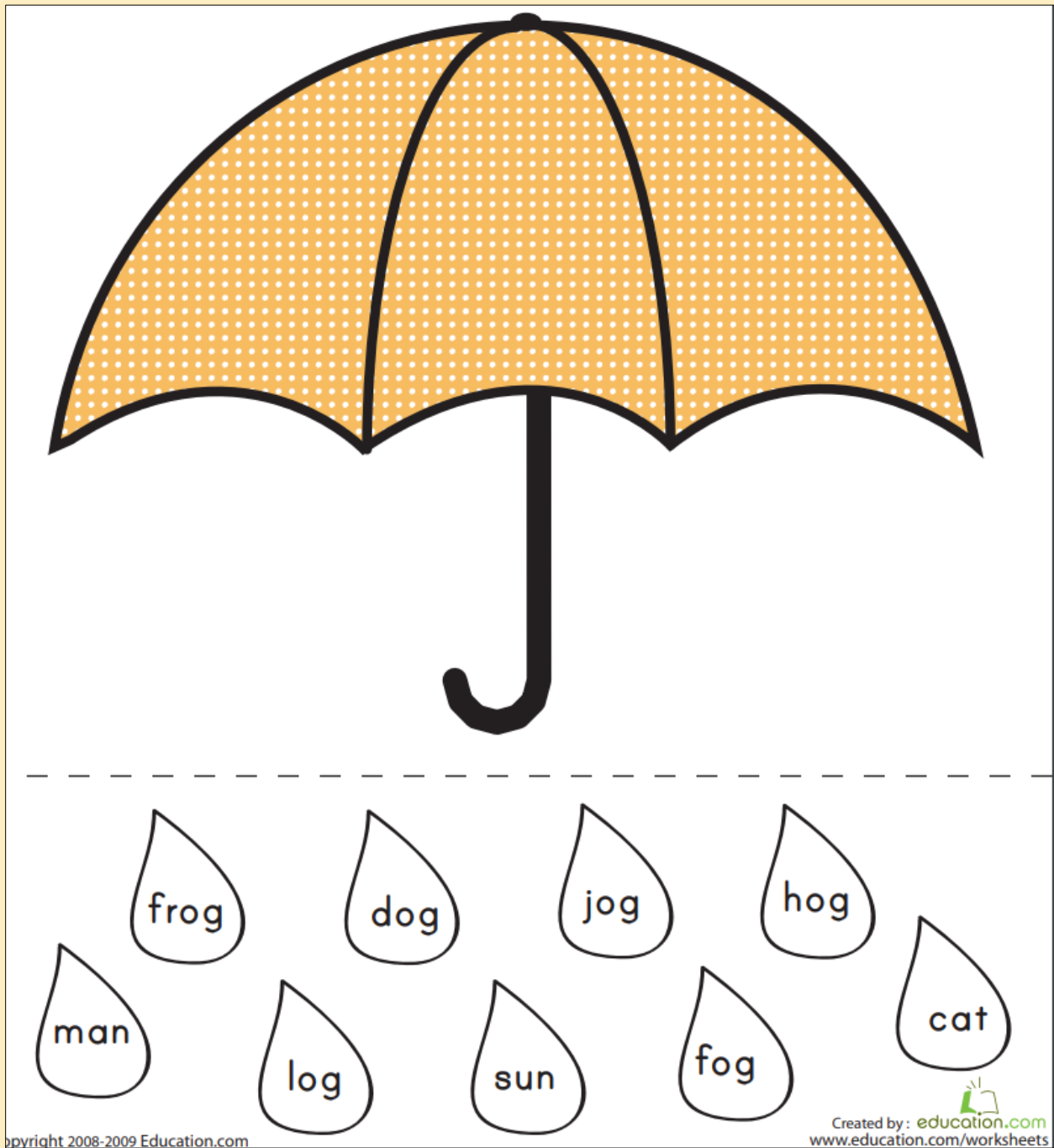
Rain Rhyme Song (to the tune of *It's Raining, It's Pouring*)

It's raining, it's pouring,  
We will go exploring,  
The words we find are a special kind (*point to the OG word card*)  
For our umbrella this morning.

Kindergarten (Reading), continued:

## Rhyming Raindrops

Color then cut out the rhyming raindrops at the bottom of the page then glue them onto the umbrella.



