

Zoellner Arts Center

420 East Packer Avenue

Lehigh University
Bethlehem, PA

2014-15 Season



Monday Matinée Study Guide



Cirque Alfonse: *Timber!*

Monday, October 6, 2014 at 11 a.m.
Baker Hall, Zoellner Arts Center, Lehigh University
420 East Packer Avenue, Bethlehem, PA 18015

Welcome to the Monday Matinée at the Zoellner Arts Center

On **Monday, October 6, at 11 a.m.**, your class will attend a Monday Matinée performance of Cirque Alfonse: *Timber!* at Lehigh University's Zoellner Arts Center, Baker Hall.

Using this Study Guide

You can use this study guide to engage your students and enrich their Zoellner Arts Center field trip. Before attending the performance, we encourage you to:

- Copy the Student Resource Sheet in section 2, page 5 for your students to use before the show.
- Discuss the information in section 3, page 6 About the Performance and the Artists.
- Read About the Art Form in section 4, page 8 and About French-Canadian Culture in section 6, page 13 with your students.
- Engage your class in two or more activities in section 9.
- Prepare students with the viewing strategies, page 6.
- Immerse students further into the subject matter and art form by using the Resource and Glossary in sections 7 & 8.

At the Performance

Your class can actively participate in the performance by:

- Listening to the call and response singing and folk dances.
- Observing how the performers' acrobatics and clowning enhance the performance.
- Thinking about how you are experiencing a bit of French Canadian culture by attending a live performance of a circus performance set in an 1800s era Lumberjack camp.
- Noting the skill of the performers.
- Reflecting on the athletic feats, stage setting, and relationships between the performers you experience at the theatre.

We look forward to seeing you at Zoellner's Monday Matinée.

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1 Theater Etiquette

Be prepared and arrive early. Ideally you should arrive at the Zoellner Arts Center 20-30 minutes before the show. Allow for travel time and bus unloading or parking. Plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet. The theater is a “live” space - you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions.

Show appreciation by applauding. Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage. Sometime during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending on the art form. For instance, an audience attending a string quartet performance will sit very still while the audience at a popular music concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers. These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note: *Backpacks and lunches are not permitted in the theater. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during the performances.*

Please remember to silence your cell phone and all other mobile devices.



2 Student Resource Sheet

Relatively new on the scene, Cirque Alfonse began creating its first work in 2005. This first show, produced in 2006, *La Brunante*, ran for only a short time but it became the foundation for *Timber!*



After this debut, the company members spent some time pursuing solo careers with some of the world's most renowned "nouveau cirque" companies including Cirque du Soleil, Cirkus Cirkör of Sweden and the Cirque Starlight of Switzerland. In 2010 the group came back together to begin working on and developing *Timber!*

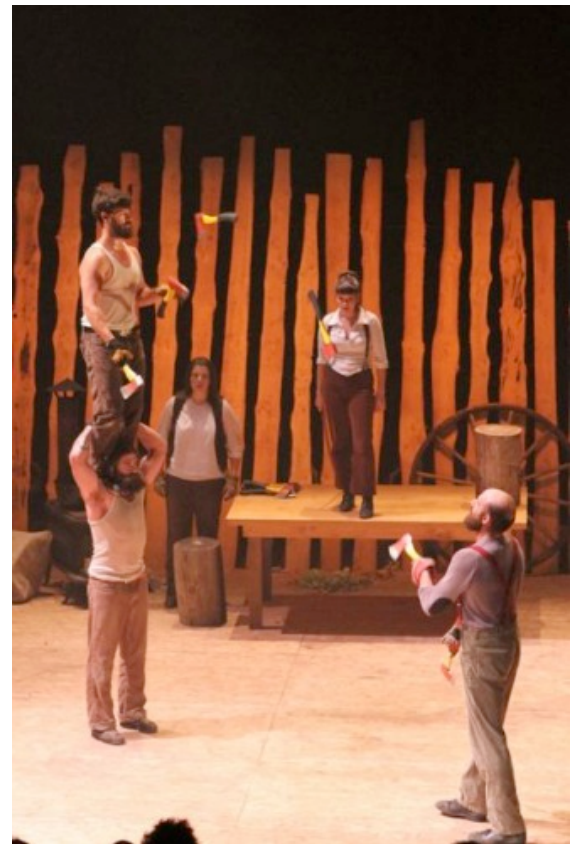
Based in Saint-Alphonse-Rodriguez in Quebec, the founding members of the group are all highly-skilled and experienced performers in the circus world. It should be noted that they are also professional acrobats (***don't try this at home***), who all graduated from the École nationale de cirque de Montréal (National Circus School of Montreal). The company also includes a professional dancer, an ex-skiing champion and several versatile and talented musicians. Through the project *Timber!*, Cirque Alfonse blends artistry and contemporary circus techniques with traditional Quebecois music as well as lively and picturesque Quebecois traditions and folklore.

