



Play and Lyrics by Karen Zacarias
Music by Deborah Wicks La Puma
Adapted from the story by Munro Leaf

Directed by **Andrés Alcalá**
Musical Direction by **Jonathan Ivie**
Scenic Design by **Jeff Lemire**
Costume Design by **D. Daniel Holingshead**
Lighting Design by **Tim Monson**
Sound Design by **Chris Neumeyer**

The Cast

Ferdinand. John Moum
Cochina. Yolanda London
Duque Dodo. Chad Krolczyk
Doquito Danilo. Colin Ross

School Tour, September-December, 2009

Production support:

Arizona Commission on the Arts
Fry's Food Stores of Arizona
Scottsdale Cultural Council
Scottsdale League for the Arts
Tempe Municipal Arts Commission
US Airways Education Foundation



Welcome to Childsplay's Resource Guide for Teachers and Parents

BROUGHT TO YOU BY



**WHERE EDUCATION AND IMAGINATION
TAKE FLIGHT**

We hope you find this guide helpful in preparing your children for an enjoyable and educational theatrical experience. Included you'll find things to talk about before and after seeing the performance, resource materials and classroom activities that deal with curriculum connections and use education standards.

The Story:

Meet Ferdinand, an unusual bull who prefers picking flowers to joining the bullfighters in the ring, and Danilo, a young nobleman whose father Duque Dodo has big dreams for him. Watch what happens when Danilo, the reluctant matador, meets Ferdinand in the bullring. You'll cheer for them as they refuse to go along with the crowd and strike a blow for individuality and celebrating our differences.

Curriculum Connections:

Page to stage – Spain –
Spanish language – non-conformity
– parent-child differences – bullying
– listening – individuality

Prepared by
Drew Chappell and Katie McFadzen

Things to Talk About and Do :

Theatre Etiquette:



It's helpful to review the rules of theatre etiquette before seeing a show, especially since this may be the first live theater experience for some of your students. Please take a moment to discuss the following pointers prior to seeing the performance:

- Use the restroom before seeing the show as we do not have intermission during our school performances.
- Stay seated during the performance.
- Be respectful to the performers and other people in the audience by not talking during the performance. Remember, the actors can see and hear the audience just like you can see and hear them.
- Appropriate responses such as applause or laughter are always welcome.
- Food, candy, gum and beverages are not allowed in the theater.
- Use of cell phones (including text messaging), cameras or any other recording device is *not allowed during the performance at any time!*
- Following the performance (time permitting), the actors will give the audience an opportunity to ask some questions. The Q & A usually lasts about five to ten minutes.

From the PAGE to the STAGE



When a playwright takes a book and *adapts* it into a play, he or she must answer many questions, including:

- Can this book be an effective play?
- Who are the most essential characters? What are the most essential events?
- How can I confine the action to the space of the stage?
- Do I need to suggest ways to stage certain actions, changes of location, etc.?
- Is there anything *not* in the book that should be in the play?

Theatres like to produce adaptations because typically the plays are based on well-known books that will bring in audiences. But almost always, books are not intended to be turned into plays, and so translating them into scripts can seem "unnatural" or awkward. The playwright must find what is "theatrical" about the book and concentrate on those elements in order to create a successful adaptation. Theatrical elements might include conversations between characters, supernatural or imaginary characters, actors playing more than one character, multiple events taking place at the same time in different areas of the stage, stylized movement, and use of masks or puppets.

Discussion Questions:

1. If you were a playwright, would you rather write an adaptation of an existing book or write an original play? Why?
2. Do you like seeing plays based on books you've read? Why or why not?
3. How are plays different from TV shows or movies? What are the limitations of a play (things that can't be done on stage)?
4. What parts of the book *Ferdinand the Bull* do you think will be difficult to stage? Why?
5. What other books do you know of that have been turned into a play?



Activity: Adapting a favorite book into a play

Objective- Students will begin to understand the process of adapting a book for the stage.



1. Have each student choose a favorite book. Tell them they will be re-imagining a scene from that book as a play scene.
2. Students choose a scene from the book to adapt. The scene should have dramatic action (characters dealing with a problem), and students should have an idea of how to stage the action.
3. Show students a page from a script if they are unfamiliar with script format.
4. Students write their scenes, starting with stage directions setting the scene and continuing through dialog and action until they reach a resolution.
5. Students trade their script pages and read each other's work *or* cast their scenes (with teacher guidance) and read them in reader's theatre style.
6. Students give each other feedback on how the scene translated from page to stage (focusing on what was clear and what confused them or caused them to "tune out") and suggest directions to go next with the script.