## Grades 4-6: Stunt Performer

*Have you ever considered becoming a **Stunt Performer**? A **Costume Designer**? A **Show Director**?*

*Let's explore these careers!*

There's no easy way to become a stunt performer -- there's no "stunt degree" you can go to school for, then show up in Hollywood and get stunt work. All stunt people learn their craft through a long apprenticeship with an experienced stunt person. But here again, there is no clear way to get such an apprenticeship; no formal method of approaching it. There are also stunt training courses in Los Angeles.



To work as a stunt performer at all, you must become a member of the union that governs all on-screen performers in film and some television -- the **Screen Actors Guild (SAG)**. Getting your "SAG card" requires you do some work on-camera as an extra, a challenge all by itself. Working frequently as an extra is a good way to become familiar with film sets and stunt coordinators. Experienced stunt people recommend speaking briefly with a stunt coordinator when he isn't busy (a very rare event) and giving him your resume and headshot along with an offer to assist him with any stunts. If you have the look the director is seeking and the skills for a stunt, you might get a phone call at some point in the future.

Grades 4-6: **Stunt Performer**, continued

How do you develop the right skills? Most people in the industry recommend developing a range of skills, rather than specializing in one area. A class in **stage combat** is a must. Experience in rock climbing, skiing, sky diving, scuba diving and martial arts can all come in handy. There's an International Stunt School run by the United Stuntmen's Association that gives seminars and classes on various aspects of stunt work. Having that on a resume could help. Additional experience in high-performance driving, horseback riding or firearm use will also come in handy.

Once a stunt person has a foot in the door, they will gradually work their way up from acting as a gopher for the second-unit director to minor stunts like punches, until they finally get to work on a big stunt. Even at this level, it can be a tough business -- the work isn't steady and there's a lot of competition for just a few jobs. Very rarely will a stunt person get a contract to perform stunts regularly over a long term. A notable exception is stunt woman Sophia Crawford, the stunt double for Sarah Michelle Gellar in the "Buffy the Vampire Slayer" series. Because she had the right look (she looked like the actress) and skills, she was given the contract to double Gellar throughout the series.



*Although wires can be removed with computers, they can't recreate real-life stunts such as this.*

Learn about the history of stunt work [here](https://entertainment.howstuffworks.com/stuntmen7.htm): <https://entertainment.howstuffworks.com/stuntmen7.htm>

## Grades K-6: Costume Designer

*If you have a love of clothing and fashion and an equally passionate interest in theatre and film, a career as a costume designer might be the perfect fit for you. Let's explore!*



Costume designers are found most anyplace where actors and actresses perform. This might include stage performances, movies, and videos, just to name a few. The field of costume design covers more than just dressing performers. As a designer, you'll work to make sure that the costume choices not only fit the character but fit and enhance the overall feeling of the scenes involved too. As with many positions in the arts, a specific degree isn't required. And, some costume designers have degrees from other disciplines which translate well into costume design, such as art, fashion merchandising, or fashion design. However, there are also programs devoted to costume design within many college MFA programs. This course of study can give you the background education you need to excel in the field and make the initial contacts necessary to begin your career.

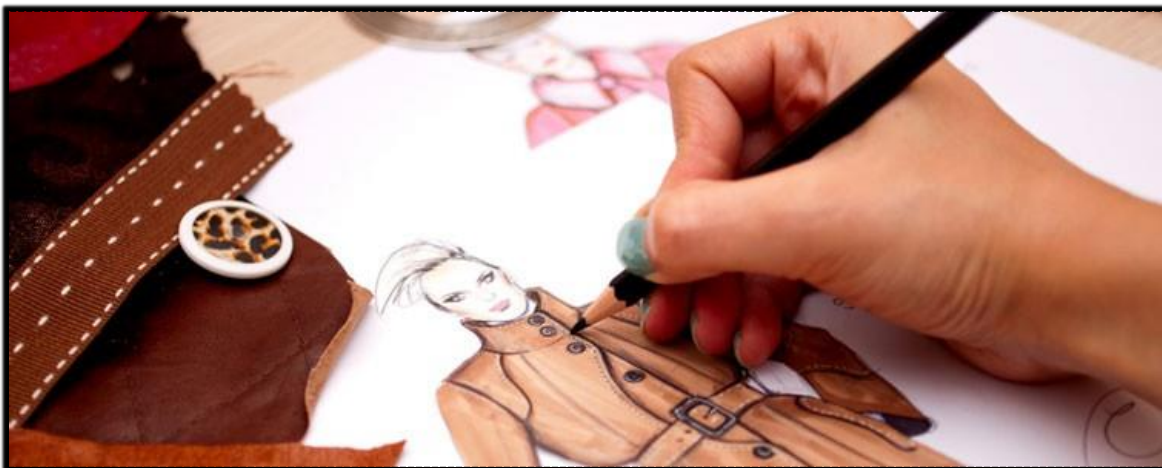
Some specific skills costume designers need for a successful career, include:

