Monday, October 21, 2019
at 10:00AM, FAC Concert Hall

The University of Massachusetts Fine Arts Center Global Arts Performances for Schools Program is underwritten in part by PeoplesBank, A passion for what is possible.

Study Guides for Teachers are also available on our website at www.fineartscenter.com - under On Stage select Global Arts—Performances for Schools, then select Resource Room.
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. 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 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.
Please 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 with applause at the end!

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**Curriculum Frameworks**

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

**Curriculum Connections:**
- Movement/ Dance
- Performance Art
- Physics: energy and light
- Life Science: geologic time
The Story

Retell the story of “Dino Light” as a class. See how many details you can remember!

Discussion

• Professor Henslow: Scientist/Magician/Artist
While magicians only exist in stories, many scientists in real life have to draw on their creative capacity as artists to break new ground in science. What is the difference between a scientist, a magician and an artist? In what ways is Professor Henslow like a scientist, a magician or an artist?

• Companionship
What friends do Darwin, our dinosaur make on his journey? In what ways are they similar and in what ways are they different from him? How do they make Darwin stronger? In what ways can your friends make you stronger?

• Adventure
What did Darwin learn from his experiences? What other adventure stories do you know? Is there always a hero? What are the characteristics of a hero? Does Darwin have any of these characteristics?

Activities

• Can you retell Darwin’s story from the point of view of another character, for example Verla the Ostrich, Peche the Fish or Brutus, the red dinosaur? What do they notice that even Darwin didn’t notice?

• Tell the story of Professor Henslow’s life before the play begins. Why does he decide to create Darwin?

• Tell the story of what Darwin does after the play is over.
Building and Understanding the Characters

Each character in the Dino Light story is built from a framework of struts and joints covered with black cloth and then lined with electroluminescent wire (EL Wire). The wire is attached to a battery pack that the actors wear and operate and the wire glows when current is run through it. The building process requires knowledge of both art and technology. The designers had to solve problems such as how to make a hinge joint that does not stress the light wire, or a battery pack that is powerful but not too heavy for the actors to wear while moving. Some of the characters like the dinosaurs or birds consist of costumes that the actors wear; others like the fish and the flowers are puppets that are manipulated by the actors. There are also many props that the actors manipulate such as the staff, the book, the bone and the heart.

Discussion

• The designers made many artistic choices when they made the characters that determine the kinds of roles they play in the story. Some examples are choices of color, size and shape. How do these aspects affect how you feel about the different characters? Would Brutus be so scary if he was tiny or would the fish be so fun if they were all white?

Activity

• Draw a picture of three different creatures. Use different colors, sizes and shapes to show the nature of these creatures and how they relate to each other. Can you imagine what your creatures eat, what sounds they make, how they walk, if they are friendly, how they behave when they meet other creatures?
Discussion
• Consider the kinds of choices the actors and director made in order to bring the characters to life. If you were an actor, what would you need to know to make your character believable? For example, you might want to know how old you character is, how he walks, what makes her angry. Can you think of 5-10 other things an actor would need to know about their character?

Activity
• Creative improvisation for character development. Think of an animal you would like to portray. Consider how this animal moves, sounds, looks, feels etc. Now try to embody these characteristics and move through the space the way your animal would move. Next, pay attention to the other animals around you. How does your animal respond to meeting the other animals? If your animal is afraid, what does your body do? For an added challenge, gradually allow your animal to become more and more human still allowing those animal traits to inform your behavior. Do this activity without physically touching anyone else.

Discussion
• Anybody have any ideas about a discussion involving the nature of light? Is light a particle or a wave? Or Both?

Activity
• Turn off the lights and hold a flashlight while you move carefully around the space. Watch how the light moves. Add another dancer with a flashlight. Trying not to let the beams of light collide, continue to add more dancers with more lights. Experiment with patterns and sequences.
The Choreography
The story of Dino Light is told through movement, gestures and images much like a ballet. Many of the scenes are carefully choreographed to convey specific meaning; there are also scenes whose main purpose is to entertain the audience and make them laugh. The choreographers are working with three specific parameters that are defined by the nature of the puppets. First, the effect of the light against a black background creates a two dimensional effect. Second, the actors have to try to remain invisible, this means that one actor cannot pass in front of another otherwise they will be back-lit and their bodies will show. Last, the puppets or costumes themselves have physical limitations in how they can move, for example the legs on the dinosaurs and birds can only move in parallel lines, that is the feet must face forward at all times.

