

GLOBAL ARTS:

Performances For Schools

Presents



National Acrobats of China

Tuesday, March 10, 2009 at 10AM

Fine Arts Center Concert Hall

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Please fill out our online surveys at <http://www.umass.edu/fac/centerwide/school/index.html> for the *Registration Process* and each *Event*. Thank you!

This study guide was written and edited by Laura Abrams, Rica Anderson, Nicole Anthony and Wayne Huey at Cal Performances, University of California, Berkeley for their School Time series. We gratefully acknowledge the Flynn Center for the Performing Arts and the Education Department of the State Theatre, New Brunswick, NJ for granting permission to reprint excerpts from their education guides.

The Performers

The National Acrobats of China are from the People's Republic of China. They are a popular group that have been performing all over the United States for over 50 years. Objects of daily life—chairs, tables, poles, ladders, bowls, plates, bottles, and jars—are often used for props as the troupe performs dazzling acts of acrobatics, contortion, martial arts, drumming, dance and all-out awe.

The Show

At the show the acrobats will perform amazing acts like spinning plates on sticks, juggling objects with their feet, balancing human pyramids on top of moving bicycles, twisting their bodies into all kinds of shapes, and much more. The acrobats perform alone (solo) or with others (in a group or “ensemble”) All of the acts require strength, flexibility and concentration, but the group acts also need the performers to cooperate well with each other. If one person is careless, it puts everyone in danger.

History of Chinese Acrobats

Acrobatics developed over 2,500 years ago in the Wujiao area of China's Hebei Province. As people didn't have television or other electronic inventions, they learned new skills like acrobatics. Using their imaginations, they took everyday objects like tables, chairs, jars, plates and bowls and practiced juggling and balancing with them. Acrobatic acts became a feature at celebrations, like harvest festivals. Soon the art form caught the attention of emperors who helped spread the acrobats' popularity. As their audience grew, acrobats added traditional dance, eye-catching costumes, music and theatrical techniques to their performances to make the experience even more enjoyable.

Acrobatic Families

Like European acrobatic troupes, many Chinese troupes were family-owned, and several still are today. Family troupes would keep the techniques of their acts secret, teaching them only to their children and other close relatives. Touring the countryside as street performers, certain families became successful for their signature acts. Two famous acrobatic families were the Dung family, known for their magic acts, and the Chen Family, known for their unique style of juggling.

Acrobatics in the People's Republic of China

In October 1949, a communist government came into power in China. China's companies and businesses became the government's property, including the acrobatic troupes. Since acrobatics was considered an art form that was popular with all people, not just the rich or educated, the government supported acrobatic troupes, and even gave money to create new troupes in different regions of the country. However, government ownership also meant that troupes had less artistic freedom and individual acrobats didn't have a choice about where they worked or who they worked with. Today, in the “new” China, acrobats have made great improvements in both the staging and skill of their art form. Companies use music, costumes, props and lighting to create striking and imaginative stage productions.

Acrobatic Training

There are as many as 100,000 people who attend special acrobat schools in China today. Students start training at age five or six, working from early in the morning to late afternoon, six days a week. Students learn and then continue developing the four skills which are an acrobat's foundation: handstand, tumbling, flexibility and dance. After almost 10 years of hard training, the most talented students join professional city-wide troupes, and only a few of these skilled performers are then chosen to be part of internationally known companies like the National Acrobats of China.

Facts about the Performers

- The performers in the troupe range in age from 17 to 22. Some of them started training at five years old.
- The group was started in 1956.
- There are 35 members of the National Acrobats of China. Following Chinese custom, the company works together like a family. No one gets special “star” treatment.
- During the show, each performer makes at least six or eight costume changes.
- It takes up to three months to create one of their costumes, from design to finished product.

The National Acrobats of China

The award-winning National Acrobats of China is a troupe of 35 performers from China. The company has entertained audiences across the world for over 50 years and has won over twenty international awards. Founded in 1956, the National Acrobats of China is internationally acclaimed for its juggling, cycling and acrobatic skills. Some of the acts it is known for include its “Bench Juggling with Feet” and “Clownish Straw Hats,” both of which have won awards.

The company tours the world for approximately seven months out of each year. Tours include cities from Amsterdam to Zurich. Other international circuses and troupes have adopted some of the company’s signature acts, in particular, “Cycling Stunts,” “Plates Spinning,” “Aerial Silk” and “Icarian Boys.” The current director is Mr. Gui Zhongshan, and Mr. Tian Zichun and Mr. Jianguo Yao are deputy directors.