- **Drawing / Design.** As a costume designer, you'll need to sketch out your designs prior to creating the costumes. This process will often go through several revisions and may entail choosing fabric and accessories prior to finishing the sketches. Often, swatches of fabric are approved prior to construction.
- **Research.** Research includes reading the script and reviewing all materials applicable to the production. It also includes meeting with the cast and sitting in on rehearsals. Witnessing and analyzing how actors portray their characters will help you fine-tune your vision. You'll also need to discuss the look of the characters with other members of the crew, and research can often mean extensive knowledge of the time period and placement of the piece for accuracy.

Grades K-6: **Costume Designer**, continued

- **The Ability to Translate Creative Vision.** Your vision for the character's wardrobe isn't the only opinion that counts. One key skill that successful costumer designers must have is the ability to understand the vision of their colleagues and enhance their goals with your design, rather than the other way around. Think of costume design as more of a collaborative creative project, whereas fashion design is often at the sole discretion of the designer.
- **Knowledge of Fabrics / Construction.** Intricate knowledge of fabrics and design basics are necessary in this field. You may not be doing the day-to-day sewing and construction of individual costumes, but it should be part of your base knowledge in order to successfully design each piece.
- **Updated Knowledge on New Technologies.** Costume design may lead you in many different directions, intersecting with special effects and crossing different types of scripts and worlds. As a designer, you'll want to research new fabrics and possible materials to fully capture the vision and feeling you need for a character. This might have you recreating a town full of sixteenth-century citizens, or it could have you creating a never-before-seen world from some far-off planet. Creativity is a must because some costumes will rely on your ability to solve problems outside of the solutions in traditional fashion design.

Costume design can be very complex! So, you may want to also pursue a college degree. As mentioned, there are specific degrees in costume design at both the bachelors and master's levels, but a degree in performing arts, theater design, or fashion design will typically qualify you for most jobs. You may first need to work an internship or assistant position. You will not be hired to design costumes for feature films until you have experience and an established reputation. You can begin your career as an assistant or wardrobe trainee. That way, you get your foot in the door, meet professionals in the field, gain an on-the-job understanding of what it's like to design costumes for films, stage performances, or videos. Another path is to work for a large costumier (like costume shop or a costume company). But, to enter this competitive field, you should gain experience in another area within the TV, theater, or film venues. Lastly, you need to develop a **portfolio** of all your work. That is the most important step!



## Grades 5-6: Show Director

*Do you like being in charge? Coming up with great ideas and making them happen in real life? Do you love pretending, role-playing, or acting things out? You may make a great Show Director someday. Let's try it out!*

**Lesson Plan: CONCEPT PROJECT**

**Description:** This project consists of two components:

1. A written **Concept Statement**: a short statement that sums up your ideas about the play. Directors use concept statements to communicate what they think is most important about the play regarding how it should be performed. A carefully crafted concept statement communicates the director's vision of the play. It guides the collaborating theatre artists (students) toward staying on the same page when working on design.

A sentence or a few sentences, it is a statement that distills the central struggle of the play while capturing the director's attitude towards the text. Words are carefully chosen as signifiers. Brevity is key. With a clear, solidified vision of the play that reflects the author's text and the play's structure, a group of collaborating artists (students) can begin work on the specific detailed choices of how the production will be built. It allows freedom to experiment with options while serving as a guidepost for the myriad of choices made in the production process by designers, actors, composers, as well as the director.

2. A **Visual Concept Design Board**: a visual representative of the look of the show. Directors can use a vision board to illustrate their concept of the show to their design team (the other students). It can also be used to illustrate the mood of the show that the director intends to evoke onstage).

*Both parts of the project may be presented to the class as a concept design presentation. Students may address the class and explain their concept as though they were planning to direct and produce their chosen play and the members of the class were various members of their design team. Provide a copy of the script of the specific chosen musical or play*



*Little Women Mood/Vision Board*

Grades 5-6: **Show Director**, continued

**FULL LESSON PLAN**

**Written Concept Statement**

In the written concept statement, address all elements of the production:

- Background information about the playwright; how the life of the playwright influenced the play
- Social/Political climate of the period the play is set
- Color Palette
- Set Design - Props and Furniture
- Costume Design
- Lighting
- Music -Choreography/staging and Stage Combat (if any)

Create a well written Concept Statement. Write a paragraph addressing each element of the production. Use theatre terminology (from the "Definitions" section, as well as other terms you may research). Give an oral presentation of the project.



**Visual Concept Design Board**

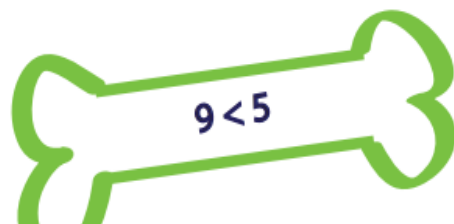
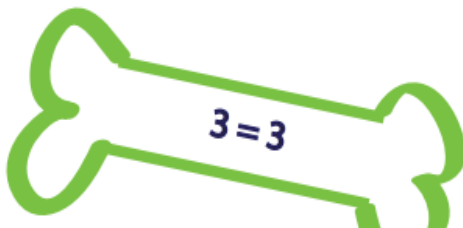
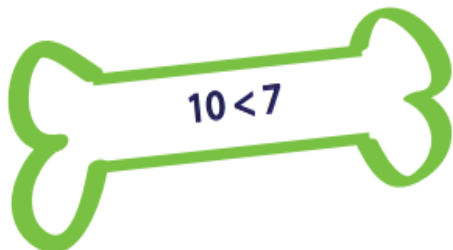
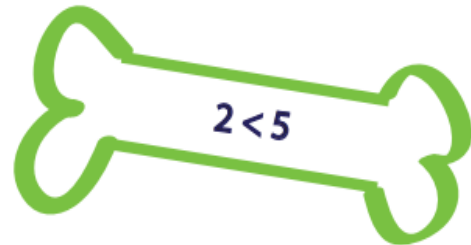
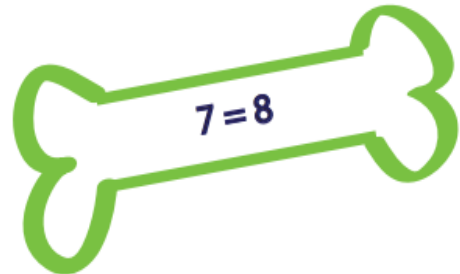
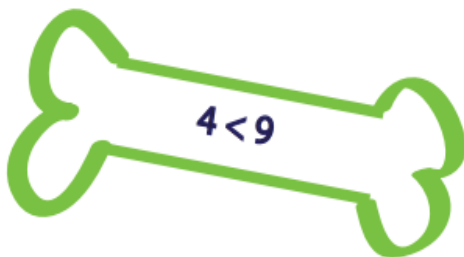
The design board works as a visual aid in helping you explain your concept to your design team (the other students). It should include as much information as possible to give your designers a clear idea of your concept. Your design board should give the designers (assigned students) an idea of your color palette, the setting of the play, the political climate at the time of the play's setting and any incidents that may have had an impact on the behavior of the characters or on the story itself (i.e. a storm, the bombing of Pearl Harbor, etc.).

## Coloring and Activity Pages

## Comparing Numbers:

**Woof Woof!**

Color in each bone that has a true statement written in it.  
Remember, that  $<$  means less than and  $>$  means greater than



**Bonus:** How many bones are there? Is that number greater than or less than 10?

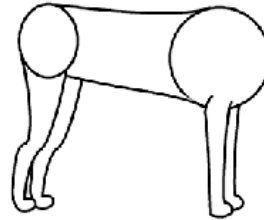


## HOW TO DRAW DOGS

With your favorite Crayola® Dry-Erase Marker, follow the steps below and learn how to draw a dog!

