



## **South Coast Repertory**

*presents*



***Written by Richard Helleesen***  
***Music and Lyrics by Michael Silversher***  
***Additional Lyrics by Richard Helleesen***  
***Directed by John-David Keller***

## **PLAYGOER'S GUIDE**

**Honorary Producers**  
**The Boeing Company**  
**The Capital Group Companies Charitable Foundation**

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# I. THE PLAY

## SYNOPSIS

Famed undersea detective Coral Reef is hired by TV executive Leo Carp to solve a strange mystery— why are the singing stars of “American Tidal” suddenly losing their voices whenever they swim in the water off the California coast? Carp suspects that perhaps a sore loser is trying to wipe out the competition, so Coral agrees to take the fishy case. When Dr. Quincy Lungfish discovers that the water doesn’t contain enough oxygen to support marine life, he guesses that someone must be trying to destroy the kelp beds. Coral interrogates several other possible culprits before concluding that perhaps the root of the problem lies on land. So she crawls into The Outfall and makes her way upstream through miles of filthy pipes until she arrives at the home of the Snyders, where she quickly figures out that the ocean is being polluted because humans don’t seem to care where they dump their garbage. After setting them straight, Coral heads back home to the deep blue sea, hopeful that someday soon, the “Bad Water Blues” can be beaten for good.

## CHARACTERS

CORAL REEF – famed undersea detective  
LEO CARP – Network Executive from The Channel Channel  
ORANGE ROUGHY - runner-up on “American Tidal”  
CARRIE UNDERWATER – winner on “American Tidal”  
DR. QUINCY LUNGFISH – head of C. S. I. (Crummy Seawater Investigation)  
LA NIÑA – a genuine force of nature  
TIBURÓN – assistant to La Niña  
LOW COASTAL EDDY – down & out on the Continental Shelf  
OFFSHORE FLO – proprietor of The Tidewashed Inn  
THELONIUS MONKFISH – a musician from the old school  
THE SNYDERS: BILL, MAXINE, and their son, DANNY

## SCENES

**Prologue:** Under the sea. Various oceanic characters move about the stage, wary of each other.  
**Scene 1:** The office of Coral Reef.  
**Scene 2:** The laboratory of Quincy Lungfish.  
**Scene 3:** The Buena Vista Seashell Club. Latin music plays faintly in the back.  
**Scene 4:** The Tidewashed Inn, on the Continental Shelf.  
**Scene 5:** Rottweiler State Beach – or so the sign says.  
**Scene 6:** A pleasant suburban neighborhood.  
**Epilogue:** Outside The Deep End Arena. Sign advertising “The Stars of American Tidal.”

## SONGS

“Bad Water Blues #1” ..... The Company  
“The Krill of a Lifetime” ..... Orange Roughy  
“Dolphin Free” ..... Carrie Underwater  
“Bad Water Blues #2” ..... Coral Reef  
“Breaking Down #1 and #2” ..... Quincy Lungfish and Coral Reef  
“Bad Water Blues #3” ..... Coral Reef  
“La Niña” ..... La Niña  
“Bad Water Blues #4” ..... Coral Reef  
“Water Pollution Blues” ..... Thelonus Monkfish, with Offshore Flo and Low Coastal Eddy  
“Down the Drain #1 and #2” ..... Coral Reef, Bill, Danny and Maxine  
“Bad Water Blues #5” ..... The Company

## GLOSSARY

**Algae** are any of various chiefly aquatic, eukaryotic, photosynthetic organisms, ranging in size from single-celled forms to the giant kelp. Once considered to be plants, algae are now classified separately because they lack true roots, stems, leaves, and embryos.

**Bacteria** are one-celled organisms, spherical, spiral, or rod-shaped and appearing singly or in chains, various species of which are involved in fermentation, putrefaction, infectious diseases, or nitrogen fixation.

**Climate** is the composite or generally prevailing weather conditions of a region throughout the year, including temperature, air pressure, humidity, precipitation, sunshine, cloudiness, and wind.

**Coastal eddies** are whirlpool-like formations that foster plant growth by supplying nutrients and transporting organisms to fertile coastal environments critical for survival and growth.

**Coral reef** is an erosion-resistant marine ridge or mound consisting chiefly of compacted coral together with algae and biochemically-deposited minerals.

**Currents** are the steady flow of ocean water in a prevailing direction.

**Diversity** is the state of being diverse, range and variety of differences.

**Droughts** are long periods of extremely dry weather, especially ones that are injurious to crops.

**Ecology** is the branch of biology dealing with the relations and interactions between organisms and their environment, including other organisms.

**Ecosystem** is a community of organisms together with their physical environment, viewed as a system of interdependent relationships and including such processes as the flow of energy and the cycling of chemical elements and compounds through the system.

**El Niño** is a warming of the ocean surface off the western coast of South America that causes die-off of plankton and fish and affects Pacific jet stream winds, altering storm tracks and creating unusual weather patterns in various parts of the world.

**Fertilizers** are natural and synthetic materials that are added to soil to increase its capacity to support plant growth.

**Floods** result when excessive amounts of water—usually rain—cover land that is not usually submerged.

**Food chain** is a series of organisms interrelated in their feeding habits, the smallest being fed upon by a larger one, which in turn feeds a still larger one, etc

**Forest fires** are uncontrolled fires in wooded areas, sometimes caused by natural events such as lightning, but usually due to human negligence.

**Habitats** are the natural environments of organisms; places that are natural for the life and growth of organisms.

**Hurricanes** are violent, tropical, cyclonic storms of the western North Atlantic, having wind speeds of 72 mph (32 m/sec) or stronger.

**Inorganic** means not having the structure or organization characteristic of living bodies.

**La Niña** is a cooling of the ocean surface off the western coast of South America, occurring when the Pacific trade winds blow more strongly than usual. The cooler water brings drought to South America and heavy rains to eastern Australia and Indonesia.

**Mammals** are vertebrates of the class *Mammalia*, having bodies more or less covered with hair, nourishing their young with milk from mammary glands, and giving birth to live young.

**Meteorology** is the science that deals with the phenomena of the atmosphere, especially weather and weather conditions.

**Nutrients** are sources of nourishment, especially nourishing ingredients in food.

**Organic** refers to substances that are derived from or related to living organisms.

**Outfall** is the outlet or place of discharge of a river, drain, sewer, etc.

**Oxygen** is a colorless, odorless, gaseous element constituting about one-fifth of the volume of the atmosphere and present in a combined state in nature.

**Pesticides** are chemical poisons used to kill unwanted insects or plants.

**Plankton** are small or microscopic organisms, including algae and protozoans, that float or drift in great numbers in fresh or salt water and serve as food for fish and other larger organisms.

**Pollution** is the undesirable state of the natural environment being contaminated with harmful substances as a consequence of human activities.

**Runoff** is rainfall not absorbed by soil, also eliminated waste products from manufacturing processes.

**Sediment** is insoluble matter that sinks to the bottom of a liquid, such as the ocean.

**Tides** are the periodic rise and fall of the ocean and its inlets, produced by the attraction of the moon and sun, and occurring about every 12 hours.

## **WATER, WATER EVERYWHERE**

*Bad Water Blues* dramatizes the problem of urban run-off, which is the fastest-growing source of ocean pollution. Pouring out of city storm drains directly into the ocean is a torrent of "urban slobber," which consists of excess water from lawn sprinklers, car washes and backyard pools, mixed with animal and dog waste, spilled engine oil, fertilizers and pesticides, brake dust, bacteria and viruses. Add to that tons of agricultural manure, partially treated sewage, and pollution from smokestacks and tailpipes, and the extent of the problem becomes shockingly clear.

"We have millions of people who live near the water and whose waste contributes to degrading the quality of coastal waters," said Dave Caron, a USC biological oceanographer. "It's only common sense that we should take care and treat this as if it were our own backyard." Society has only recently begun to grasp how what happens on land affects life in the sea. It has taken decades to get to this point, and even though it may take just as long to reverse the trend, we can help our oceans get healthy again by making just a few simple changes in our daily habits:

- ✓ **Do not litter**  
About 80% of ocean trash comes from land, mostly fast-food wrappers and plastic bags, bottles and cups. Recycle and pick up after yourself.
- ✓ **Curb your pets**  
Bag dog and cat waste and dispose of it in the trash. Don't flush cat litter down the toilet. Sewage treatment doesn't remove parasites that can harm sea otters and dolphins.
- ✓ **Don't flush medicines or solvents**  
Dispose of them in the trash instead of flushing them down the toilet or sink. Sewage treatment doesn't remove many chemicals and dissolved drugs that can poison sea life.
- ✓ **Minimize fertilizer use**  
Don't apply before rainstorms. Don't use a hose to remove spills or residue from sidewalks and driveways. Sweep it up and put it in the trash.
- ✓ **Discard chemicals properly**  
Dispose of household toxins at hazardous-waste collection centers. Recycle used motor oil and transmission fluid. When possible, use nontoxic substitutes.
- ✓ **Collect car-wash runoff**  
Don't wash cars in streets or driveways. Instead, park on lawns or go to a carwash that collects the runoff.
- ✓ **Buy local, buy organic**  
Farmers markets support local growers who drive less and are often easier on the land. Buy organic food grown without pesticides and chemical fertilizers.
- ✓ **Avoid over-watering**  
Use drip irrigation whenever possible and adjust sprinklers to minimize over-spraying. Plant hardy native plants that need less water.
- ✓ **Plant a tree**  
Trees slow runoff and absorb carbon dioxide and other nutrients that otherwise end up in the ocean.
- ✓ **Use alternative transportation**  
Consider walking, riding a bike or taking mass transit to shop or to work. Tailpipes pollute the ocean as well as the air.

(Excerpted from "Altered Oceans: Slowing a tide of pollutants" by Kenneth R. Weiss, *Los Angeles Times*, Dec, 25, 2007. Read the entire article at [www.latimes.com/news/print/edition/la-na-oceans25dec25.1.2560747.story](http://www.latimes.com/news/print/edition/la-na-oceans25dec25.1.2560747.story).)

## LET THE PUNS SHINE, LET THE PUNS SHINE IN!

Playwright Richard Hellesten loves to play around with language. In *Bad Water Blues*, he pulled out all the stops and filled his script with dozens of hilarious, fish-related puns—starting with the names of the characters and working his way through the dialogue and song lyrics with gleeful linguistic abandon. As a result, the play provokes grins, giggles and groans from beginning to end. Here’s an example from Scene 2, where famed undersea detective Coral Reef visits the laboratory of Dr. Quincy Lungfish, head of CSI (Crummy Seawater Investigation) to try to figure out what’s been killing off the giant seaweed:

QUINCY

Kelp is one of the most oxygen-producing plants on earth.

CORAL

You’re sure about that.

QUINCY

Absolutely. That’s what fronds are for.

CORAL

I didn’t hear that.

QUINCY

I think what your clients are looking for is kelp. (Music begins behind.) I’d say they’re in serious need of kelp. You might even consider this a desperate cry for kelp. In fact—

CORAL

I get the point. (sings)

Kelp! What we need for breathing!

Kelp! You’ve got me believing!

Kelp! Gimme some oxygen! Kelp!

## HISTORY OF THE MYSTERY

Mystery and crime stories as we know them today did not emerge until the mid-19<sup>th</sup> century when **Edgar Allan Poe** introduced the first fictional detective in his 1841 story, “The Murders in the Rue Morgue.” Poe was greatly influenced by the early works of **Charles Dickens**, and his contemporary **Willie Collins**, both of whom made major contributions to the genre.

As rising literacy rates combined with more leisure time added greatly to the popularity of mysteries, **Katherine Anne Greene** became the first woman to write a detective novel in 1878 with the publication of *The Leavenworth Case*. Sherlock Holmes, **Sir Arthur Conan Doyle’s** brilliant fictional detective, arrived on the scene in 1887 in *A Study in Scarlet*. With his distinctive style and his flair for deducing clues, Holmes and his sidekick, Dr. Watson, quickly became indispensable to mystery readers everywhere.

The 1920s ushered in the Golden Age of Mystery fiction in both England and America. **Agatha Christie** wrote more than 80 novels and today is considered the most famous mystery writer in history. A new line of cheap paperback books by **Dorothy L. Sayers** was published in 1935, quickly expanding to 70 titles. Another type of crime fiction, the police novel, surfaced in the 1940s, coinciding with the advent of television and *film noir*. These books differed from previous mysteries because of their realistic portrayal of law enforcement methods, always presented in a gritty, realistic style from the point-of-view of the police rather than the criminal.

Some of the most popular mystery titles of all time have been written as series for young people, such as The Hardy Boys by **Franklin W. Dixon**, Nancy Drew by **Carolyn M. Keene** and Encyclopedia Brown by **Donald J. Sobel**. Books by contemporary writers such as **J. K. Rowling**, creator of the wildly popular Harry Potter series, sell millions of copies each year. Without a doubt, mysteries will continue to capture imaginations worldwide as long as readers of all ages can’t wait to turn the next page and find out “whodunit.”

(Read more about at <http://kids.mysterynet.com/history-kids/> and [www.kidsloveamystery.com](http://www.kidsloveamystery.com).)

## II. THE PRODUCTION

### MEET THE PLAYWRIGHT

"I'm Richard Hellesen and I wish I could write music, but I write plays instead. Which I never planned to do; it just turned out that way. I grew up in the City of Orange, where I always liked doing plays in school. I wrote my first short play in third grade, and another in fifth grade. (That's the year my teacher read to us, aloud, a wonderful book by Kenneth Grahame called *The Wind in the Willows*.) I really got involved in theatre in high school, and thanks to a particularly generous (and patient) drama teacher, I wrote and performed more short plays and my first long one. We also took field trips to a theatre called South Coast Repertory, which was a lot of fun, although I could never imagine actually working there. When I went to college at Cal State Fullerton, I studied Serious Things, but in my spare time found myself—guess what—acting and writing. Finally I realized I had to make a choice, and since Serious Things would always be there, I thought I'd give theatre a try for a while and see how it went. I'm still trying it. Now many years later, I've written several plays for adults produced at theatres across the country (including SCR). I've worked with many wonderful people and even won a few awards. In 1990, Michael Silversher and I began writing educational touring shows that are performed in schools. Our most recent ones include *Indian Summer*, *The Pride of Weedpatch Camp*, *Birdman*, and *Eureka!*

### MEET THE COMPOSER

"I'm Michael Silversher, and I write songs, mostly. I also write music by itself, without words on occasion, but mostly I write songs with words. I've been writing songs from the time I was eight-years-old. I just always heard music in my head. I'd ask everyone I knew if they'd heard this piece of music before, and when they'd say, "No," I figured I had written it. And I had! I've written a lot of songs with my partner, Patty Silversher, for Disney—mostly for television and video movies, like *Little Mermaid 2* and *Return of Jafar*, "Winnie-the-Pooh" specials and TV theme songs ("Gummi Bears" and "Tale Spin"). Also for Jim Henson and the Muppets, the TV series "Animal Jam" on the Learning Channel, "Muppet Classic Theatre," and "Elmo in Grouchland." THAT won a Grammy Award for Best Children's Album with Music in 1999. We've also been nominated for three Emmy Awards for Best Individual Achievement in Songwriting for Television. I'm self-educated, although I did win a scholarship to Berklee School of Music in Boston way back in 1969 and attended classes there one summer. That's the only real music education I've ever had. I have a great ear and an open attitude and I love every kind of music there is, so music is like breathing to me. I've been writing theatre music for thirty-three years, and I still love doing it. I hope you enjoy the music you hear in *Eureka!* as much as I have enjoyed writing it.

### THE CREATIVE TEAM

Director: **John-David Keller** has directed more plays *for* children and more children *in* plays than anyone at South Coast Repertory. As the director of *A Christmas Carol* since it began 27 years ago, he gives lots of local youngsters their start in theatre. And as a director for almost all of the Educational Touring Productions, his work is featured annually in local schools throughout the Southland. In addition to his directing assignments, he appears regularly onstage both at SCR and throughout the region, most recently in the cast of *Bach at Leipzig*.