3 About the Performance and the Artists

Viewing Strategy:

- Stay focused on your purpose for viewing.
- Before you get started, think of what you already know about the circus. Keep this in mind as you watch the performance.
- Discover the different elements of Circus Arts.
- Compare and contrast the ways in which clothing choices and costumes express culture.
- After the performance, sum up what you have learned.

In *Timber!*, Cirque Alfonse creates a fun, inventive and daring performance that is both heart-warming and heart-stopping. The performance mixes incredible feats of strength, balance and agility with beautiful touches of humor, humility and friendship. On a set built out of unfinished logs and planks and reminiscent of a late 1800s era lumberjack camp, music, song and dance are used to create an evening of spontaneous entertainment. While the balancing acts, gymnastic maneuvers, juggling and aerial work may be familiar, the way they are presented in this performance will be new. In *Timber!* performers leap through hoops made of curved two-handed saws. Men perform acts of strength and balance but instead of a balance beam, they use a long, slim log held in the air by two other performers. Juggling takes on a new challenge when the jugglers are tossing hatchets! In addition to the circus acts, the audience will be treated to lumberjack traditions, such as log-rolling and French-Canadian call and response singing and folk dances. There's no shortage of clowning around either!



The group strikes a wonderful balance between incredibly challenging acrobatics and lighthearted goofing around, all while replicating the ambience of a tight-knit lumberjack camp. From the high-energy, fun-filled line dancing, to the somewhat moody and ethereal aerial movement, the relationships between characters emerge and the audience is able to enjoy the ever-present feeling of friendship, family and teamwork.

Cirque Alfonse - The Company



Acrobats

Antoine Carabinier Lépine
Jonathan Casaubon
Guillaume Saladin
Matias Salmenaho

Touring Technicians

Sound and Technical
director : Lionnel Dechamps
Light operator: Jean-Louis
"Jello" Robert

Dance

Julie Carabinier Lépine

Conceptors

Director: Alain Francoeur

Acting

Alain Carabinier

Musical Composers: David
Boulanger and David
Simard

Music

Josianne Laporte
David Simard
André Gagné

Lights Conception and Set
Designer: Nicolas
Descôteaux

4 About the Art Form

Circus Arts

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



In Europe physical performance dates back to the Middle Ages, but the circus arts didn't formally take hold until the 18th century, when feats including tightrope walking, acrobatics, balancing and juggling gained prominence. Philip Astley, an Englishman, had a lot to do with the evolution of the modern circus, including the inclusion of animals and the ring structure. Upon returning from his service in the Seven Years War, he decided to open a school to teach others the trick horse riding skills he had gained during the war. He also performed in the evenings. His school utilized a circular arena which he referred to as a "circle" or "circus."

The ring (as it would later be called) served two purposes: it allowed the audience to have an unimpeded view of the performer, and it allowed the horses and human performers to develop the centrifugal force that helped them balance.

In the later part of the 18th century, Astley included jugglers, acrobats, clowns and other types of performers in his shows. These performers were originally there to keep the audience entertained between equestrian acts. The form proved successful and in 1782 Astley opened The Amphitheatre Anglois in Paris.

By 1793 the United States had a circus as well. In the 1800s as railroads expanded, so did circuses, traveling by train from town to town. At first they erected wooden structures to house the performers and later switched to tents which were easier to put up quickly and tear down. [One circus entrepreneur perhaps more than any other is responsible for developing the grand big top version of the circus: Phineus Taylor Barnum of Barnum & Bailey Circus.] Under his guidance the circus grew into a bigger, more flamboyant enterprise. In his three ring circus, exotic animals and sideshows played as big a role as the acrobats and jugglers. This circus style thrived and continued through the 20th century, but animal welfare concerns grew in the 1970s and 1980s and served to greatly reduce the number of circuses using wild animals in their shows.



Québécois lumberjacks playing the fiddle, with sticks for percussion, in a lumber camp in 1943.

French - Canadian Music and Dance

Traditional Quebecois music is a blend of the traditions from the dominant French culture and the English and Gaelic speakers who also settled the Canadian province of Quebec. The fiddle, guitar, jaw harp, harmonica and accordion were the primary instruments, with modern bands incorporating bass, piano and drum sets. Dance tunes make up the largest part of the repertoire, including jigs and reels from the country dance styles of the British Isles. Traditionally, musicians played most often to accompany dancing in community and family celebrations. Songs and dances of Quebec kept people in isolated communities entertained. People would get together for informal house parties or *veillées* to dance and make music together.



Jaw Harp

Most songs were passed down through aural tradition, and many traditional musicians do not read music. Today, traditional music is still performed in dances and festivals, as well as in concert halls and recording studios. Musicians continue to play traditional tunes as well as composing new tunes and importing tunes from other parts of the country and the world.

“Mouth music,” in *French musique a bouche* or *turlutage*, is derived from Gaelic *lilting*, or singing in nonsense syllables. Sometimes *turlutage* is improvised, but sometimes it is sung as a refrain. The style was originally developed to help memorize new tunes, but sometimes they would “*turlute*” for dancing accompaniment when there were no instruments available.

Clogging is another example of a Gaelic tradition incorporated into French Canadian culture. Clogging is an old percussive dance style that evolved into modern tap dancing and French-Canadian step dancing.



North Carolina Collection

Traditional Quebecois Folk Songs

Traditional Quebecois folk songs are similar to French songs, featuring ballads and simple songs in strophic form. Men in lumber camps wrote songs to express their experience which became an iconic part of the Canadian national canon, like “Les Raftsmen,” and, from Western Canada, “The Log Driver’s Waltz.” A special feature in the Quebecois musical style is a call-and-response technique in which a soloist begins the first line of a song in an open full voice and the other singers repeat, often before the soloist completely finishes the phrase.



Traditionally, Québécois folk songs were sung unaccompanied, either solo or in unison. Cirque Alfonse added vocal harmonies and instrumental accompaniment, borrowing elements from later Québécois performance style.

The instruments most appropriate to the period are the fiddle, bones, and...feet! Bones—known as *os* in French—are usually the rib-bones of an animal, held two (or more) in each hand, and shaken or rolled so that they click together rhythmically. Violins, along with bagpipes and hurdy-gurdies, were among the most popular instruments for dance music in France during the period of Québécois settlement. Bagpipes and hurdy-gurdies did not travel to the New World, so the fiddle predominated.



A well-known, indeed, defining feature of Québécois folk music is a persistent galloping rhythm tapped out with the feet. In the past, a fiddler or singer would simply tap his feet to provide percussion. Nowadays, many bands equip a musician with a special board to amplify the sound of what has come to be called *podorythmie*.

The button accordion, invented in 1829, became popular in Québec only at the end of the 19th century. In the same period, harmonicas, pump-organs, and eventually pianos came to be used in Québec. Guitars—especially four-course and five-course baroque guitars—have been known in Québec since the 17th century. However, the six-string guitar did not emerge until at least the 18th century, and its use in traditional Québécois folk music is a 20th-century development.

LUMBERJACK TRICKS YOU'LL SEE IN *TIMBER!*

Logrolling: a sport in which two contestants stand on a floating log and try to knock each other off by spinning it with their feet.

Axe throwing and juggling: is a sport in which the competitor throws an axe at a target, attempting to hit the bullseye as near as possible. Axe throwing is an event in most lumberjack competitions. The axes Cirque Alfonse uses are *REAL!!*

Two-handed saw: a saw designed for use by two people to work together to bring down a tree, alternating pushing and pulling. The blade is long and very flexible. In *Timber!*, the artists use the two-handed saw for hoop-diving, a Chinese acrobatic trick of jumping through hoops, as well as for sawing through a log!

5 About Logging Camps and Timber Industry

When English settlers first reached New Hampshire in the early 1600's, about 90% of the land was covered with forest. Settlers began clearing forests as soon as they arrived to make room for growing crops and to turn the tall pines into masts for the ships of the King's Navy. After the American Revolution, the forests continued to be used for U.S. shipbuilding and for lumber mills that produced the raw materials for everything from boxes, bobbins and butter churns to vehicles and refrigerators. In the early years, loggers focused on the pine forests of southern New Hampshire. The advance of the railroad in the 19th century made the North Country accessible and these forests became the focus of the industry. In Vermont, logs were exported north to Quebec by way of Lake Champlain. In the 19th century logging boomed in Vermont, surpassing agriculture as the biggest industry in the state and making Burlington the third largest lumber port in the country.

French Canadians emigrated south to the United States because farming was difficult in their short growing season, and a growing population in the 19th century made it harder to feed everyone. Many Quebec farmers went to work in mills of New England, but some worked in lumber camps as they had done at home during winter months.

From the Forest to the Sea

How did all that lumber make it out of the forest and to a sawmill or shipbuilder? Lumberjacks felled (or cut down) trees in a logging camp and used teams of oxen to drag the lumber to a stream or river. From the forests of New Hampshire, logs would travel down streams toward the river, and then down the river to southern New England. After felling the trees, lumberjacks rode the logs down the river to break up logjams. Keeping the logs moving around bends and over waterfalls on the drive was very dangerous work in cold, icy water. Finally the logs would arrive at either a shipbuilding operation, for the tall white pines, or to sawmills for shorter lengths.

Preservation and Modernization

Unrestricted logging in the 19th century led to the deforestation of New England, which in turn caused forest fires, disrupted waterways and eventually led to a desire to protect the land. In the early 20th century, the state began to regulate the timber industry and preserve lands. The Weeks Act of 1911 provided funding for the White Mountain National Forest, and many organizations for conservation were formed during this time, including the Forest Society, the Audubon Society and the Appalachian Mountain Club. The conservation movement led to the use of more sustainable methods of logging. The 20th century also brought mechanization of many parts of the process: from chainsaws and large harvesters in the woods to trucks carrying logs down highways, the job of a lumberman has changed dramatically from the lumberjack celebrated in songs. Today the skills of the lumberjack—logrolling, axe-throwing, and chopping—are celebrated as sports in lumberjack competitions.

6 French-Canadian Province of Quebec

The first European settlers in Canada were French. In a new land and exposed to the North American environment and the native peoples, they were gradually transformed into *Canadiens*. After the conquest of 1760, *Canadiens* had to share their land with the British who in turn became Canadians. To emphasize their linguistic distinctness, francophone (French-speaking) elites began to call themselves *Canadiens français*, French Canadians, after 1820. Although most people continued to call themselves *Canadiens*, the labels “French-Canadian” and “French Canada” spread after 1840. We still hear these terms used today, especially by anglophones (English-speaking).



Being a modern cosmopolitan society, today, all types of music can be found in the Canadian province of Quebec. What is specific to Quebec though are traditional songs; a unique variety of Celtic, jazz and classical music, and a love of foreign rhythms. The First Nations (original habitants) and the Inuit of Quebec also have their own traditional music.

Culturally, Quebec is a vibrant and interesting place, due to the successful efforts of the French-Canadian people to retain their language, values and traditions, even hundreds of years after their conquest by the British Empire.

Geography

Quebec is Canada's largest province, but much of it remains uninhabited — and uninhabitable. The province's extreme north is a barren arctic wasteland similar to that found in Canada's northern territories, inhabited by polar bears, caribou and arctic wolves, while Quebec's central region is filled by dense forest. As was the case in Ontario, early efforts to colonize the north were mostly unsuccessful due to the rocky soil and harsh climate that made it entirely hopeless for farming.

The vast majority of Quebecers have thus always lived around the vast St. Lawrence River that cuts into southeastern Quebec and connects the province to the Atlantic ocean. This was the route the first European explorers used to enter North

America, and both of Quebec's major cities, Montreal and Quebec City, originally sprang up as coastal settlements. The region is mostly lush and fertile, with rolling hills, small lakes and arable soil that was ably tilled by early French-Canadian habitants, or sustenance farmers.



7 Additional Resources

Cirque Alfonse *Timber!* - Preview video (3:24)

<https://www.youtube.com/watch?v=h8gfo9dFmjE>

Circus Arts - This is a music video of circus artists practicing tricks like tissue, rope, static trapeze, and flying trapeze over 5 weeks of training.

<https://www.youtube.com/watch?v=3AneJZgsHEs>

Axe Throwing Competition video

<https://www.youtube.com/watch?v=8PyBZd0z1tM>

Two-person crosscut saw - video of a young lady's first effort using a cross cut saw

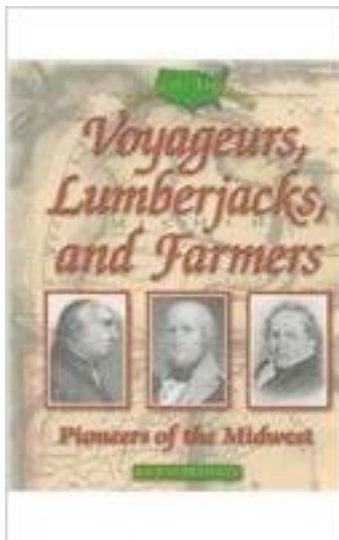
<https://www.youtube.com/watch?v=l7IFFbP4NkU>

National Geographic - video of Lumberjack World Competitions

<http://video.nationalgeographic.com/video/american-festivals-project/world-lumberjack-championships>

French-Canadian Call-and-Response Song: "Dondaine la ridaine"

https://www.youtube.com/watch?v=B_k_WXS82tQ



Grade 5-8 The book begins with a general overview of the migration of Asians across the Bering Strait and European exploration of North America. Clearly written chapters discuss the backgrounds, motivations, and accomplishments of each pioneer. Doherty points out that these individuals were not solely driven by altruism—money, power, and adventure were also important considerations. Cadillac, for example, is called both a "hero" and a "scoundrel." Each chapter includes a description of the area before the arrival of Europeans. The author provides a sympathetic portrayal of Native Americans and their relationship with the explorers and discusses the impact of the settlers on various tribes. Also included are short biographies of other explorers, glances at historical events such as the Louisiana Purchase and Black Hawk's War, and descriptions of how each state joined the union. Black-and-white illustrations, photographs, and maps add detail and interest to the text. Written in a lively manner, this volume offers readers good information and good reading.

Editorial Review by Lana Miles of Duchesne Academy, Houston TX

8 Glossary

Apparatus: objects needed in circus acts, such as the trapeze, ladder, etc.

Aural or oral tradition: a way of teaching music from one person to the next through listening, as opposed to by writing it down. Aural tradition refers to listening (music without words), and oral tradition refers to spoken word (songs and stories).

Centrifugal force: the force drawing a rotating body away from the center of rotation.

Deforestation: cutting down and removal of all or most of the trees in a forested area.

Drive: a means of log transport which makes use of a river's current to move floating tree trunks downstream.

Equestrian: having to do with horseback riding or riders.

Fell: to cut a tree down; used both as "to fall" and "to fell" a tree.

jig: a lively dance tune in the Celtic tradition, usually in 6/8 time.

logjam: an immovable pileup or tangle of logs, as in a river, causing a blockage.

jaw harp: an instrument with a flexible tongue attached to a frame. The tongue is placed in the performer's mouth and plucked to create a note, using the mouth as a resonator.

Quebecois: of or relating to Quebec (especially to the French speaking inhabitants or their culture).

Reel: a lively dance tune in the Celtic tradition, usually in 4/4 time.

Refrain: a phrase, verse or group of verses repeated at intervals throughout a song or poem; chorus.

Repertory or repertoire: the complete list of songs available for performance by a certain performer, or from a specific genre.

Strophic: having identical or related music in each verse (i.e. verse, chorus, verse form).

Sustainable: capable of being maintained at a steady level without exhausting natural resources or causing severe ecological damage.

9 Inspirations for Student Creative Making & Learning

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

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

Download the free guide:

http://ontarioecoschools.org/curriculum_resources/



How to make your own squishy Juggling Balls

Tools and Materials:

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

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

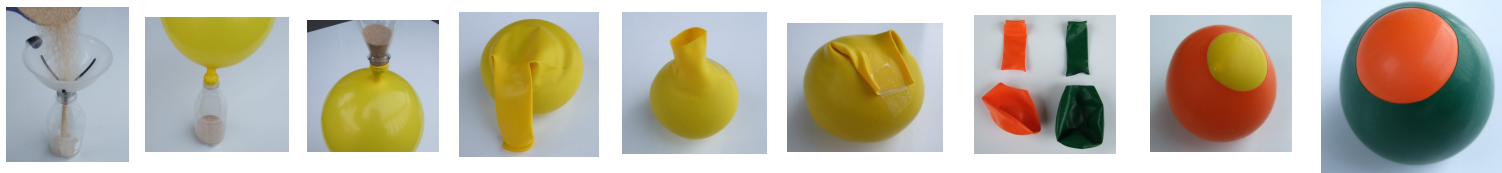
Birdseed - This is the lightest, squishiest filling. When you pick out the birdseed, make sure that you get the kind without any large seeds - Otherwise, they will poke through the balloons. Usually (but not always), bird seed for finches will be your best bet.

Rice - This filling is a little heavier than birdseed, but lighter than sand. It also feels really cool when you catch it.

Sand - The heaviest of the three, sand will make a dense ball that works well in the wind and lands solidly in your hand.

Instructions

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



10 PA Academic Standards and Core Curriculum

Academic Standards for the Arts and Humanities

Historical and Cultural Contexts

- A. Explain the historical, cultural and social context of an individual working in the arts.
- B. Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).
- C. Relate works in the arts to varying styles and genres and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).
- D. Analyze a work of art from its historical and cultural perspective.
- E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)
- F. Know and apply appropriate vocabulary used between social studies and the arts and humanities.
- G. Relate works in the arts to geographic regions:
 - Africa
 - Asia
 - Australia
 - Central America
 - Europe
 - North America
 - South America
- H. Identify, describe, and analyze the work of Pennsylvania Artists in dance, music, theatre, and visual arts.
- I. Identify, explain, and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre)
- J. Identify, explain, and analyze historical and cultural differences as they relate to works in the arts (e.g., plays by Shakespeare, works by Michelangelo, ethnic dance and music).
- K. Identify, explain, and analyze traditions as they relate to works in the arts (e.g., story telling – plays, oral histories- poetry, work songs- blue grass).
- L. Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's *Appalachian Spring* and Millet's *The Gleaners*).

Pennsylvania's public schools shall teach, challenge, and support every student to realize his or her maximum potential and to acquire the knowledge and skills needed to identify, compare, contrast, and analyze works in the arts in their historical and cultural context appropriate for each grade level in concert with districts' social studies, literature, and language standards.

PA COMMON CORE STANDARDS

Suggested activities and Resources presented in this Study Guide support Pennsylvania Common Core Standards in Reading for History and Social Studies (GRADES 6 - 12)

8.5 Reading Informational Text Students read, understand, and respond to informational text – with emphasis on comprehension, making connections among ideas and between texts with focus on textual evidence.			
	GRADE 6-8	GRADE 9-10	GRADE 11-12
Key Ideas and Details	CC.8.5.6-8.A. Cite specific textual evidence to support analysis of primary and secondary sources.	CC.8.5.9-10.A. Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.	CC.8.5.11-12.A. Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.
	CC.8.5.6-8.B. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.	CC.8.5.9-10.B. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.	CC.8.5.11-12.B. Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.
	CC.8.5.6-8.C. Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).	CC.8.5.9-10.C. Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.	CC.8.5.11-12.C. Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.
Craft and Structure	CC.8.5.6-8.D. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.	CC.8.5.9-10.D. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.	CC.8.5.11-12.D. Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
	CC.8.5.6-8.E. Describe how a text presents information (e.g., sequentially, comparatively, causally).	CC.8.5.9-10.E. Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.	CC.8.5.11-12.E. Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.
	CC.8.5.6-8.F. Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).	CC.8.5.9-10.F. Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.	CC.8.5.11-12.F. Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.

8.5 Reading Informational Text Students read, understand, and respond to informational text – with emphasis on comprehension, making connections among ideas and between texts with focus on textual evidence.			
	GRADE 6-8	GRADE 9-10	GRADE 11-12
Integration of Knowledge and Ideas	CC.8.5.6-8.G. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.	CC.8.5.9-10.G. Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.	CC.8.5.11-12.G. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.
	CC.8.5.6-8.H. Distinguish among fact, opinion, and reasoned judgment in a text.	CC.8.5.9-10.H. Assess the extent to which the reasoning and evidence in a text support the author's claims.	CC.8.5.11-12.H. Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.
	CC.8.5.6-8.I. Analyze the relationship between a primary and secondary source on the same topic.	CC.8.5.9-10.I. Compare and contrast treatments of the same topic in several primary and secondary sources.	CC.8.5.11-12.I. Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.
Range and Level of Complex Texts	CC.8.5.6-8.J. By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.	CC.8.5.9-10.J. By the end of grade 10, read and comprehend history/social studies texts in the grades 9–10 text complexity band independently and proficiently.	CC.8.5.11-12.J. By the end of grade 12, read and comprehend history/social studies texts in the grades 11–CCR text complexity band independently and proficiently.

About Monday Matinée Study Guide



This Monday Matinée Study Guide was compiled, written, edited, and (especially) designed with material adapted by study guides offered by the Cal Performances of the University of California, Berkeley and the Hopkins Center for the Arts at Dartmouth College. Other models of excellent study guides for material and presentation that inspired this document: the University Musical Society, and all websites listed in “Additional Resources” section.

Other material gathered from the PA Dept. of Education Standards Aligned Systems website, and listed website and reading sources cited on p. 15.