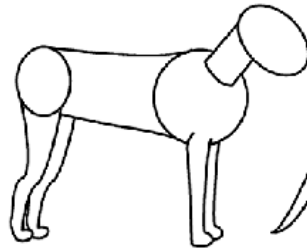


1. Lightly draw a circle and an oval with lines connecting the tops and bottoms.

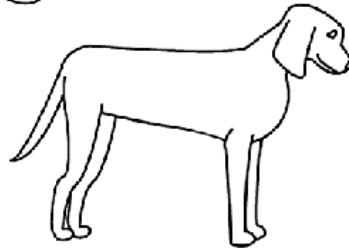


2. Add legs from the bottom of the circles.

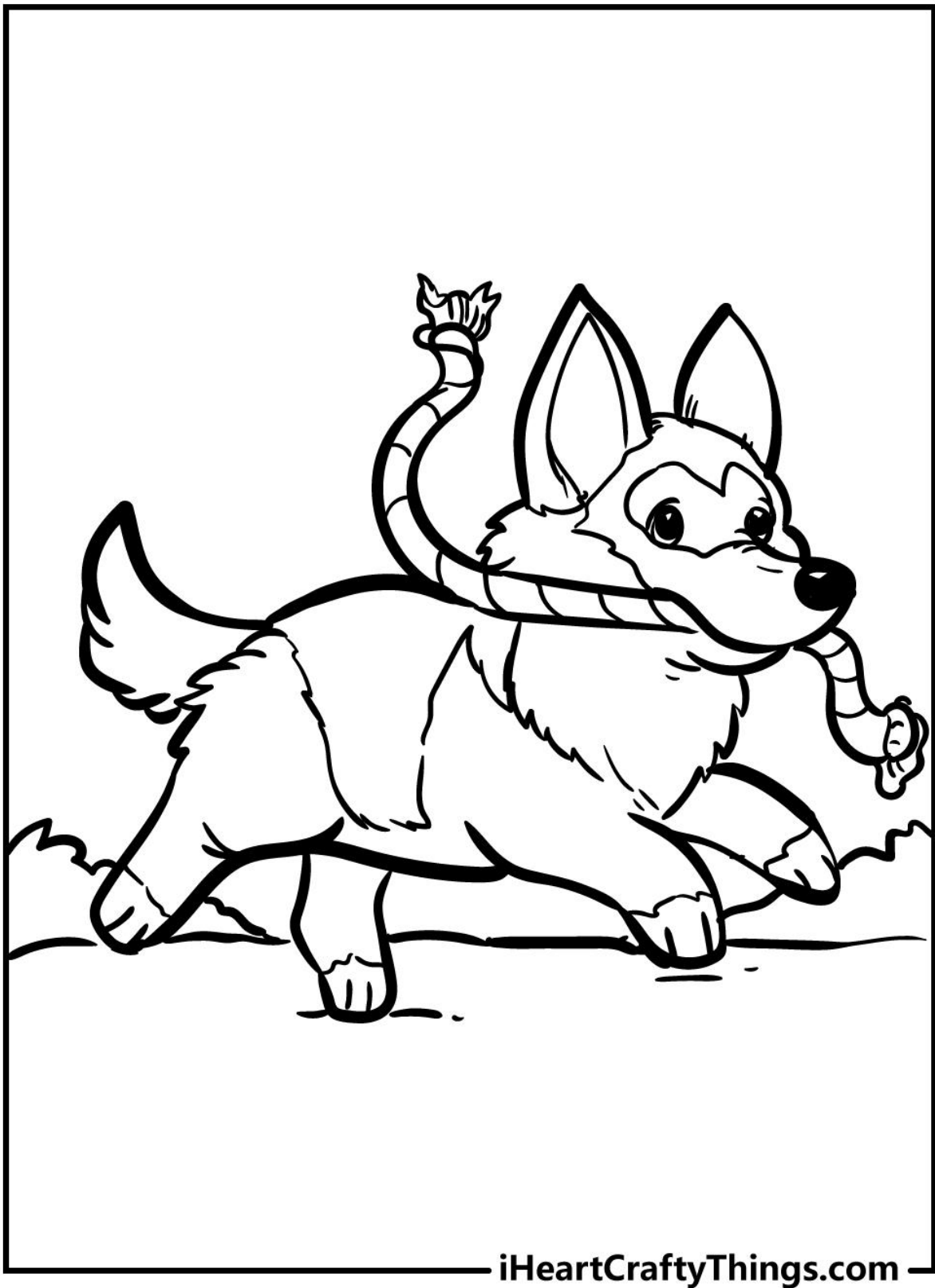
3. Add a neck and oval head for your dog. Make sure the head is in proportion to the dog's body.