Discussion
• Gestures are small movements that have meaning and are often used to emphasize things we are saying. Can you remember some of the gestures used in Darwin that convey emotions like joy, sadness, surprise and curiosity? Was it easy to understand what was happening even though no words were spoken?

Activities
• Choose three different emotions and see how many physical gestures you can find to express each one using your hands, arms, heads, shoulders, fingers, legs or your entire body. Work in pairs or groups and then present your gestures to the class. Next, try to have a conversation using gestures, notice that it is easier for the audience to understand when gestures are performed only one at a time and do not overlap just as it is when you are talking to someone, each person takes a turn to speak.

• Create an improvisational score in groups. The score is a set of parameters or movement problems that can be applied to the use of space or pathways, the timing of movements or the movement quality. An example of a parameter could be that a student can only move in a zigzag line, or a student has to use strong forceful movements coming forward but slow fluid movements going backwards. See the table on Effort Actions for more ideas.
## About the Performance

<table>
<thead>
<tr>
<th>Space</th>
<th>Direct</th>
<th>Indirect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direction, level, relationship to others</td>
<td>Stab, punch, and move in a straight line from one position to the next</td>
<td>Curve, carve the space, circle, spiral, and zigzag, and take a complicated pathway from one position to the next</td>
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<table>
<thead>
<tr>
<th>Weight</th>
<th>Strong</th>
<th>Light</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Stomp, swing, feel very grounded and uses tense muscles</td>
<td>Flick, dab, and flutter, feels weightless</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Time</th>
<th>Sudden</th>
<th>Sustained</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Quick movements that may start slow and end with impact</td>
<td>Continuous movement that does not change speed. or start quickly in an impulse and fade out, rebound</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Flow</th>
<th>Bound</th>
<th>Free</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Press or wring, moving with great muscular resistance, imagine moving through thick mud</td>
<td>Gliding, floating, tumbling, easy movement without restrictions</td>
</tr>
</tbody>
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*Adapted from the work of Rudolf Laban*
Integrating the Different Art Forms
Puppetry is an ancient art form that exists in many different cultures. Puppets are used in storytelling to convey simple, clear meaning about universal themes such as love, friendship or discovery. Some examples of different kinds of puppets are shadow puppets, hand puppets, a ventriloquist’s dummy, marionettes or the creatures made from light wire in the Dino Light show. Building a puppet can be considered a visual art while a puppet performance is part of the theatre arts. In Dino Light, instead of using a dialogue, the actors use a musical score to enhance the atmosphere of the story and the show is choreographed using movement and gesture like a dance piece. All the different art forms are equally important in telling the story of Dino Light.

Discussion
• How does the music enhance the story telling? How did you feel when you heard Brutus, the red dinosaur’s music, or Verla the ostrich’s music?

Activities
• Choose or write a poem or story, then choose a piece of music that fits the atmosphere of your story. Develop a gesture phrase that illustrates your story. Can you present your story using gestures and music? See if your classmates can follow the meaning of your story.
  *National Arts Standards for All Arts. K-8: Understanding the relationship between different art forms.*

• Write a review of the performance giving details about the plot and what you liked and didn’t like. Who would you recommend to go and see the show?
  • Write a poem about Darwin getting a heart
  • Tell the Story of how Professor Henslow discovered his magic powers.
  • Concoct a magic potion for Darwin to drink, write down the recipe with specific instruction about how to make it. What powers does it give Darwin?
  • Draw a huge backdrop (the setting for a story) and tell at least three different stories that fit the scenery. (For example a spaceship, underwater coral reef, school cafeteria.)
  • Draw a poster to advertise Dino Light. It must have a picture and a slogan and some interesting quotes about the show.
Behind the Curtain
What you will find backstage at the Dino Light performance?
Hot glue gun, solder iron, zip ties, battery tester, spare battery packs, backups, battery recycle box, bike racks to hold the creatures.

Did You Know?
• The show runs on approximately 250 batteries. We run on AA and 9v batteries.
• Many of our batteries come from Broadway shows that only use their batteries for one performance.
• How many feet of EL wire can you expect to see in the show? Approx.: 2000 ft.
• How long has it taken to bring the show to life? 4 YEARS!
• What are some common household items/toys in our costumes? Skateboard trucks, supper balls, shin-guards, and paint poles.
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S
CONCERT HALL and RAND THEATER

School Buses: 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.
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 – 5PM.

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

Sections 4, 5, 6
Exit through the lobby.

Sections 1, 2, 3 & Pit
Exit toward stage.

Note: Interior house conditions may necessitate alternate exit routes.

Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape