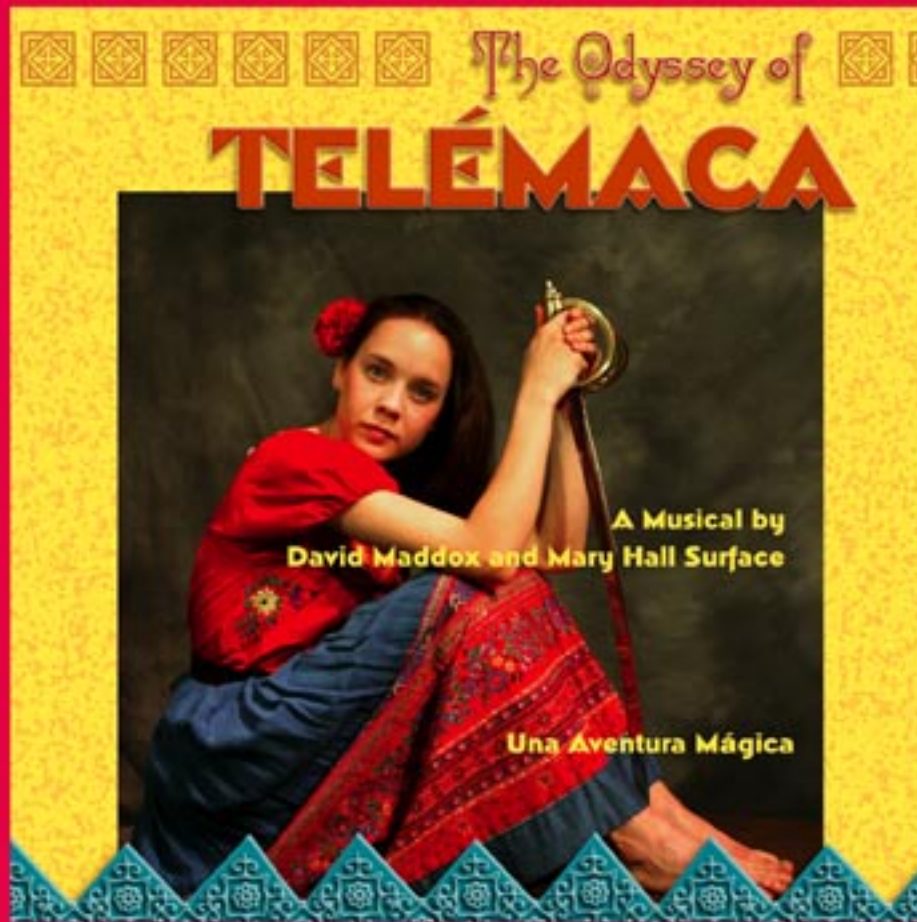


THEATER OF THE FIRST AMENDMENT

presents





Theater of the First Amendment

George Mason University's Professional Company

Artistic Director: Rick Davis

Managing Director: Kevin Murray

Artistic Associates: Paul D'Andrea
Kristin Johnsen-Neshati

Presents

The Odyssey of Telémaca

by Mary Hall Surface and David Maddox

Directed by Mary Hall Surface

Musical Direction by David Maddox

Scenic Design: Tony Cisek

Costume Design: Helen Qizhi Huang

Craft and Puppet Design:

Marie Schneggenburger

Lighting Design: Dan Covey

Properties: Dreama Greaves

Choreography: Dan Joyce

Dramaturgy: Kristin Johnsen-Neshati

Company Management: Kira Hoffmann

Technical Direction: Ethan Osborne

Costume Shop Manager: Kate McGhee

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Theater of the First Amendment is a member of
the League of Washington Theatres and
Theatre Communications Group

Study Guide Editors: Rebecca Breed

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* Members of Actor's Equity Association,
the Union of Professional Actors
and Stage Managers



Dear Teachers,

Welcome to the world of *The Odyssey of Telémaca!* This study guide has been designed as a resource for teachers, scout leaders and other volunteers looking for background material and related activities to prepare children's groups to see Theater of the First Amendment's production of *The Odyssey of Telémaca*.

Here you'll find background material useful for any group, followed by specific study questions, readings, and activities, broken down by grades: K-3, 4-5, 6-8, and 9-12. We also encourage you to look for items of interest in sections for older and younger students. A bibliography appears at the end to guide further reading.

TFA's production brings together the fascinating worlds of Greek mythology and Mexican culture. We encourage you to explore these contexts more fully through your local library and the internet. We hope you'll find this study guide useful, and we welcome your comments by e-mail.

Happy reading, and enjoy the show!

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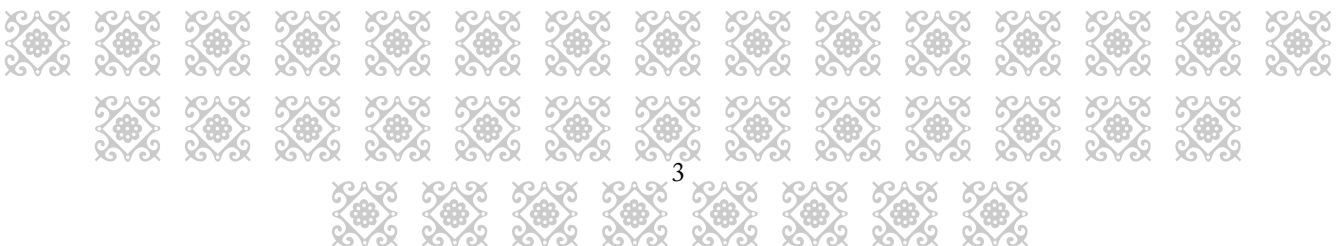
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The Original Story of Telemachus



Telemachus was a baby when his father left home for the Trojan War, and his early years were spent waiting with his mother, Penelope, for his hero father's return. As the years passed, rumors spread of Odysseus's probable demise. Telemachus found himself trying to fight off more than a hundred princes who came to their home in Ithaca to eat and drink their fill and pressure Penelope to marry them.

The goddess Athena visited Telemachus, disguised as a foreign prince. She urged him to cast the suitors out and travel to Pylos and Sparta to learn news of his father. When she disappeared through the roof, Telemachus realized her true identity. Telemachus demanded that the suitors leave, but their leader, Antinous, responded saying they would stay until Penelope agreed to marry one of them.

Telemachus decided to make a secret voyage to Pylos, and Athena helped gather the crew. Then she disguised herself as Telemachus's good friend, Mentor, and joined him on the ship. The two arrived in Pylos, where they were greeted by King Nestor, who could offer no news about Odysseus but supplied Telemachus with a chariot, horses and his son as a travel companion. Athena turned back, and the pair continued on to Sparta, where they met with Menelaus. Menelaus treated them to a feast and told them that he had heard that Odysseus had been spotted on an island where he was being held captive by the sea nymph, Calypso.

Penelope's suitors sent a ship out after Telemachus, but Athena warned him to return another way. Upon his arrival at Ithaca, Telemachus discovered his father, who had finally arrived home, but was disguised as a beggar. Together,

they devised a plan to purge the house of suitors. Penelope didn't recognize her husband at first but told him she had found a way to stall the suitors' plans. She had told them she would marry one of them after she finished weaving a shroud for Laertes, Odysseus's father. The weaving had taken three years, however, because every night she undid all her work from the day before. Penelope asked Odysseus if he had heard any news of her husband. Odysseus replied that he had seen her husband while fighting in Troy, and at this news she began to weep.

The following day, Penelope announced that she would marry whichever suitor could string Odysseus's bow and shoot an arrow through a row of twelve axes. Suitors lined up to try, but each one failed. Odysseus came forward and asked for a turn. The others mocked him, but when he took the bow, he strung it easily and then shot an arrow exactly as Penelope had requested. Then he shot a second arrow, which landed in Antinous's neck and left him mortally wounded.

Telemachus and Odysseus joined forces to kill the rest of the suitors, but Penelope could not believe the stranger was really her husband. Odysseus told her that if she didn't believe him, she should at least give him a bed where he could sleep alone. She instructed her servants to move her bed out for him, but Odysseus exclaimed that this was impossible because he had built their bed around a live olive tree. This was a secret only the couple knew, and this convinced Penelope that the stranger was indeed her husband.

👉 Who Does What in the Theater? 👈

The **playwright** writes a story in the form of **an action**. Something usually happens to transform the play's **protagonist** (or main character), requiring him or her to undergo permanent change. This process is often described as the character's **journey**. The playwright usually writes many drafts, called **rewrites**.

The **actor** is responsible for portraying a **character** through physical action and speech. The actor determines the character's **objective** (the thing the character needs to do) and figures out how he or she will deal with the **obstacles** that get in the way.

The **artistic director** determines the theater's mission and guides its **season planning**. He or she will often direct one or more plays per year and also advise guest directors working at the theater. The artistic director works closely with the **managing director** on the theater's budget, the **production schedule** and long-range planning. The artistic director and managing director meet with the **board of directors** to discuss fund-raising goals, and they work with the **development director** to write **copy** for **grant proposals**. The managing director also works closely with the **company manager**, who hires the guest artists, prepares their contracts, arranges any necessary travel and lodging, and communicates directly with the stage manager and director on the progress of rehearsals. The company manager (or, in some theaters, the **casting director**) collects actors' **headshots** (pictures and résumés) and calls actors to **audition** for the director.

The **director** is responsible for clearly presenting the **arc** of the play (the story's progress from beginning to end) and the total **stage picture**. He or she ensures that the actors are working together, that their interpretation of the play suits his or her **vision** and that the actors can be seen and heard. The director listens for **volume** and pays attention to **pacing**. If the play runs too long, he or she may make **cuts** to scenes. The director also has final say on the set, costume, lighting and sound design.

The **dramaturg** works with the director (and often the playwright) as a consultant on production. The dramaturg provides **research** on the historical or cultural background of the play and attends **rehearsal**, especially **run-throughs**. The dramaturg looks for many of the same things that concern the director. The dramaturg gives **notes** to the director, often in the form of questions, to help the director see what parts of the **production** may be unclear to the **audience**.

The **set designer** creates the physical environment of the play. He or she provides a **ground plan** (an overhead drawing to scale of the set as it fits into the performance space). The set designer may provide the director with **renderings** (painted or drawn) or a three-dimensional **model** of what the set will look like when it's built. The set designer works closely with the **props designer**, who is responsible for the furniture and hand-held objects used on stage.

The set designer gives his or her plans to the **technical director**, who estimates the cost of materials and labor for building the set, makes detailed **technical drawings** of how the set will be constructed, and hires the **carpenters** and **painters** to do the job in the **scene shop**.

The **costume designer** designs the clothing the actors will wear. The costumes can be **built, bought or rented**. The costume designer considers the **period** in which the play takes place, the season, the gender, age, social status, and personality of each character before designing his or her clothing. Costume designers use **line** (or silhouette), **color** and **texture** (the weave of cloth) in creating their designs.

The costume designer gives his or her **renderings** to the **costume shop supervisor**, who takes the actors' **measurements**, **drafts** the **patterns** for **costume construction**, estimates the cost of materials and labor, and then hires **stitchers** to sew the costumes in the **shop**. The **wardrobe crew** is responsible for the costumes once the show is running. Their duties include laundry, repairs, **quick changes** and wig maintenance.

The **lighting designer** listens to the director describe his or her vision of the play in **production** meetings and then attends the **designer run-through** (a rehearsal of the whole play, usually about two weeks into a four-week rehearsal period). The lighting designer creates a **lighting plot**, which indicates where the **instruments** (or lights) will be located over the stage. The lighting designer creates a design that ensures the actors will be visible and also suggests **tempo** (pace) and **mood** (atmosphere).

The lighting designer gives the light plot to the **master electrician**, who will supervise an **electrical crew** to hang the necessary lights, often from a network of metal rods overhead, called a **grid**. The light may be diffuse or sharply outlined, depending on the type of lighting instrument used, and its position when **focused**. Color is controlled by slipping sheets of

colored gel in front of each instrument. Light may also be patterned with the use of templates attached to the instruments, called **gobos**.

The **sound designer** is responsible for providing all the sound or music for a production. This may include live sound **cues** (such as an offstage doorbell), recorded **sound effects** (such as rain), **preshow** or **postshow** recorded music, or an original score. Sound can be used to **underscore** or complement the action on stage.

A **choreographer** may be hired to create dance **numbers** or movements to be performed by the actors. In the case of musicals, the choreographer and director **collaborate** with a **musical director**, who hires and trains the **musicians** to play the **composer's** score.

The **stage manager** takes notes throughout rehearsal, paying close attention to the **staging** (actors' movements), the **rehearsal props** the actors will need, and the places where lights and sound **cues** will be incorporated into the show. The stage manager often works with an **assistant stage manager**, who may be assigned the duties of prompting actors in rehearsal when they **call for lines**, and leading the **stage crew** through **scene changes** once **tech** (technical rehearsal) begins.

The **house manager** trains the **ushers** to greet the **patrons**, tear their tickets and guide them to their seats. The house manager needs to be prepared in the event that audience members come late, need special accommodations (such as handicap seating), or an emergency arises.

The **publicist** writes a **press release** describing the production for local papers, and invites **critics** to come to opening night. The publicist also prepares a **press kit** (including photos, a cast list and other helpful information) for the people who will write the **reviews**.

The **audience** comes to the theater and sees the show!

Theater Etiquette

You are about to attend a live performance. Theater is a participatory experience for everyone, actor and audience member alike. Proper theater etiquette ensures an enjoyable experience for you, other audience members and the performers.

- 1. As always, be polite. Listen to the instructions of your teacher, counselor or parent. If there is an announcement from the theater staff before the show, please pay close attention.*
- 2. Please do not talk, whisper or leave your seat during the performance. Appropriate laughter and applause are always appreciated by the performers.*
- 3. Remain with your group at all times.*
- 4. Food, drinks and gum are not permitted in the theater.*
- 5. Cameras, tape and video recorders, and any electronic devices (pagers, cell phones, games) are not permitted in the theater. These devices are a distraction to the performers and can disrupt the performance.*
- 6. Be aware of the location of fire exits before the performance begins.*

A Timeline of Highlights from MEXICAN HISTORY

- c. 1200 BCE** Rise of the Olmec civilization
- c. 400 BCE** The first cities are built, including the Maya city of El Mirador.
- 500-900** Maya civilization flourishes, with overlap by the Teotihuacán culture (1-650).
- 900-1200** Toltec civilization
- 1200-1521** Aztec civilization dominates Mesoamerica, while other regional cultures continue, such as the Mixtec (1300-1450).
- 1492** Columbus discovers the New World.
- 1519** Hernán Cortés and his Spanish soldiers invade the Aztec capital Tenochtitlán and bring about the death of the Aztec emperor, Moctezuma II.
- 1521-1821** Mexico is ruled by Spain.
- 1531** The Apparition of the Virgin of Guadalupe leads to major Aztec conversion to Catholicism.
- 1810** Miguel Hidalgo begins the struggle for independence with his famous speech, "Cry of Dolores."
- 1821** Mexico wins Independence from Spain.
- 1846-1848** Mexican-American War. Mexico loses half of its territory to the US.
- 1860** Benito Juárez, Mexico's first Indian president, is elected.
- 1862** Mexican soldiers and the people of Puebla defeat the French on May 5 (Cinco de Mayo).
- 1876-1910** The dictator Porfirio Díaz rules Mexico.
- 1910** Start of the Mexican Revolution
- 1917** The Mexican Constitution is written.
- 1926-29** The Cristero Rebellion marks an impasse in the relationship between the Mexican government and the Catholic Church.
- 1954** Mexican women win the vote.
- 1968** Mexico City hosts the Olympic games.
- 1974** The women's Equal Rights Amendment is passed.
- 1985** Mexico City is hit by a massive earthquake.
- 1993** Mexico, Canada and the US sign NAFTA (North America Free Trade Agreement).
- 1994** Zapatistas stage an uprising in Chiapas.



MEXICAN FOOD

Because Mexico has such variety of climates, the cuisine of Mexico is also quite varied. There are a few staple ingredients, however, which are found in cooking throughout Mexico. Corn is used in flat, round corn *tortillas*, a component of many dishes, and is eaten at virtually every meal. Beans, including red kidney, black, and pinto are also found in many Mexican dishes. Corn and beans are economical because they can be grown together. Chili peppers, which come in a variety of flavors and degrees of intensity, season many dishes. Other common crops include potatoes, tomatoes, rice, tobacco, sugar, coffee, and cacao, which is made into chocolate. Large towns have *mercados* where people buy and sell many kinds of fresh produce.

In the northern grasslands of Mexico, where wheat is grown, *tortillas* are more commonly made from wheat flour than corn. Many cattle are raised in this region and *cecina*, dried beef, is a popular food. Cheese often used in cooking here, and much of what Americans think of as Mexican cooking originated from dishes typical of this region. *Enchiladas* are a specialty of northern Mexico. These rolled *tortillas* can contain many different types of fillings, and are a good way to use up leftovers, but must always include chilies to be called *enchiladas*.

Along Mexico's long coastlines, fish and shellfish are plentiful. Red snapper, marinated raw, makes up the popular dish *ceviche*. Many types of fruits and vegetables grow along the coastline, which is tropical or semi-tropical in climate. These include bananas, plantains, pineapples, oranges, lemons, limes, mangoes, and avocados.

In southern Mexico, where the climate is also tropical, fruit and fish make up much of the local diet. *Tamales*, steamed corn dumplings stuffed with meat and chilies cooked in banana leaves, are popular. *Pibil*, meat or poultry dishes steamed in a pit called a *pib*, are also common.

Two special dishes native to Mexico contain chocolate. Hot chocolate, known as the "drink of kings" in the Aztec period, is made with semisweet chocolate, milk, and spices such as cinnamon. *Mole poblano*, the national dish of Mexico, is made with turkey smothered in a rich chocolate sauce. Legend has it that the recipe for *mole poblano* was passed down by God to nuns in the convent of Santa Rosa, Puebla, during the sixteenth century.

Mariachi Music

People in Mexico, like people everywhere, listen to many different types of music including rock, classical, and folk. The two main kinds of native Mexican music are *norteños* or *rancheros*, and *mariachi*. The music in the *Odyssey of Telémaca* has been inspired by *Mariachi*, *ranchero* and other musical traditions.

Mariachi, the Coca Indian word for "musician," is now used to describe a Mexican folk musician or group of Mexican folk musicians. Modern *mariachi* groups include violins, trumpets, *vihuela*, *guitarron*, and at least one guitar. They may also include a flute or accordion, although these are considered less traditional. *Mariachi* musicians stroll while they play, and therefore play instruments they can carry. The musicians dress in tight, heavily ornamented costumes and wear large, embroidered *sombreros*.

Singing is very important to *mariachi* music, and people of all ages can take part. Some learn to sing *mariachi* from older family members, who pass the music down to them. Others are drawn to the music and learn by listening to and trying to emulate popular *mariachi* singers. *Mariachi* singers have to have strong voices to be heard over all the instruments!

Just as Mexico's history has been shaped by influences from around the globe, Mexico's music has been influenced by musical styles from Native Indian, African, Central American, South American, North American, and European traditions. Some styles, such as Polka, *Jarabe*, *Danzon*, *Cumbia*, and *Paso Doble*, are known for the specific dances that accompany the music. Others, such as *Corrido*, and *Ranchera Lento* tell stories of specific people or places. Perhaps the most well-known style is *Son Jalisciense*, which features syncopated rhythms and spirited accents with violins and trumpets. *Son Jalisciense* songs are usually about life and experiences on the *rancheros*.

A Desert Tale



“Do you always _____ out of nowhere?” asked Telémaca.
verb

She had just been stalked by La Llorona, the _____ woman who _____
“ing” adjective past tense verb

the desert night in search of _____. Now she was _____ to find Hércio
plural noun adjective

looking happy to see her. “_____!” she shouted with a wince. “Your _____’s scraped.
exclamation body part

Let me fix it.” With this, Hércio started _____ into his many
“ing” verb (gerund)

_____, unable to _____ exactly what he was _____ for.
plural noun verb “ing” verb (gerund)

In one _____ he found a witch’s _____ mixed with some _____.
noun noun insect (plural)

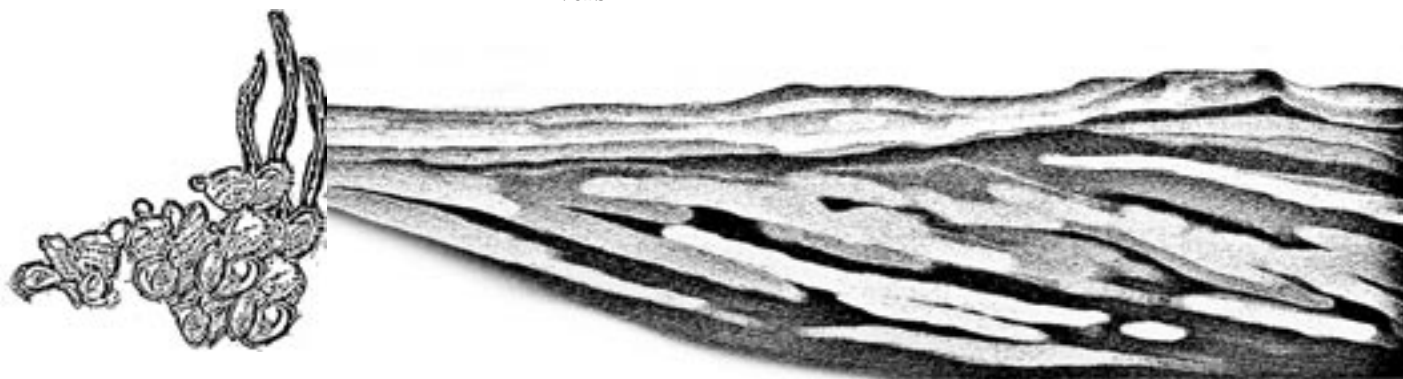
In another _____ he discovered _____ mixed with _____
noun noun type of reptile body part

He was getting really _____ when Telémaca reached over and _____
adjective past tense verb

another one, asking “What about this?” They tried the remedy, and Telémaca remarked,

“_____, it works like _____!” The two were so happy with
Spanish exclamation noun

their success, they decided to _____ by dancing!
verb



Ojo de Dios, God's Eye

Ojos de Dios, or God's Eyes, are traditional to the Huichol people of the Sierra Madre mountains of Mexico. *Ojos de Dios* are meant to be a way for the gods to watch over people and protect them or answer their prayers. The four points of the *ojo de Dios* are meant to represent the four directions: earth, fire, water, and air.



Materials:

Two straight sticks or popsicle sticks
Yarn in a variety of colors

Instructions:

1. Hold the sticks so they form a cross.
2. Tie the yarn around the cross point of the sticks, but do not cut it.



3. Begin wrapping the yarn around the sticks, first in one direction and then in the other, so the yarn overlaps three or four times.



4. Bringing the yarn from behind, cross over one stick and wrap the yarn completely around it. Pull the yarn to the next stick and repeat.



5. Continue step 3 until you want to switch colors. To switch, cut the yarn you are working with and tie on a new color. Try to keep the knot toward the back.



6. When you are finished, cut and tie off the yarn. If you would like to hang your *ojo de Dios*, tie a loop to the back.

Paper Flowers

Colorful paper flowers are common decorations in Mexico. Try making some that look like marigolds, bright yellow flowers native to Mexico.

Materials:

Green pipe cleaners
Scissors
Tissue paper in a variety of colors

Instructions:

1. Out of the large sheets of tissue paper, cut three smaller pieces, about 8 inches by 10 inches.
2. Fold the first piece of paper like an accordion, with pleats about 1 inch wide.
3. Repeat with the second and third pieces of paper.
4. Tie one end of the pipe cleaner around the middle of all three pieces of folded paper, stacked together.
5. Fluff out the paper and shape into a blossom.
6. To make marigolds, after completing step 3, cut through the folded edges of both sides of the pleated paper, leaving only a 2-inch strip intact in the middle. Then continue with steps 4 and 5. This will create delicate petals.



Coyote Mask



INSTRUCTIONS:

Photocopy onto construction paper,
enlarging as necessary.
Color with markers or crayons.
Cut out shape, punch out holes,
and secure with string.

Grades K-3

Before the Show

Go to the library or search the internet to find out about the Mexican desert. Use your imagination to explore your research further.

For instance, what would you see if you lived in the Sonora Desert? What would the weather be like there? What animals would you hear or see? What food would you eat? How would it taste?

Discussion topic: What does it take to be a hero? Who are the heroes in your life? Do heroes have to have supernatural powers, or can ordinary people be heroes, too?

Activities

Invent a hero of your own, and decide on the weakness he or she must defeat to become a real hero. Draw a picture, write a story, or act out a scene about the hero you've created.

If you were a coyote, how would you move? What noises would you make? Practice moving and speaking as if you were a coyote. Now try the same exercise as a scorpion or a wild pig.

After the Show

What was most memorable about this production?

Why does Telémaca need to go on this journey?

Most heroes have a personal weakness they must overcome to be truly great. What weakness does Telémaca need to overcome?

What kind of character is La Llorona—wicked or good? Why?

How was the environment depicted in this production? How would you have depicted it?



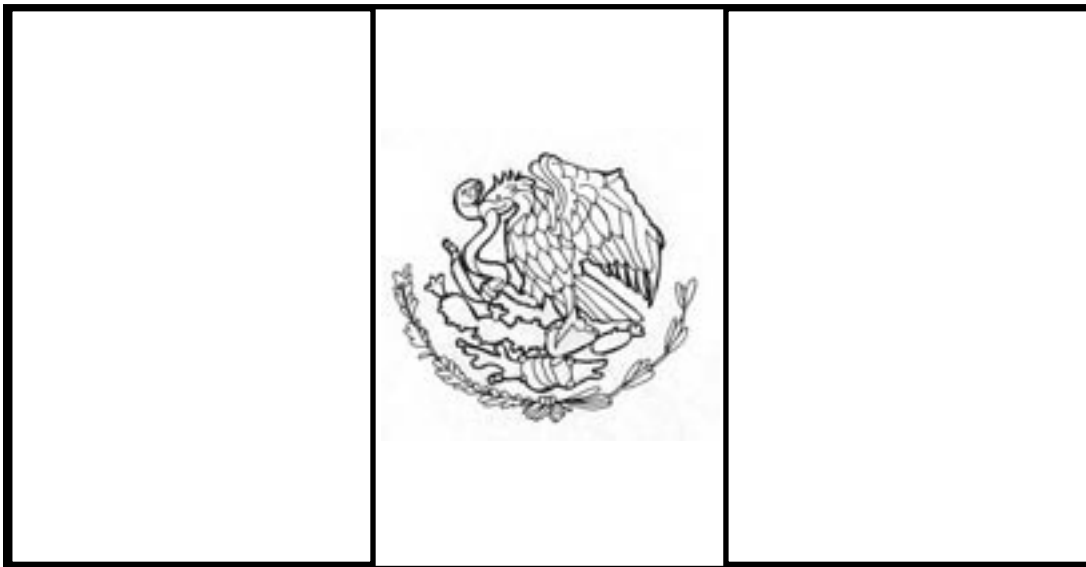
A MEXICAN FLAG FOR YOU TO COLOR!



Read about how the Mexican flag was designed, and color it to match the description below.

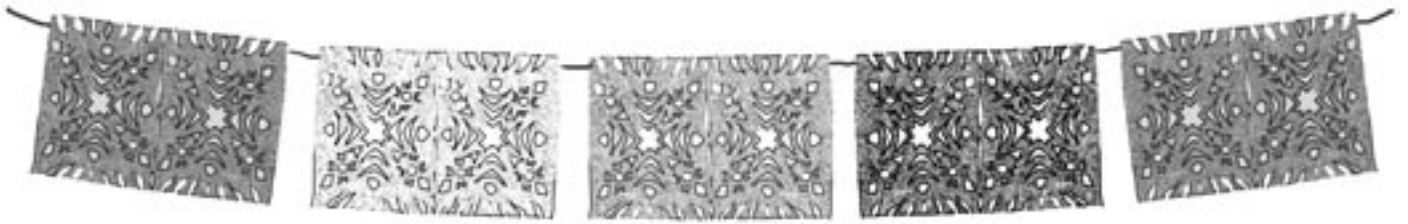
The Mexican flag features the national shield at its center, representing Mexico's Aztec heritage. According to legend, the Aztec god Huitzilopochtli told the people they would find their promised land if they looked for an eagle perched upon a *nopal* cactus, devouring a snake. The people saw such a thing on an marshy island in Lake Texcoco, which later became the zócalo, or main plaza, in Mexico City, built in 1325.

Green oak and laurel also appear in the flag, symbolizing strength and victory, respectively. The flag's colors carry a number of meanings: green (for the Independence Movement, hope, and fertility of the soil), white (for Catholic purity), and red (for the blood shed in the quest for independence). This flag, first displayed in 1968, was based on an earlier version used in 1821. "El Día de la Bandera" or Flag Day is celebrated every year on February 24th.



Use the blank rectangle below to create a flag representing your own ethnic heritage.





Festive Papel Picado Garland

These colorful paper decorations are a sure sign a fiesta is in progress!

Celebratory paper crafts have been used in Mexico since pre-Columbian times. The Aztecs decorated streets, temples, homes, and fields with paper made from mulberry and wild fig trees. After the Spanish conquest, *papel de china* (tissue paper) became popular for making Christian holiday decorations, including *papel picado*, banners of cut paper.

Today, skilled craftsmen use chisels and special cutting tools to create intricate designs, including flowers, leaves, birds, angels, crosses, skeletons, and historic figures. Different colors are used for different holidays or occasions. Red, white, and green, the colors in the Mexican flag, commemorate *La Virgen de Guadalupe*, the nation's patron saint, and Independence Day, September 16. Although some people now prefer more durable plastic decorations, the traditional paper kind is still popular.

Materials:

- Tissue paper in a variety of bright colors
- Scissors
- Yarn or a spool of ribbon
- Glue

Instructions:

1. Cut the tissue paper into rectangles, not larger than 8 1/2" x 11" (the size of a normal sheet of paper).

2. Fold a 1" flap down one side of the paper, long way or short way—your choice!



3. Fold the paper in half vertically, with the 1" flap running across the top.



Fold in half horizontally.

4. Fold the paper in



half crosswise to make a triangle, then in half crosswise again to make a smaller triangle.



Then fold in half at middle as shown.

5. Using scissors, carefully shape the outer edge and snip designs into the bottom edge.



6. Unfold once and snip designs along that edge, too.



7. Open the paper, leaving the flap folded down.

8. Fold and snip as many banners as you like, then cut a piece of yarn or ribbon long enough to span the room you're decorating. Fold the flap of each banner over the yarn or ribbon and glue in place.

9. Hang your *papel picado* and celebrate!

27

muy del - i - ca da, you think her wings will tear. But though the bright mar - i - pos - a leaves in the

27 Dm C G C

34

morn - ing, Tu lin - da mar - i - pos - a will al - ways re - turn to you, mi bon - i - ta. She will

34 F Dm C F G C

42

al - ways re - turn to you, mi lin - da. I will al - ways re - turn to you.

42 F G C Frit G

rit.

Grades 4-5

Before the Show

Imagine a character who's engaged in battle. How would you depict this on stage?

Find out what grows in the Sonora Desert. How would you create a desert on stage?

Butterflies play an important role in this play. Find out why Mexico is so important to the monarch butterfly. How would you show butterflies on stage?

Who was Telemachus, and what can you find out about his story?

What about Penelope? What makes her so famous?

Activity

Try this with a partner. Imagine you have a spell that can turn your partner into an animal of your choosing. Which animal would it be? Try out different animals, and see how your partner's movement changes with each spell.

Which spells make your partner seem most beast-like? Let your partner have a turn trying out spells on you, too.

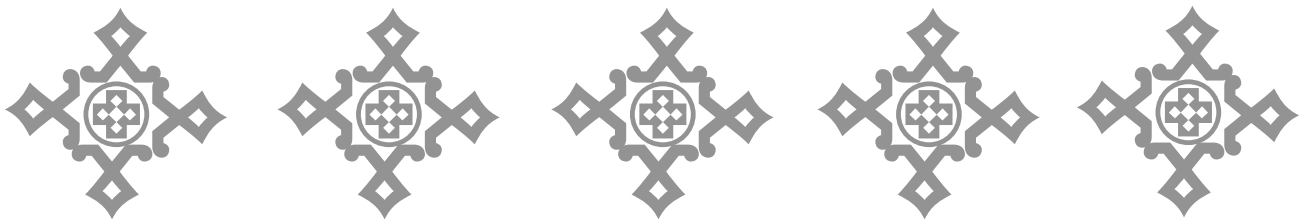
After the Show

How do the designers convey the idea of a desert?

Why are Coyote and La Llorona constantly competing? What do they both want? Who gets it?

In spite of the many changes to the original Telemachus myth, do you think this retelling is true to the spirit of the original? Why or why not?

What lessons from the Telemachus myth does this production emphasize?



Interviews
with the Creators of
The Odyssey of Telémaca

David Maddox

Composer/ Music Director

How long have you and Mary Hall
Surface been working together?

Since 1997, when we worked on *The Nightingale* at the Kennedy Center, although she remounted a show I had previously worked on as composer—*The Snow Queen*.



How did you become interested in writing for young audiences?

I stumbled into it. In fact, *The Snow Queen* was my first TYA (“Theater for Young Audiences”) show. It was originally directed by Phyllis Look and then remounted by Mary Hall. Kim Peter Kovac of the Kennedy Center invited me to do sound and composition. He knew something of me from my work around town. So, it was a gig for me. But it turned out that I liked TYA shows. *The Nightingale* was my third show at the Kennedy Center.

So much of your work revolves around folk music and traditional instruments. Why are you drawn to them?

I’m most drawn to acoustic instruments, as opposed to electric ones. I like the rich way they sound. I like the way real wood and skin makes sound (as opposed to computers and microchips). So, I like classical instruments also. But I’m drawn to world folk music because of its community, around the kitchen table and at its dance hall origins. It’s party music, and music for drawing people together as community. I like the simple repetitions of traditional dance music. (I also like—to a degree—the minimalist music of people like Phillip Glass.)

Why do you like to update traditional stories?

I like to update good stories into new contexts. There are plenty of traditional stories that are dull. The great stories are worth being told over and over in new ways. It’s no accident that there is a Cinderella story in every culture—it’s a powerful story that speaks to a universal human experience.

What aspects of being a composer do you most enjoy? What do you least enjoy? What do you find the most surprising?

I like writing songs the best—putting words and music together. I also like the puzzle of orchestrating: figuring out how to get the instruments of an orchestra to speak together, each in their own voice, to make the whole sound. What do I least enjoy? Nothing really. There are aspects I find more difficult than others. For example, the first lyrics or notes are always the hardest to get out. Getting started is the most difficult part for me.

The finished music, performed for the first time, is always a little surprising, since it is the first time I have heard it outside of my head. Sometimes it sounds better than I had hoped, sometimes it sounds worse, and then it’s back to the drawing board.

What aspects of being a music director do you most enjoy? Least enjoy? What do you find most surprising?

The best is sitting at the piano in the middle of a bunch of singers, hearing the song.

The worst is struggling to teach a poorly written song (if it is my own song). I'd rather be back trying to fix the song.

The most surprising is when a singer improvises a modification to a melody that is better than my own. It's always a joy to hear a singer find the better or more natural solution.

What advice can you give students who would like to pursue a career in musical composition?

Listen to lots of different kinds of music. Try to identify the characteristics of the music you like or are drawn to. If you like Bizet's *Carmen*, buy the score. Figure out what makes it sound the way it does.

Listen to your music performed by musicians (even informally) to find out what makes "playable" music.

Be at least a little familiar with all the instruments you write for. It's always helpful to know something about them. (For example, it's said that only guitar players can write guitar music)

Write what you like.

What advice can you give students who would like to pursue a career in music direction?

Master the piano. It is the instrument of music direction.

Study the relationship between notes on the page and the "feel" of a song.

Think about how you convey to a singer how to "interpret" a song.

Be a people person.



Mary Hall Surface

Playwright/Director

How did you become interested in writing for young audiences?

I've always been drawn to their receptiveness and enthusiasm. I like that they are so open and imaginative and unjaded. And I like engaging kids in the thoughts and emotions that I would like to see children thinking and feeling. And I like having adults and children share theater together.

So much of your work involves folk tales and mythology. Why are you drawn to these subjects?

I like what they have to say about who we are and the big questions we all wonder about—how do you make the right choices along the road of growing up, as a person and as a culture? And they have great monsters.

Why do you like to update traditional stories?

I think it sheds light on the traditional stories, allowing us to see them in a new way, and perhaps see our modern selves in the stories more easily. Plus, I find it really fun and challenging to find all the parallels of place, time and mythology.

What aspects of being a playwright do you most enjoy and least enjoy? What do you find the most surprising?

I most enjoy finishing the first draft. I least enjoy writing the first draft. I am most surprised when the first draft has some merit.

What's the best thing about directing?

I love bringing together all the creative souls involved in making a production happen and building the best environment for people to do their work. I least enjoy figuring out what props are stored where. I find it most surprising when, seemingly, out of nowhere, a scene you thought was dead suddenly comes to life, and you are not sure why, except that it rests somehow in the combination of everyone's skills brought to bear on the moment.

What advice can you give students who would like to pursue a career in playwriting?

Read lots of plays. Go to see lots of plays. AND read and study and learn about lots of things besides theater. And decide what you would like to share or discuss with the world around you.

What Do You Know about These Famous Mexicans?



1. Sister Juana Inés de la Cruz
2. Vicente Fox Quesada
3. Emiliano Zapata
4. Diego Rivera
5. Frida Kahlo
6. Rosario Castellanos
7. Octavio Paz
8. Benito Pablo Juárez
9. Moctezuma II

A. The Aztec emperor who in 1519 met the Spanish with gifts and invited them to Tenochtitlán, where the Spanish imprisoned him in his own palace.

B. A Zapotec Indian who became a lawyer and then governor of the state of Oaxaca. He participated in the Mexican-American War and the Mexican Civil war and was elected president of Mexico in 1861 and 1867. He is known for separating the church and state and instituting land reforms in Mexico.

C. A 17th-century poet and playwright whose powerful creative work and support of women's education were condemned by the Catholic Church.

D. A sharecropper-turned-revolutionary who fought to reclaim land confiscated by the hacendados and return it to the villages. His slogan was "*Tierra y Libertad.*" He was tricked and assassinated in 1919.

E. The first Mexican recipient of the Nobel Prize in literature whose prolific career included poetry and essays on literary theory, art, Mexican history, politics and culture. He also served as an editor, publisher and as Mexico's ambassador to India.

F. Mexico's current president whose election in 2000 ended more than 70 years of rule by the Institutional Revolutionary Party (PRI).

G. A self-described "revolutionary with a paintbrush" who depicted the hardships of poor Mexicans in large murals in the 1920s and '30s.

H. A poet, and the first published female author from the state of Chiapas, she called for equal rights for the Mexican Indian population. She became one of Mexico's leading feminists and served as Mexico's ambassador to Israel.

I. A celebrated and controversial artist who took to painting after a serious accident and experimented with a combination of realism and fantasy to depict personal content in her portraits.

Answers:
1C, 2F, 3D, 4G, 5I, 6H, E7, 8B, 9A.

Recipes: Salsa, Tostados, Hot Chocolate

Salsa Cruda

There are two main types of *salsa*, *salsa cruda*, which is uncooked, and *salsa cocida*, which is simmered on the stove. This *salsa cruda* is a basic version which goes well with many dishes.

- 2 large tomatoes
- 1 small white onion
- 2 scallions (green onions)
- 1 jalapeño pepper
- 2 tablespoons cilantro
- 1/2 teaspoon salt

1. Remove stem area from tomatoes, and chop into cubes. Put in a large bowl.
2. Remove skin from onion, dice, and place in large bowl with tomatoes.
3. Thinly slice scallions and add to mixture.
4. Dice jalapeño and add to mixture.
5. Finely chop cilantro and add to mixture.
6. Add salt and stir well.

This is best eaten fresh. It is good by itself on chips, or as a part of other dishes such as tacos, burritos, or tostadas.



Tostadas

Tostadas, fried flat corn tortillas, are layered with fresh ingredients to create this after-school snack popular with kids in Mexico.

Ingredients:

- 2 cans refried beans
- 1 carton sour cream
- 1 tomato
- lettuce
- salsa
- 2 jalapeños
- Manchego cheese
- Cheddar cheese
- 1 medium-sized white onion
- 1 package tostadas (12 tostadas)

1. Preheat oven to 375 degrees.
2. Cut up tomato, onion, and jalapeños and set aside for later.
3. Shred lettuce and grate cheeses and set aside for later.
4. With an adult's help, put tostadas on two cookie sheets, and place in the oven to warm.
5. With an adult's help, warm refried beans in a pan on the stove.
6. Remove warmed tostadas from the oven. Place on plates, and spread refried beans on tostadas.
7. Layer with lettuce, then tomatoes.
8. Top with grated cheeses, onions, jalapeños and salsa.





Mexican Hot Chocolate

This chocolate drink is the perfect ending to any Mexican meal. Traditional hot chocolate was made frothy with a *molinillo*, but this adaptation uses a wire whisk.

1/2 cup semi-sweet chocolate chips
3 cups milk
1 teaspoon ground cinnamon

1. Put all ingredients in a medium-size pot.
2. With an adult's help, warm on the stove over low heat, stirring constantly. Do not let the milk boil.
3. When chocolate chips have melted, remove pot from heat.
4. With a wire whisk, whip until frothy.
5. Pour into mugs and serve.

Yield: 4 servings



Mexican children often say this rhyme while rubbing the palms of their hands together, pretending to stir the chocolate with a molinillo.

Spanish

Bate, bate, chocolate,
Tu nariz de cacahuete
Uno, dos, tres, **CHO!**
Uno, dos, tres, **CO!**
Uno, dos, tres, **LA!**
Uno, dos, tres, **TE!**
Chocolate, chocolate!
Bate, bate, chocolate!
Bate, bate, bate, bate,
Bate, bate, **CHOCOLATE!**

English

Stir, stir, chocolate,
Your nose is a peanut.
One, two, three, **CHO!**
One, two, three, **CO!**
One, two, three, **LA!**
One, two, three, **TE!**
Chocolate, chocolate!
Stir, stir, chocolate!
Stir, stir, stir, stir,
Stir, stir, **CHOCOLATE!**



Grades 6-8

Before the Show

What is a myth, and how does it differ from a fairy tale?

What was the Mexican Revolution about? What was life like before it, say in 1878, when this play is set?

How would you show Telémaca growing from early childhood to adulthood on stage?

Fertile land is an important theme in Mexican culture. How would you show the difference between rich harvests and drought on stage?

Research the legend of La Llorona. Who is she, and why do children fear her?

Activity

With a group of about six friends, create a desert using only your bodies to represent different parts of your environment (a cactus, a scorpion, the sun, etc.). Be creative. How would you show the desert during the day? What about at night? Invite another group or an adult to guess what each of you is portraying. Why did you choose these particular things to be? You can repeat this activity with other habitats (the jungle, the ocean, the mountains, etc.).

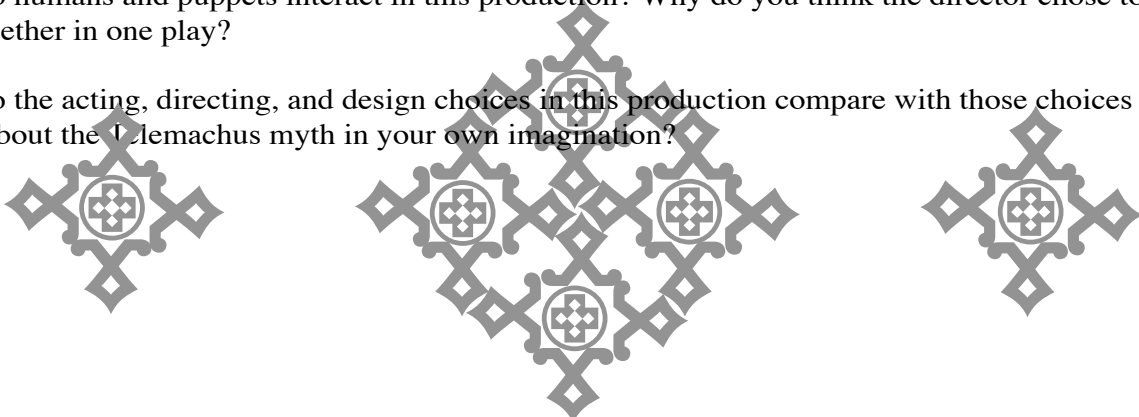
After the Show

How does the music help tell the story?

Does Telemachus's story seem "Mexican" to you? If so, how does the production support this interpretation?

How do humans and puppets interact in this production? Why do you think the director chose to put the two together in one play?

How do the acting, directing, and design choices in this production compare with those choices you made about the Telemachus myth in your own imagination?



Key Spanish Words and Phrases from *The Odyssey of Telémaca*

Family Words

mija	<i>abbreviation of mi hija, my daughter</i>
mi corazón	<i>my heart, my love</i>
mi linda	<i>my beautiful one</i>

Adventure/Magical Words

estocada	<i>thrust, stab; a stab wound</i>
adelante	<i>forward, ahead</i>
curandero	<i>folk healer</i>
embrujo	<i>spell, charm</i>
La Llorona	<i>"The Weeping Woman" from llorar, to cry, to weep</i>

Environmental Words

el arroyo	<i>the brook</i>
las montañas	<i>the mountains</i>
el mar	<i>the sea</i>
el cielo	<i>the sky</i>
mariposa	<i>butterfly</i>
javalina	<i>wild pig</i>
abundancia	<i>abundance</i>

Community Words

campesino	<i>peasant, farm laborer</i>
haciendado	<i>landowner, owner of a ranch</i>
granjero	<i>farmer</i>
pueblo	<i>people, village</i>
baile	<i>dance</i>

* * * * *

MEXICAN SAYINGS

El que anda entre miel, algo se le pega.
If you hang around honey, some of it will stick to you.

Querer es poder.
Where there's a will, there's a way.

Arriba ya del caballo, hay que aguantar los respingos.
Once mounted on a horse, one must hang on when he bucks.

No le tengan miedo al chile, aunque lo vean bien colorado.
Don't be afraid of the chile pepper even though you see it's red.

La esperanza no es pan, pero alimenta.
Hope is not bread, yet it nourishes.

El que mucho abarca, poco aprieta.
He who tries to hold too much, grasps little.

El que adelante no mira, atras se queda.
He who doesn't look ahead remains behind.

El que habla del camino es porque lo tiene andado.
I can talk about that road because I've walked it.

Quién con la esperanza vive, alegre muere.
He who dies with hope dies happy.

El que con lobos anda, a aullar se ensena.
He who walks with wolves learns to howl.

Que bonito es no hacer nada, y despues de no hacer nada, descansar.
How beautiful it is to do nothing, and after doing nothing, to rest.

Grades 9-12

Before the Show

What are your favorite parts of the original Telemachus myth? What characters interest you most? Do you identify with any of them personally?

Odysseus's adventures require extraordinary patience from the whole family. How would you tell a dramatic story about how a family copes when one of the principal characters is absent?

Myths often represent three kinds of conflict: man vs. man, man vs. nature (God), and man vs. himself. How many of these conflicts do you find in the Telemachus myth, and where?

What was going on in pre-revolutionary Mexico? What were the people's chief concerns, and who were the major players?

The Odysseus myth has been adapted repeatedly by modern and contemporary authors. Find a few of the most famous examples of how these ancient characters and themes have been reinterpreted.

Activity

Write journal entries in the voice of Telémaca (Telemachus), Omero (Odysseus) or Pureza (Penelope) spanning the years of Omero's absence from home. How does your character struggle with questions of courage, longing, faithfulness and confidence? What makes your character feel especially strong or vulnerable?

After the Show

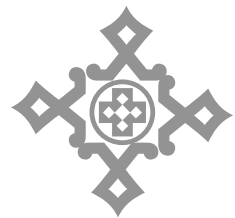
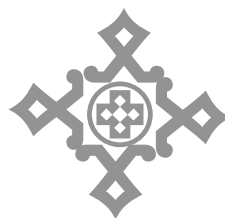
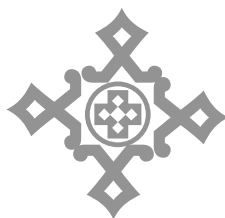
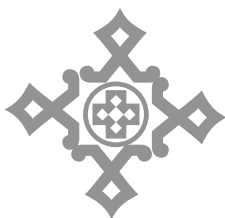
What aspects of the production's design are realistic? Which are symbolic (or abstract)?

Would these be different if this production were turned into a film? How?

How would you describe this production's acting style to someone who hasn't seen the play?

Why transplant this Greek myth into pre-revolutionary Mexico? What makes these two cultural contexts similar or different?

How does Telémaca from this production compare with her counterpart in the original myth? Why do you think the creators made these choices about her character? Do you think they're appropriate? Why or why not?





THE MYSTERIOUS MIGRATION OF THE MONARCH BUTTERFLY

Monarch butterflies leave the colder North American climates for the south at the end of summer every year. Those from west of the Rocky Mountains migrate to California, while those from the east spend their winter in the mountains of Mexico. Monarchs fly in large groups, often traveling distances of up to 3,000 miles. Unlike other most species of butterflies that travel one way, monarchs return home each spring. They use fat stored in their abdomens for fuel and conserve energy on their way south by coasting on warm air currents. Migrating monarchs visit the exact same regions, and even the same trees, each year, but it's a different group of monarchs making the journey every fall. Each butterfly only makes one round-trip. The next butterflies to migrate come one year and three or four generations later, arriving at the same destination as their ancestors. Scientists have yet to learn how later generations of monarchs know to find to the same winter roost each year.



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