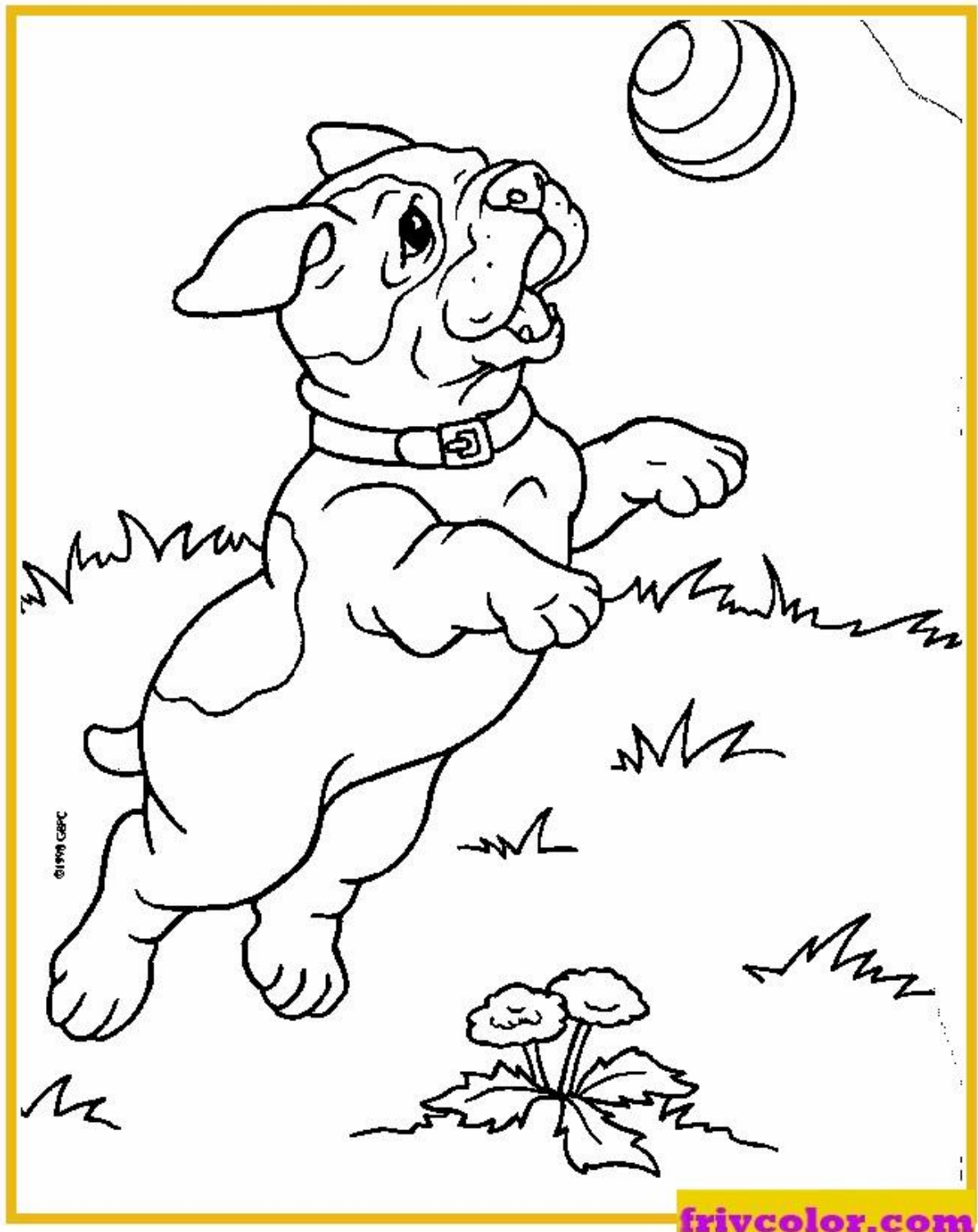
4. Add details to the dog, including a tail, ear, eye, nose, and mouth.

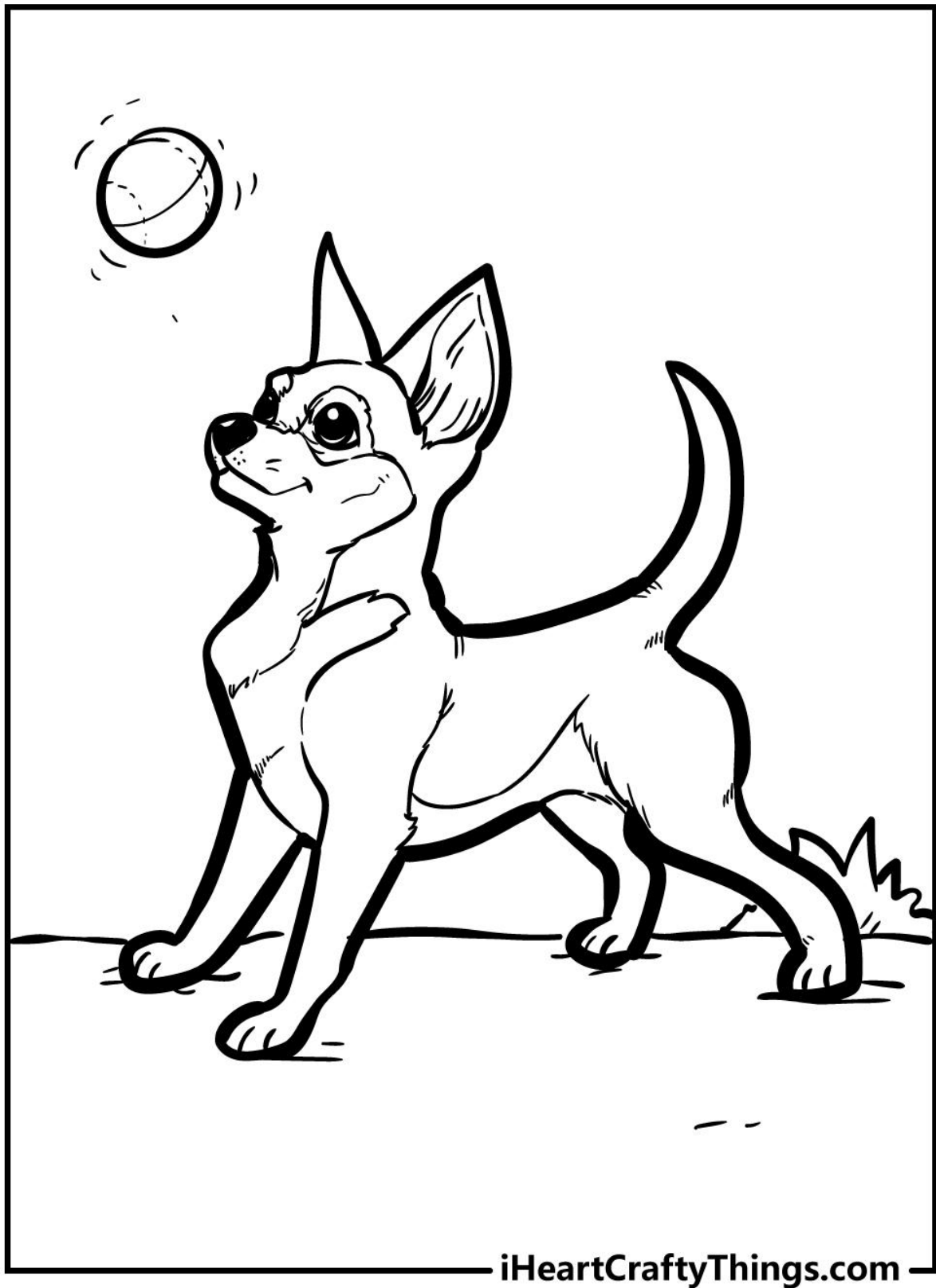


**Practice Drawing Below:**



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*Please review all content on websites  
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students.*