Set & Costume Designer: Romanian-born **Angela Balogh Calin** has designed almost all of SCR's Theatre for Young Audiences productions, including most recently *James and the Giant Peach*. She also designed both the scenery and costumes for *Dumb Show* last season on the Argyros Stage, and since 1988, she has designed the Education Touring Production.

Stage Manager: At SCR, **Martin Noyes** has most recently fight-directed *Nothing Sacred* and *Ridiculous Fraud* on the Segerstrom Stage and *Bach at Leipzig* on the Argyros Stage. He has acted professionally at theatres across the country and teaches stage combat classes in SCR's Youth Conservatory.

### III. EDUCATION STATION

#### BEFORE THE SHOW

1. Think about the place you live, the people who live there with you, the food you eat, the clothes you wear, the games you play, the animals you see everyday. What do you do in a typical day?
2. What is a "mystery"? Have you ever tried to solve a mystery?
3. Do you remember the first time you swam in the ocean? When was it? How did you feel?
4. Research sea creatures that live in the Pacific Ocean.
5. Have you ever visited an aquarium? What do you remember about it?
6. What do you think of when you hear these words: bad—water--blues? What do they mean individually? What do you think they mean together as "Bad Water Blues"?
7. Have you ever seen garbage washed up on the shore? Where do you think it came from?
8. Read at least one book about ocean life (see Bibliography in Part IV: Resources). Try to imagine what it must be like to be able to breathe underwater and to live under the sea.

#### DURING THE SHOW

1. Notice the geographical locations mentioned in the play. How many are familiar to you?
2. Look for differences and similarities between real life and the fantasy world of the play.
3. Pay attention to how the music and singing help to tell the story.
4. Listen carefully to the dialogue, paying special attention to examples of figurative language such as rhyming, puns, and words with more than one meaning.
5. What is the most important lesson we can learn from the story?

#### AFTER THE SHOW

1. Using library and internet resources, find out more about these sea creatures mentioned in the play: dolphin, bonita, California gray whale, carp, crabs, grouper, krill, lungfish, monkfish, orange roughy, salmon, sea stars, sea urchins, sea worms, shellfish, sharks, tiburon, tuna. (Link to an excellent glossary at [www.mbayaq.org/AquariumLibraryWeb/ui/glossary/glossarySearch.aspx#](http://www.mbayaq.org/AquariumLibraryWeb/ui/glossary/glossarySearch.aspx#))
2. Write five declarative sentences explaining why it is so important to take good care of our oceans.
3. Locate these places on a world map: Aleutian Trench, Balboa Island, Equator, Fiji Basin, Galapagos Islands, Malibu, Mariana Trench, Mexico, Monterrey Bay, Peru, Sea of Japan, Tahiti, Western Hemisphere.
4. Pretend you are a detective investigating a underwater mystery of your own. Write five descriptive sentences about your wet-and-wild adventure.
5. Pretend you are a news reporter interviewing your favorite character from *Bad Water Blues*. Write five questions to ask them.
6. Write a paragraph about why kelp is important in maintaining the ecological balance of the ocean.
7. Research the change in water quality along Southern California beaches over the last ten years.
8. Look up these vocabulary words and use each of them in a sentence: abhor, abide, abode, absolute, alibi, anxious, betrayal, blunt, careless, culprit, decay, dissolve, eliminate, elocution, enrich, evidence, eventually, extract, galore, harmony, interference, jealousy, maze, misery, moot, motive, murky, potential, privilege, responsible, secrecy, sizeable, stability, substitute, suspicious, symbolize, tamper, threaten, thrive, vague.
9. Ocean ecology sites in Southern California: Investigate these sites in books or online; better yet, try to visit them in person!
10. Using at least six words from the glossary in Part I of this study guide, write a descriptive paragraph about the dangers of polluting ocean water.
11. Write letters (separately, please) to our Honorary Producers **The Boeing Company** and **The Capital Group Companies Charitable Trust Foundation**, thanking them for their generous support of *Bad Water Blues*. Please send all letters to the following address and we will be happy to forward them:

**SOUTH COAST REPERTORY**  
**Education Department**  
**Post Office Box 2197**  
**Costa Mesa, Ca 92628-2197**

### III. CURRICULUM CONNECTION

#### FROM THE VISUAL AND PERFORMING ARTS FRAMEWORK

Education in the arts is essential for all students. California's public school system must provide a balanced curriculum, with the arts as part of the core for all students, kindergarten through grade twelve, no matter what the students' abilities, language capacities or special needs happen to be. Each of the arts disciplines—theatre, music, dance and visual art—maintains a rich body of knowledge that enables the students to understand their world in ways that support and enhance their learning in other core subjects. In addition, through this rich body of knowledge, students learn how each of the arts contributes to their own sensitivity of the aesthetic qualities of life.

#### K-5 VISUAL AND PERFORMING ARTS CONTENT STANDARDS

Students are expected to master the standards of an arts discipline (in this case, theatre), which are grouped under the following component strands:

**1.0 Artistic perception** refers to processing, analyzing and responding to sensory information through the use of the language and skills unique to theatre.

**2.0 Creative expression** involves creating a work, performing and participating in theatre.

**3.0 Historical and cultural context** concerns the work students do toward understanding the historical contributions and cultural dimensions of theatre.

**4.0 Aesthetic valuing** includes responding to, analyzing and critiquing theatrical experiences.

**5.0 Connections, relationships, and applications** involve connecting and applying what is learned in theatre, film/video and electronic media to learning in the other art forms and other subject areas.

(<http://www.cde.ca.gov/re/pn/fd/vpaframework.asp>)

#### GRADE LEVEL GOALS FOR THEATRE EDUCATION

**Kindergarten:** In theatre students learn the difference between an actor portraying an imaginary character and a real person. They learn that sense memory, which involves sight, smell, touch, taste, or hearing, is an important skill for actors to develop. With their newly acquired skills, they can retell a familiar story, myth or fable and enjoy adding costumes and props to their performances. And by developing important skills through working together in dramatizations, they begin to understand what it means to be a member of the audience.

**Grade One:** Acting through facial expression, gestures and movements alone helps students develop characters. Without prior rehearsing or scripting to improve their ability to improvise, students can create scenes. For example, they can create tableaux, which are enjoyable and provide a useful learning experience. In that activity, they perform a silent, motionless depiction of a scene from, for example, a story, a famous painting or a moment in history. In the process they identify the cultural and geographic origins of stories.

**Grade Two:** Students perform in group improvisations and learn theatrical games to improve their skills. In the process they develop cooperative skills and concentration and learn the vocabulary of the theatre, such as *plot*, *scene*, *sets*, *conflict* and *script*. As students retell familiar stories and those from other cultures, they identify universal character types.

**Grade Three:** Students identify and describe important elements of theatre, such as *character*, *setting*, *conflict*, *motivation*, *props*, *stage areas* and *blocking*. When evaluating scripts and staging performances, they learn which criteria are appropriate. And if they like a scene in a play they are reading, they can explain how the playwright succeeded. By participating in theatrical experiences, they gain many opportunities to demonstrate their problem-solving and cooperative skills.

**Grade Four:** Students increase their theatre vocabulary as they improve their acting skills by exploring how voice affects meaning and how costumes and makeup communicate information about character. They also learn that storytelling and theatrical traditions from many cultures are part of the history of California and that the entertainment industry has an important role in the state.

**Grade Five:** Students describe theatre experiences with an increased vocabulary. They identify more complex structural elements of plot in a script, discover universal themes in the theatrical literature they're studying, and recognize more fully how theatre, television and films play a part in their daily lives. Using appropriate criteria for critiquing theatrical performances, they can judge what they see and hear.

(<http://cde.ca.gov/be/st/ss/thmain.sp>)

## LANGUAGE ARTS AND SCIENCE

### K-5 Content Standards for English-Language Arts addressed by *Bad Water Blues*

**Reading:** 1.0 Word Analysis, Fluency, and Systematic Vocabulary Development;  
2.0 Reading Comprehension; 3.0 Literary Response and Analysis

**Writing:** 1.0 Writing Strategies

**Listening and Speaking:** 1.0 Listening and Speaking Strategies; 2.0 Speaking Applications

### Science Content Standards addressed by *Bad Water Blues*:

**Kindergarten:** Life Sciences 2 - Different types of plants and animals inhabit the earth. Earth Sciences 3 - Earth is composed of land, air, and water.

**Grade One:** Life Sciences 2 - Plants and animals meet their needs in different ways. Earth Science 3 - Weather can be observed, measured, and described.

**Grade Two:** Life Sciences 2 -Plants and animals have predictable life cycles. Earth Sciences 3 - Earth is made of materials that have distinct properties and provide resources for human activities.

**Grade Three:** Physical Sciences 1 - Energy and matter have multiple forms and can be changed from one form to another. Life Sciences 3 - Adaptations in physical structure or behavior may improve an organism's chance for survival.

**Grade Four:** Life Sciences 2 - All organisms need energy and matter to live and grow. Life Sciences 3 - Living organisms depend on one another and on their environment for survival.

**Grade Five:** Life Sciences 2 - Plants and animals have structures for respiration, digestion, waste disposal and transport of materials. Earth Sciences 3 - Water on Earth moves between the oceans and land through the processes of evaporation and condensation.

## V. RESOURCES

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## WEB LINKS

Aquarium of the Pacific <http://www.aquariumofpacific.org>

Bringing the Classroom to Life with Role-Play <http://artsedge.kennedy-center.org/content/3282/>  
Guide to using role play to activate students' imaginations.

California Coastal Commission [www.coastal.ca.gov/sites.html](http://www.coastal.ca.gov/sites.html)

Center for Coastal Studies, Scripps Institution of Oceanography [www.ccs.ucsd.edu](http://www.ccs.ucsd.edu)

Coast Keepers [www.coastkeeper.org](http://www.coastkeeper.org)

Global Information System on 28,500 fish! [www.fishbase.org](http://www.fishbase.org)

Monterrey Bay Aquarium [www.mbayaq.org](http://www.mbayaq.org)

The Ocean Project [www.theoceanproject.org](http://www.theoceanproject.org)

Oceanographic Web Sites [www.openseas.com/oceanweb.htm](http://www.openseas.com/oceanweb.htm)

Smithsonian Ocean Planet [http://seawifs.gsfc.nasa.gov/ocean\\_planet.html](http://seawifs.gsfc.nasa.gov/ocean_planet.html)

South Coast Repertory [www.scr.org](http://www.scr.org)

## BASIC THEATRE VOCABULARY

**Acting** The process by which a person uses the entire self—body, mind, voice and emotions—to interpret and perform the role of an imagined or assumed character.

**Action** The core of a theatre piece; the sense of forward movement created by the sequence of events and physical and psychological motivations of the characters.

**Actor** A person (either male or female) who performs a role in a play or other entertainment.

**Ad-Lib** To extemporize stage business or dialogue. To make it up as you go along.

**Antagonist** An adversarial person or situation, or the protagonist's inner conflict.

**Blocking** The plan for the movement and stage business the actors perform.

**Business** Any action performed on stage.

**Center stage** The center of the acting area.

**Character** The fictional personality created by an actor through thought, action, dialogue, costume and makeup.

**Climax** The point of highest dramatic tension or major turning point in the action.

**Comedy** A play that is humorous in its treatment of theme and, generally, has a happy ending in which the protagonist is victorious.

**Conflict** The basic struggle underlying the plot of the play.

**Costume** The carefully selected clothing worn by the actor during a performance.

**Critique** Opinion and comment based on predetermined criteria to be used for self-evaluation or the evaluation of the actors or the entire production.

**Cross** The actor's movement from one stage location to another. For example the director might instruct (or **block**) the actor to "cross down stage."