Scaling up: Have older students plan a scene breakdown for their entire book. How many scenes need to be included? Do any need to be added? Where is the climax of the book/play? How can they use the elements of the stage to tell the story of the book? They can do this using a storyboard format.

Scaling down: Have younger children draw a picture of a scene from the book as it would appear on the stage, create a tableau image (frozen picture) of the scene, or dramatize the scene using minimal set and costumes or puppets.

Post-Show

Discussion Questions:

1. Which characters and events did the playwright focus on? Were these good choices?



2. Was there anything not in the book that was included in the play? Why do you think the playwright chose to include it?

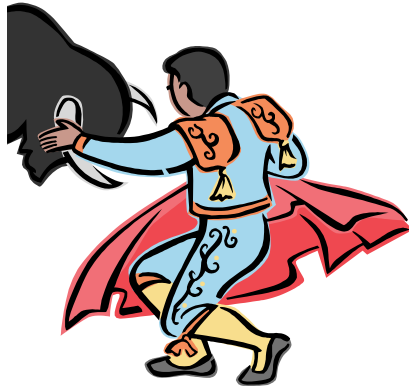
3. How did the playwright and director deal with the parts of the book you thought would be difficult to stage? Would you have made the same choices? Why or why not?

THEME 1: BULLFIGHTING

Pre show

Introduction (to read aloud or for your knowledge):

Bullfighting is a form of entertainment that came from ancient traditions of animal worship and still exists in Spain, Portugal, parts of France, and Latin America. It takes place in a bull ring (a specially constructed arena), where fighters (toreadors or toreros in Spanish) use dance-like moves to distract and injure a bull. In the finale, the bull is usually killed. Many people are against bullfighting- they say that it is a form of animal cruelty (to both the bull and the horses that take part in the fighting). But supporters say that it is an important cultural tradition, and an art form that should not vanish.



Discussion Questions:

1. Would you go to a bullfight? Why or why not?
2. The writer Ernest Hemingway said: "Bullfighting is the only art in which the artist is in danger of death." Do you think that bullfighting is artistic?
3. If you were a bull who could speak to humans, what might you say if you were taken to a bull ring?

Post show

Discussion Questions:

1. Did Cochina know what would happen to Ferdinand in a bullfight? What should she have done before pointing him out to the duke?
2. Why did Danilo agree to fight Ferdinand? What did he do to prepare for the fight?
3. What did the audience do during the bullfight? How did their actions influence Danilo and Ferdinand?

Activity: Bull dance

Materials needed: music appropriate for a bullfight

1. Ask your students to remember what happened in the final scene of the play. See if they remember any of the steps used in the dance.
2. Divide the class into pairs. Half will be bulls, and half bullfighters. Tell them they will be creating a dance to represent a bullfight. (They will not touch each other in the dance.)
3. Each of the dances should include at least some of the following elements (write them on the board): entrance of both the bull and fighter, greeting the crowd, moving around each other, fighter "luring" bull, bull running past fighter, bull trying to scare fighter, fighter running from bull, and both exiting the bull ring. (You may wish to specify that dances are NOT to include violence to the bull or fighter. The dances are all about stylized movement.) Play the piece of music so the students will know what they are choreographing to.
4. Give students time to practice without the music.
5. Play the music and have groups show their dances!
6. Ask: What were they thinking as they played their character? How did they make choices about their dance moves? Did they see anything unique to one pair?

Scaling down: Have younger students do freeze frames (tableau images) or play with the dance elements in whole group.

Scaling up: Have older students add elements to their dances or research historical "fighting dances" from various world cultures and perform them, if possible.

Cross curricular connections: Social studies (cultural traditions, bull mythology, ethics of bullfighting); literature (poems or short stories about bulls); visual art (paintings of bulls or bullfights)

THEME 2: FLOWERS AND GARDENING



Pre show

Introduction (to read aloud or for your knowledge): Gardeners raise plants and flowers in specifically chosen areas. Sometimes they concentrate on one plant per area, but often they mix types. Sometimes plants are raised inside a specially built glass structure called a greenhouse, which allows the gardener even more control over the growing conditions. It takes a great deal of care to raise a garden- the gardener must constantly pay attention to his or her plants, unlike a farmer or a forester.

