



GLOBAL ARTS:

Performances For Schools

Presents



ZORRO

Thursday, April 12, 2012

Fine Arts Center Concert Hall

Study Guides for Teachers are also available on our website at www.fineartscenter.com - select *Global Arts* under *Education*, then select *Resource Room*.

Please fill out our online surveys at <http://www.umass.edu/fac/centerwide/survey/ppeef.html> Thank you!

Welcome

Information for Teachers and Parents

Our goal is to offer high quality performances for young people in a safe and comfortable setting. Please help us by following the below guidelines.



Please arrive early. You should arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.



Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.



Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. Your usher will direct your group to their reserved seats.



Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling 413-545-2116.



For the comfort of all our seated patrons, we request that backpacks, lunches and other gear be left on the bus. Also, please remove all hats when seated in the theater.



Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited. PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.



Theatre Etiquette

Please read and review the following information with your students.

WE expect everyone to be a good audience member.

Good audience members.....

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

“Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. Remember that

performers can see and hear you. As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists. Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation by applause at the end of the performance!

Table of Contents

1. Theatre Etiquette	2
2. Curriculum Frameworks	2
3. The Program	3
4. Learning Activities	7
5. Evacuation Map	10
6. Parking & Directions	11
7. Campus Map	12

Curriculum Frameworks

This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we list below applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans.

History

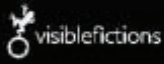
Lessons in 17th Century California history and politics
Lessons in community values and social tolerance

Art

Standard 8 *Understanding of styles and stylistic influence and analyzing characteristic art features of historical periods, cultures, and genres*
Standard 9 *Analyze how performing artists use materials, inventions, and technologies in work*

English

Standard 9 *Deepen understanding of literary and nonliterary work, relating it to a historical background*
Standard 11 *Identify, analyze and apply knowledge of theme in literary works*



Zorro



'racey -pacey adventure brought vividly to life.' *The Independent*
'compelling piece of storytelling with the swash buckling pace of an
adventure movie.' *The Guardian*



Writer : Davey Anderson

Designer : Robin Peoples

Director : Douglas Irvine

Composer : David Trouton



the Program



Zorro – Study Guide

Enquiry and questioning should be at the heart of education. Visible Fictions believes that art and education are natural partners – both promote change, empowerment and make the lives of those who experience and engage with it richer. Zorro contains many connections with the curriculum which, after seeing the show, will provide a platform to explore the topics below.

- **Community Values:** The production examines themes such as leadership, self esteem, aspirations, and tolerance. Through the character of Zorro questions are posed surrounding how an individual contributes to the wider society.
- **Language Arts:** Three actors play a variety of characters through puppetry and live action. Audiences will understand how creative and imaginative approaches to writing help resolve complex problems when staging a production.
- **Fine Arts:** This innovative piece of kinetic theatre is staged dynamically with a range of well drawn characters. The piece uses puppetry, music, and set in a variety of highly imaginative ways to portray the people and animals in the story.
- **Social Studies:** This fun and playful piece allows children to understand how a production set in the past can help explore current political and social events. The story is set at the turn of the 17th Century in California which can provide further exploration of historical and political events at that time.



Introduction

The man behind the mask

Zorro is a fictional character created in 1919 by pulp writer Johnston McCulley. He has been featured in numerous books, films, television series, and now on our theatre production.

Zorro (Spanish for *fox*) is the secret identity of Don Diego de la Vega (originally Don Diego Vega), a nobleman and master living in the Spanish colonial era of California. The character has undergone changes through the years, but the typical image of him is a black-clad masked outlaw who defends the people of the land against tyrannical officials and other villains. Not only is he much too cunning and *foxlike* for the bumbling authorities to catch, but he delights in publicly humiliating those same foes.

The Birth of the Comic Book Hero

Although not completely original in its concept, Zorro is one of the earliest precursors of the superhero of American comic books, being an independently wealthy person who has a secret identity which he defends by wearing a mask, and who accomplishes good for the people with his superior fighting abilities and resourcefulness. Zorro became a key inspiration for the characters The Phantom, The Lone Ranger, Batman, the Green Arrow, Doc Savage, and other non-superpower-endowed pulp fiction and comic-strip action heroes.

The Mark of Zorro was one of many works that inspired comic book artist Bob Kane when he created the Batman character in 1939. This inspiration has been worked into the comics themselves, establishing that *The Mark of Zorro* was the film which the young Bruce Wayne watched with his parents at the cinema the night he witnessed their murders.

The World of Superheroes

A superhero is a type of stock character possessing "extraordinary or superhuman powers" and dedicated to protecting the public. Since the debut of the prototypical superhero Superman in 1938, stories of superheroes—ranging from brief episodic adventures to continuing years-long sagas—have dominated American comic books and crossed over into other media.

The word itself dates to at least 1917. A female superhero is sometimes called a superheroine. "Super-heroes" is a trademark co-owned by DC Comics and Marvel Comics. Superheroes are authentically American, spawning from The Great Depression era.

By most definitions, characters do not strictly require actual superhuman powers to be deemed superheroes, although terms such as costumed crime fighters are sometimes used to refer to those such as Batman and Green Arrow without such powers who share other common superhero traits. Such characters were generally referred to as "mystery men" in the so-called Golden Age of Comic Books to distinguish them from characters with super-powers.

Normally, superheroes use their powers to police day-to-day crime while also combating threats against humanity by supervillains, who as their name implies are criminals of "unprecedented powers" in the same way that superheroes are crime fighters with "unprecedented powers," though just as with superheroes they do not necessarily need genuine superpowers. Generally, at least one of these supervillains will be the superhero's archenemy, though several popular and long-running series, such as Batman, Superman, and Spider-Man, each have a rogues gallery of archenemies. Superheroes will sometimes combat irregular threats that also match their powers, such as aliens, magical entities, godlike or demon like creatures, and so forth.

Fun Zorro Facts

- Puss in Boots, the cat from the Shrek film series voiced by Antonio Banderas (who also played Zorro in *The Mask of Zorro* and *The Legend of Zorro*), is based loosely on the fairy tale character of the same name and at the same time Zorro, in his fighting style, accent and personality. While attacking Shrek, he used his sword to scratch a "P", a parody of Zorro's trademark move.
- Corny Snaps was a Kellogg's breakfast cereal created in 1975 featuring Snappy the Turtle, a Zorro like character, with mask, sword and steed, who delivered his corny-oats "S" shaped cereal to the masses, while carving his trademark "S" as he went.
- Many television characters have dressed in Zorro costumes, including on the programs *Smallville*, *That 70s Show*, *Family Matters*, *Sesame Street*, *The Bob Newhart Show*, and *The Simpsons*.



Learning Activi-



Activities

The three activities are designed to help pupils understand the character of Zorro better by exploring the themes of destiny, bravery, and uniforms/disguises. The discussion points that follow can be used for further exploration of the themes raised within the production.

Destined for Greatness

In the production Zorro's destiny is to find the man who murdered his father. He has devoted his life to righting the wrong from his past. Ask the class if they know what destiny means. The dictionary definition is:

1. the future destined for a person or thing; fate; fortune; lot
2. the predetermined or inevitable course of events
3. (Philosophy) the ultimate power or agency that predetermines the course of events

Give everyone a piece of paper and a pencil.

This is a very quick writing exercise which encourages a stream of consciousness. The rules of the activity are:

- Pupils have exactly 2 minutes – no more or less. You start and finish the exercise.
- During these two minutes they have to write continuously. At no point are they allowed to stop writing. If they can't think of anything to write they have to write 'I am writing, I am writing, I am writing' until something comes into their head.
- The theme they must write about is 'my destiny'.

Make sure the class understand the rules of the exercise and then start the 2 minutes.

Once the two minutes are over ask them to form a circle and then for each person to read out what they have written. Some people may not want to do this as it is personal information but try and encourage as many as possible to contribute. This activity can produce very surprising results. It is important it is very quick and immediate to allow them to feel liberated to write anything. This is not an English or Grammar test.

The text can now be used as a stimulus for other work. For example:

- Ask them to work in small groups to create images from their text
- Ask them to work individually and pick out 1 or 2 lines they have written and then create a tableaux (frozen picture)
- Ask them to work in pairs to discuss and then create a scene which brings to life images from each of their text

How do you find bravery?

Divide the group up into groups of 4 or 5.

Ask them to choose a moment from the story when Zorro needed to be brave but he was feeling afraid.

Explain that they are to create two 'tableaux' (still pictures) of that moment, one where Zorro is feeling afraid and one when he is feeling brave.

The groups will need to think about who else is in the picture and how they are feeling when Zorro is feeling afraid and when he is feeling brave.

Explain that when they show the tableaux, that you are going to come round and tap each character on the shoulder and they are to say what they are thinking at that moment. This is called 'thought track'.

Give them time to prepare and then ask each group to show the 'afraid tableaux', 'thought track' it and then **discuss**:

- Why is Zorro afraid?
- How is Zorro's fear effecting the others in the tableaux?
- What could help Zorro be brave?

Next, show the 'brave tableaux', 'thought track' it and then **discuss**:

- Why does Zorro need to be brave?
- What is helping Zorro be brave? Does his mask and cape help?
- How is Zorro's bravery affecting the others in the tableaux?

True Identity

Does a uniform change the person? What happens when you put on a disguise/uniform?

Ask everyone in the class to pick one person from their community/town/city that wears a uniform.

For the next 5 minutes take them through a silent movement exercise of their morning routine, i.e. waken up, brush teeth, wash etc. You can lead this by saying things like:

- Everyone is still sleeping
- The alarm is now going off and you know you need to get up
- First thing you do is head for breakfast – what do you have to eat

You vocally lead the activity whilst they follow with movement.

The last thing they do is get dressed and put on their uniform, ask them to take some time when doing this. Allow them to think of all the different elements i.e. a policeman would have a badge, hat, polished shoes, etc.

Once everyone is dressed ask them to leave their 'imaginary' house and walk round the room/town. Ask them to think about their relationship to other people – can they tell who people are from the way they are moving?

Ask them to create a final frozen image which represents their uniformed character. Go round the room and see if the rest of the class can guess who everyone is?

Reflect on this exercise by asking questions like:

- Did the uniform make you feel any different from others in the room?
- How did putting on the uniform make you feel?
- Do you remember what other people were moving like and did it help you guess who they were?

Ask them to think how Zorro feels when he wears his mask and cape – does it make him brave or is it something different?



Discussion Points

- What masked characters do we have in our culture/society? Why do you think they wear masks?
- If you were a hero what would you like to change in your neighbourhood/town/city/ world?
- Why do you think the villagers do what they are told? Is fear a good method of control or is there other ways of managing people?
- Do you know what fate is and do you believe in it? Is Zorro destined to find the man who killed his father? Do you think he would kill him if he did?
- What happens when people wear uniforms – do you think they can change?

We are always keen to hear how you and your class enjoyed the production and resources. If you have any comments or would like more information please get in touch with Paul Gorman, Head of Education and Participation paul@visiblefictions.co.uk

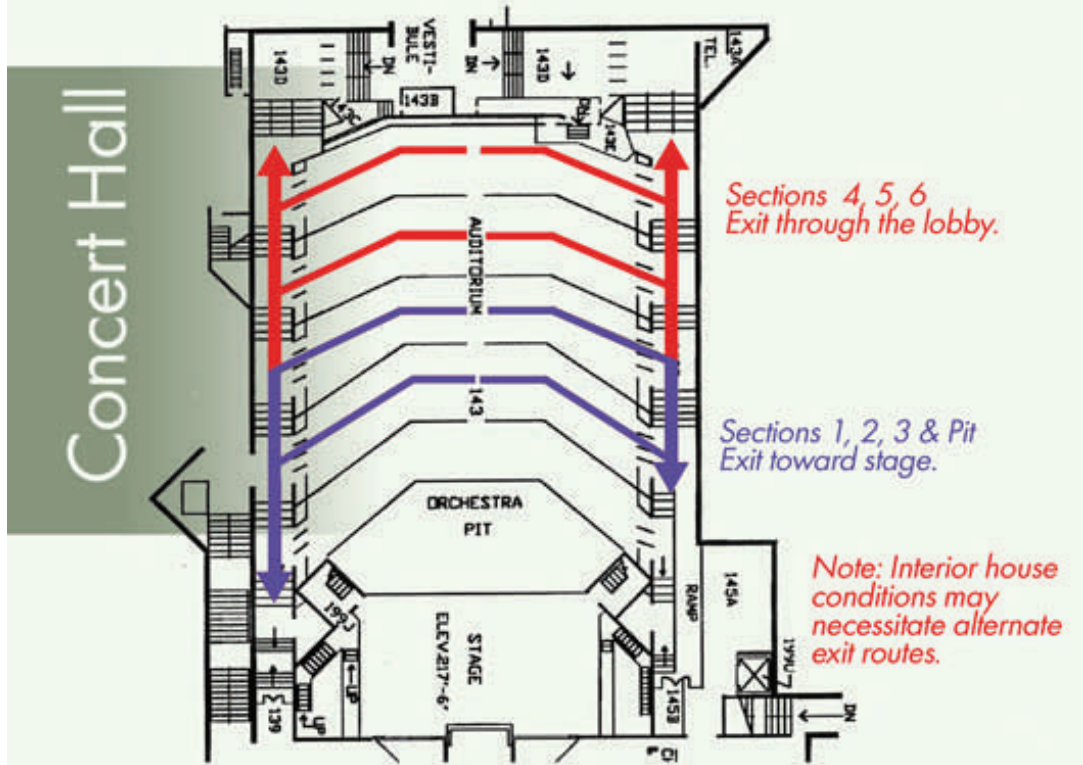
www.visiblefictions.co.uk

Visible Fictions Theatre Company is a registered Scottish Charity SCO21724

This play is based upon the works of Johnston McCulley. The underlying rights in and to the property of Zorro are controlled by Zorro Productions, Inc., of Berkeley, California, which has provided Producer with the use of its copyrights and trademarks for the purposes of this production. © 2010 Zorro Productions, Inc. All rights reserved. ZORRO®.

Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.



PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S **CONCERT HALL and RAND THEATER**

School Bus Parking: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue.

University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. **We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space.** It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of \$1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn't receive one.

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are \$1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue

Lot 34 – Behind Visitors Center with 3, 5 & 10-hour meters available

Haigis Mall – 2 hour maximum on meters

Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

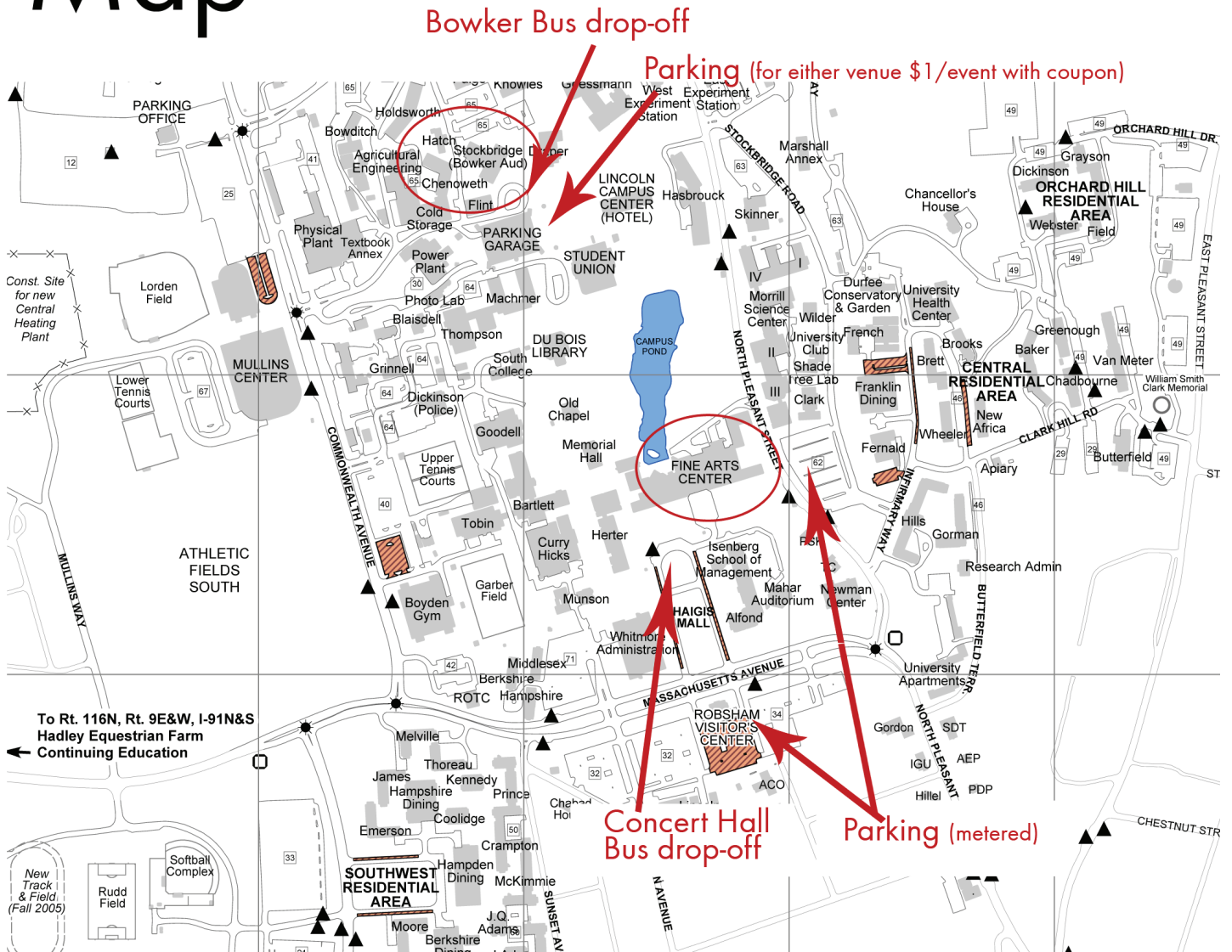
From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 "To the University of Massachusetts." Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at "University of Massachusetts," then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under "From the South".

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci's Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.

Map



For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for \$1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of \$1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.