**Cue** The last words or action of one actor immediately preceding the lines or business of another actor. For example, an actor may get a cue that perhaps his/her entrance, is next.

**Dialogue** The stage conversation between characters.

**Directing** (1) The art of bringing the elements of theatre together. (2) The process by which the **director** takes responsibility for the creative look, style and action of a theatrical production.

**Downstage** The part of the stage closest to the audience. At one time stages were raked, or sloped,

with the lower ("downstage") part closest to the audience, and the higher ("upstage") part away from the audience.

**Dramatic structure** The special literary style in which plays and screenplays are written.

**Dramaturg** A person who provides specific knowledge and literary resources to the director, producer, designers, actors and audience.

**Exposition** Detailed information revealing the facts of a plot.

**Flats** Canvas or wood-covered frames that are used for the walls of a stage setting.

**Gesture** The movement of a body part or combination of parts, with emphasis on the expressive aspects of the movement. Gesture includes all movements of the body not supporting weight.

**Improvisation** A spontaneous style of theatre in which scenes are created without advance rehearsing or a script.

**In-The-Round** A theatre set up with the stage in the middle of the audience, as an island.

**Makeup** Cosmetics and hairstyles worn by actors onstage to emphasize facial features, historical periods, characterizations, etc.

**Masks** Coverings worn over the face or part of the face by an actor to emphasize or neutralize facial characteristics.

**Mime** An ancient art form based on pantomime in which conventionalized gestures are used to express ideas rather than to represent actions; also, a performer of mime.

**Monologue** A solo speech. Often, this takes the form of a **Soliloquy**, in which the character reveals personal, innermost thoughts, when alone, or unaware of the presence of other characters.

**Motivation** A character's reason for his or her actions or words in a play.

**Musical theatre** A type of staged entertainment featuring music, song and usually dance as integral parts of the action.

**Objective** A character's goal or intention.

**Pacing** The tempo of a theatrical work.

**Pitch** The highness or lowness of the voice.

**Playwright** A person who writes a play.

**"Places"** Direction given by the **Stage Manager** when it is time for the actors to be in their proper positions for the beginning of an act.

**Plot** That which happens in a story; the beginning, middle and end.

**Project** To speak loudly so the entire audience can hear you.

**Props** All the stage furnishings, including furniture, that are physically used by the actors.

**Protagonist** The main character of a play, with whom the audience identifies most strongly.

**Puppetry** Almost anything brought to life by human hands to create a performance.

**Rehearsal** A practice session in which the actors and technicians prepare for performance.

**Run** Length of time the play will be presented.

**Run-through** A rehearsal moving from start to finish without stopping for correction.

**Script** The text of the play. Although the script may contain all the words of a play, it is considered in many ways an outline, or a starting point, for each individual production of a given play.

**Set** The scenery, the walls, platforms, doors, etc., which make up the environment of the imaginary world of the play.

**Setting** The locale of the action of a play.

**Soliloquy** A long monologue during which a character reveals innermost thoughts.

**Stage crew** The backstage workers responsible for technical work.

**Stage Left** That part of the stage to the actor's left when the actor faces the audience.

**Stage Manager** The person who runs the show in production and calls the cues for the actors and the technicians.

**Stage Right** That part of the stage to the actor's right when the actor faces the audience.

**Stock characters** Established characters, such as young lovers, neighborhood busybodies, sneaky villains and overprotective fathers who are immediately recognized by the audience.

**Strike** The dismantling of the set and the putting away of costumes and props at the end of the run of a show.

**Style** The manner in which a play is performed. In the presentational style, the actors openly acknowledge the presence of the audience and play to it. In the representational style, the actors seem to ignore the presence of the audience.

**Subtext** Information, including actions and thoughts, implied by a character but not stated by the character in dialogue.

**Theme** The central thought, idea or significance of the action.

**Tragedy** A play in which the protagonist is ultimately defeated, or dies.

**Upstage** The area of the stage farthest away from the audience and nearest to the backstage wall.

**Wings** Offstage areas out of sight of the audience on stage left and stage right that may be used for exits, entrances and set changes.