Discussion Questions:

1. Do you enjoy spending time in gardens? Why or why not? What's your favorite flower or plant?
2. What kind of a garden would you like to plant? Why?
3. Here in the desert, many people choose to use rocks in their gardens. What are some reasons for this? How are these gardens different in appearance from greener gardens?

Post show

Discussion Questions:

1. What kind of flowers did Ferdinand like? Why?
2. What do you think happened to his garden while he was away?
3. Flowers are often used as symbols for

other things. What do you think Ferdinand's flowers symbolized in this play?

Activity: Designing gardens

Materials: Blank paper and colored pencils

1. Remind students about Ferdinand's garden. Ask them what gardens they see in their communities.
2. Divide students into small groups. Assign each group a kind of garden to design. Use the following types or add your own: water saving, shading, colorful, attractive to animals, good for outdoor play.
3. Allow students to research plant and flower types online or using books if possible.
4. Each group designs its garden using the blank sheet of paper. They should plan out plant types as well as layout, and represent this plan on the paper (overhead view or head on).
5. Have students share their drawings and talk about their choices and strategies.

Scaling down: Have younger students collage the garden using magazine photos.

Scaling up: Have older students interview people who garden or landscape for a living. Ask them to include questions about their planting strategies.

Cross curricular connections: science (plant life, climates), math (garden measurement), literature (poetry about gardens/gardening)



THEME 3: NON VIOLENCE

Pre show

Introduction (to read aloud or for your knowledge):

Nonviolence is a strategy in reaction to oppression or danger. It is another choice besides violent resistance and acceptance. Nonviolence involves education and civil disobedience, the refusal to obey laws or demands that one believes are unjust or immoral. It is different from pacifism, which is a rejection of violence for moral or spiritual reasons (nonviolence is often more practical, operating from knowledge that the oppressor has the means to harm or control the resisters).



Discussion Questions:

1. Can you name a historical figure who responded to injustice by refusing to follow laws?
2. What might some consequences be of refusing to follow laws? Some good things?
3. Is there a law or a rule you think should be changed? Would you break it in order to change it?

Post show

Discussion Questions:

1. What did Ferdinand do when he entered the bull ring? Why did he do it?
2. How did Ferdinand convince Danilo to join him in refusing to fight?
3. What happened to his relationship with the Duke after Danilo refused to fight? Why do you think the duke changed his mind about what Danilo "should have" done?

Activity: Debating Nonviolence

1. Ask the students the questions in the pre show section. Write their answers to question three on the board, or put up your own (school uniforms, curfews, voting age).
2. Divide the class into two groups. Choose one-three of the issues to debate.
3. Assign each side a position to take on the issue (even though it may not be their personal belief). Have each group nominate a spokesperson (check their decision and change it if necessary). As a group, the students come up with arguments that the spokesperson will make during a debate.
4. Hold the debate. Give each side a few minutes to make their opening statement, and then a few to respond to the other side's argument. Then move on to the next issue, if necessary.
5. If you wish, have students stand in an area of the room to indicate their personal position on the issue. Ask if the debate changed anyone's mind.
6. Ask the class to write a journal entry about what action they would be willing to take to change the law or rule and what resistance they might encounter. If you wish, post these or have students share them with a partner.

Scaling down: for younger students, have them talk with a partner about why they think rules might need to be changed, and then have them make a list for the principal or congressperson.

Scaling up: for older students, add an element of research. Ask them to investigate other people who have responded to their issue with non violent strategies (or written on the topic)

Cross curricular connections: Social studies (historical nonviolence, current uses); literature (Thoreau's Letter from Prison, other literature); writing (persuasive essays on responses to injustice); arts (song lyrics, paintings)

FULL LESSON (Target grade: 6th)

Standards:

Theatre

Strand 1- Create, Concept 2- Acting, PO 202. As a character, play out her/his wants by interacting with others, maintaining concentration, and contributing to the action of classroom improvisations (e.g., scenes based on personal experience and heritage, imagination, literature, and history).



Language Arts

Writing Strand 3- Writing Applications, Concept 5- Literary Response, PO 1. Write a response to literature that:

- presents several clear ideas
- supports inferences and conclusions with examples from the text, personal experience, references to other works, or reference to non-print media
- relates own ideas to supporting details in a clear and logical manner

Objective:

Students will assume various roles from the Ferdinand story and explore their wants and relationships. They will also imagine alternative endings to the play and talk about what how these endings might change the overall message of the story.

Procedure:

1. Remind students of the primary roles from Ferdinand the bull: Duque Dodo (the Duke), Danilo (his son), Ferdinand the Bull, and Cochina the Pig. Put the characters' names on the board and ask the students to describe them. Make sure they include what each character wants most in the play.

2. Students now recreate two major scenes from the play by creating tableaux that will move into slow motion pantomimes. The two scenes are the Duke and Danilo's visit to Ferdinand's field and the entry of Danilo and Ferdinand to the bull ring. Each scene will feature the four primary characters and a "spectator ring"- flowers in the field and the audience at the bullfight. Have half

of the class come forward for the first image. Choose four to be the primary characters and put them in the center. Instruct them to take poses that demonstrate what their characters are thinking and feeling. The rest of the class half sits around the four characters and will be the flowers. Instruct all the participating students to think about what they would say or do when the picture is brought to life. Bring the four characters to life first (in slow motion). Allow and instruct the actors to move and speak as their characters. Freeze them after a few seconds. Now bring the flowers to life, instructing them not to move, but to call out advice to the primary characters. While the flowers offer advice, the four characters should look around at them and listen to what they are saying. Freeze the flowers and allow students to return. Ask them what more they learned about the scene from doing the exercise. Repeat for the bullfight scene.

3. Have two volunteers come up to play out some alternatives from the climax of the show. Put them in the center of the class, facing each other. One is Danilo, the other Ferdinand. Ask the class what else might have happened at the end of the play. (Danilo might have run out of the bull ring, Danilo might have chosen to fight and hurt Ferdinand.) When a student makes a suggestion, have the two actors form a tableau showing that outcome. Allow students to rotate in and take over the roles to keep the class's interest and offer differing interpretations of the characters. (You will serve as a filter between the suggestions and the actors, so screen out any ideas you find too violent or inappropriate.) After several tableaux, have the students sit in whole group and ask the following reflection questions: Which ending did you think was most appropriate for the story? Which would have been most likely to happen in real life? Why do you think the author ended the play in the way she did? How important is it to you to have a happy ending?

Assessment: Did the students participate to the best of their ability, committing to their characters? Did they provide thoughtful answers to the reflection questions?

Resources...

About Childsplay:

Childsplay is a non-profit professional theatre company of adult actors, performing for young audiences and families.

Our Mission is to create theatre so strikingly original in form, content or both, that it instills in young people an enduring awe, love and respect for the medium, thus preserving imagination and wonder, the hallmarks of childhood, which are the keys to the future.

We love to hear from our audience members!



Email us at:

info@childsplayaz.org

Check out our web site:

www.childsplayaz.org

Phone: 480-921-5700

Our new home is The Sybil B. Harrington Campus of Imagination and Wonder at Mitchell Park
900 S. Mitchell
Tempe, AZ 85281

Want Some Drama in Your Classroom?

If you would like help incorporating drama into your curriculum by having Teaching Artist come into your classroom, Childsplay can help. We offer a variety of artist-in-residence and teacher training experiences. We can also help with pre- and post-show activities related to the production. For more information, contact Patricia Black at: pblack@childsplayaz.org or 480-921-5750

Booklist

Prepared with the help of Tim Wadham, Member, Board of Directors, Association for Library Service to Children



The play is based on the book:

The Story of Ferdinand by Munro Leaf

Curriculum Connections:

Spain

Anno's Spain by Mitsumasa Anno

Manolito Four-Eyes by Elvira Lindo

Tales Our Abuelitas's Told: A Hispanic Folktale Collection by F. Isabel Campoy (includes folktales from Spain)

Celeste Sails to Spain by Alison Lester

Spanish Language

Margaret and Margarita/Margaret y Margerita by Lynn Reiser

"My Family/Mi familia" series by Pat Mora:

Let's Eat!/¡A comer!

Sweet Dreams/Dulces sueños

Counting Ovejas by Sarah Weeks

Non-Conformity

Tacky the Penguin by Helen Lester

Fancy Nancy by Jane O'Connor

Purplicious by Victoria Kann

A Bad Case of Stripes by David Shannon

Parent-Child Differences

Matilda by Roald Dahl

Bullying

Willy the Wimp by Anthony Browne

Willy the Champ by Anthony Browne

Monster Mama by Liz Rosenberg

Bootsie Barker Bites by Barbara Bottner

Listening

Listen, Buddy by Helen Lester

The Listening Walk by David Kirk

City Lullaby by Marilyn Singer

Individuality

Pinduli by Janelle Cannon

The Art Lesson by Tomie DePaola

My Way/A mi manera: A Margaret and Margarita Story by Lynn Reiser

I Sure Am Glad to See You, Blackboard Bear by Martha Alexander

Websites of Interest:

Biography of Munro Leaf, author of the original book:

http://en.wikipedia.org/wiki/Munro_Leaf

Page about the Disney short film from 1938:

www.imdb.com/title/tt0030128/

Bullfighting debate page from Worsley School in Canada (photographs of bullfighting):

www.worsleyschool.net/socialarts/bull/fighting.html

Good gardening site:

<http://gardening.about.com/>

Gardening database:

www.gardenweb.com/

Nonviolence Training project from Australia (page on reasons for nonviolence):

www.nonviolence.org.au/why.html

Same project, challenges to nonviolence:

www.nonviolence.org.au/challenges.html

Mark Shepard's nonviolence page (also see his resources on Gandhi):

www.markshep.com/nonviolence/Understanding.html

Bullying resources from the National Youth Violence Prevention resource Center:

www.safeyouth.org/scripts/topics/bullying.asp

Some activities based on the book:

www.teachervision.fen.com/fantasy-fiction/childrens-book/52542.html

History of Flamenco dance:

www.centralhome.com/ballroomcountry/flamenco_history.htm

About Spain:

www.sispain.org

www.spain.info

Additional Study Guides from other productions:

Hudson Vagabond Puppets study guide:

www.hvpuppets.org/studyguides/ferdinand/ferdinandstudyguide.pdf

Cleveland Playhouse study guide:

www.clevelandplayhouse.com/pdfs/06-07/CH0703-tn.pdf



STUDENT ACTIVITY PAGE: Grades 1-3

Imagine you are Ferdinand after he has returned to his garden. Write a note to Danilo expressing your thanks for giving up his fight. Remember to ask him what he is doing now as a dancer!

Dear Danilo,

Choose two things that make you upset. Use these sentence frames to write poems about what you might do instead of using violence, and what you hope your action will accomplish.

When I see _____

I will _____ instead of fighting.

I hope _____

When I see _____

I will _____ instead of fighting.

I hope _____

Using books and/or the internet, find out at least five facts about the country of Spain, Flamenco dancing and bullfighting.



- 1.
- 2.
- 3.
- 4.
- 5.



- 1.
- 2.
- 3.
- 4.
- 5.

- 1.
- 2.
- 3.
- 4.
- 5.



My Garden:

Ferdinand's garden made him feel peaceful. What kind of garden space would make you feel peaceful? Draw it in the space below. Remember to include plants, flowers, trees, and other elements like fountains, a stream, bridges, lights, and animals.

Visualization Haikus:

Imagine yourself sitting in a garden you created. Take a minute to visualize the plants, trees, and other elements (water, benches, bridges, animals, etc.). While you sit in your garden, write a haiku (or a few of them) that describe what it looks like or why you like to go there. A haiku has 3 lines, in a pattern of 5, then 7, then 5 syllables. Here is an example:



My garden shades (5)
Animals who search for food (7)
I watch them eating (5)

Look at the following lyrics: (lyrics from “It Isn’t Nice” by Malvina Reynolds, 1964)

It isn’t nice to block the doorway
It isn’t nice to go to jail
There are nicer ways to do it
But the nice ways always fail
It isn’t nice, it isn’t nice
You told us once, you told us twice
But if that is freedom’s price
We don’t mind, no, no, no.



Answer the following questions:

Who is speaking in the song? To whom?

Why has the speaker made the choice to do things that are “not nice?”

When did a character or characters in Ferdinand make this choice?