About the Art Form

The acrobatic arts have evolved for over 2000 years in China, a country credited with producing some of the best acrobats in the world. Chinese acrobats maintain a notable style and standard routines. Chinese acrobats learn handstands, juggling, trapeze, and balancing, and, as in most recognizable circuses around the world, also maintain juggling, trapeze, handstand acts and comic relief. Differences between troupes are reflected in theatrical presentation, including music, novelty acts such as clowns, and lighting.

Acrobatic Training and Handstands

In China, acrobats are selected to attend special training schools at about age six. Students work long and challenging hours six days a week. The first two years of acrobatic training are the most important. They practice gymnastics, juggling, martial arts and dance in the mornings, and then take general education classes in the afternoons.

Students work daily on core skills: the **handstand**, **tumbling**, **flexibility**, and **dance**. They are also expected to be skilled in **juggling**.



Each student will have a more pronounced talent for one of the four core acrobatic skills. The handstand is considered the essence of Chinese acrobatics. Many signature acrobatic acts include some form of handstand. Master teachers have commented that, “handstand training is to acrobats what studying the human body is to a medical student.”

An acrobat trains in progressive steps from basic to advanced handstands. Training directly affects three areas of the body — shoulders, lower back, and wrists. A weakness in any one area compromises the acrobat’s ability. Beginning students begin by doing handstands against a wall. In three to six months, they build up to a half hour of wall handstands. The three areas of the body become stronger until at last students are able to hold the free handstand.

In Chinese, holding a still handstand is translated as a “Dead handstand.” A good handstand has pleasing form and versatility, meaning the acrobat can execute many variations from that position.

Understandably, young acrobats find this early training unpleasant. In a basic handstand, one is upside down with all the body’s weight on the wrist, shoulder and lower back. There is natural pressure to want to come down and, since the hands are the body’s only support, there is no way to cheat.

After the initial two-year training, only a few acrobats specialize in the handstand. However, handstand training is essential to all acrobatic work, due to the role it plays in strengthening the body, mind and spirit of the acrobat.

Guiding Questions:

- ◆ What kinds of props do acrobats use and how do they use them?
- ◆ How is Chinese culture reflected by the acrobats’ on stage?
- ◆ What are the four basic acrobatic skills?

Signature Chinese Acrobatic Acts

Acrobatic acts can be performed solo or in groups. Group acts require team cooperation, trust and constant communication. The disadvantage of a group act is that when one acrobat cannot perform or leaves the act this puts the others at risk in their careers, and they must start over again. But, at least the new acts or new specialties they develop are based on central acrobatic skills; tumbling, flexibility, handstand and dance.

The student matinee performance will include a selection from the following pieces and will be performed without an intermission.

Spinning Plates: Thirteen acrobats spin plates on two iron sticks, dancing all the while.

Contortion: Performers twist into unbelievable knots while balancing precariously perched objects.

Leather Straps: Using great strength, four men suspend and balance themselves in midair with leather straps.

Hoop Diving: With dynamic speed and rhythm, twelve acrobats jump, dive and tumble through stacked hoops up to 7 feet high.

Aerial Silk: A romantic aerial act featuring a man and woman who perform acrobatic tricks while hanging from strips of silk.

Single Hand Balancing: On top of a perch, a performer balances her entire body using the strength of one arm.

Grand Acrobatics & Martial Arts: The entire company creates pyramids and performs spectacular balancing and tumbling acts while a martial arts performer displays his martial arts skills.

Straw Hats Juggling: Ten acrobats juggle, throw and catch hats in a breathtaking performance.

Balance on Benches: In this traditional Chinese circus act that is rarely seen today, acrobats balance several benches on their feet.

Diablo: Performed in China for over 1,000 years, two acrobats perform tricks with a kind of yo-yo connected with string to sticks of bamboo.

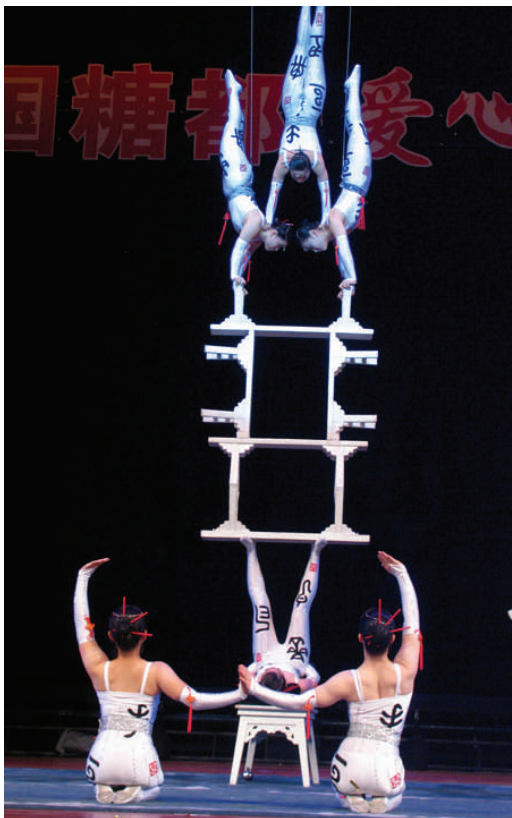
Russian Bar: Acrobats do somersaults and other feats on a beam that is balanced on the shoulders of two performers.

Icarian Acrobatics: Performers tumble and do somersaults on each other's feet.

Acrobatics of Five: Contorting and balancing their bodies, performers create beautiful stage pictures.

Lasso: Performers show off their mastery of ropes in a series of tricks.

Bicycle: Sixteen acrobats perform on moving bicycles.



Acrobatics in Chinese History

Acrobatics is a time-honored art form in China. With a long and rich history, acrobatics has become one of the most popular art forms among the Chinese people. Some historical records provide evidence for the development of this art form as far back as the Xia Dynasty (4,000 years ago), though it is more likely that acrobatics were not developed until approximately 2,500 years ago when its impressive physical feats caught the attention of the country's powerful emperors.

Acrobatic arts were developed during the **Warring States Period** (475BC-221BC), evolving from the working lives of people in Wuqiao (pronounced oo-chow) county of Hebei Province. Acrobats first used everyday items around them— instruments of labor such as tridents, wicker rings and household articles like tables, chairs, jars, plates and bowls—as performance props in balancing and juggling acts.

At a time when China was an agricultural society, when there were no distracting electronic gadgets or telephones, people used their imaginations to practice skills of acrobatics: handstands, tumbling, balancing, juggling, and dancing. Their acts were incorporated into community celebrations, for example, to celebrate a bountiful harvest. These entertainments eventually evolved into well-appreciated, professional performances.

Most of Chinese history is studied as Dynasties, periods known by the names of their rulers. During the **Han Dynasty** (221BC-220AD) home-made rudimentary acrobatic acts developed into the “Hundred Entertainments,” followed by many variations. Music and other theatrical elements were added as interest in the art form grew among the emperors.

Historic records on stone engravings from Shandong Province unearthed in 1954 show acrobatic performances with musical accompaniment on stages of 2,000 years ago, including acts that are familiar to this day, such as Pole Climbing, Rope Walking, conjuring and Balancing on Chairs.

In the Tang Dynasty, known for the extraordinary flourishing of Chinese culture, the number of acrobats increased and their performing skills improved through prolonged practice. Famous poets of that time, Bai Juyi and Yuan Chen, wrote poems about acrobatic performances. In a painting at Dunhuang called “Lady Song Going on a Journey,” there are images of acrobatic performers.

Since these early times, acrobatics have been incorporated into many forms of Chinese performance arts, including dance, opera, wushu (martial arts) and sports. Acrobatics have gone beyond the boundaries of performance, serving an important role in the cultural exchange between China and other Western nations including the United States. Today, China presents acrobatics in the international arena as an example of the rich traditions of Chinese culture and the hard-working nature of the Chinese people.

Family Acrobatic Troupes

Traditional acrobatic troupes were family-owned, making their living roaming the countryside as street performers. Many famous acrobats continued this lifestyle through many generations, including the Dung family and the Chen Family. The Dung Family was known for their magic acts, while the Chen Family was famous for their unique style of juggling, with a signature act that used as many as eight badminton rackets at one time. Other acrobatic troupes have tried to match the skill level of the Chen family’s juggling feats with little success.

Family acrobatic troupes would teach only their own children and close relatives their secrets to keep the techniques and traditions within the family last name. (This was also the case in Europe, where circus families continued through many generations). The mural *An Outing by the Lady of Song* of the Tang Dynasty (618-907) depicts the grand scene of a Peeress’s outing. Walking in front of the large procession is an acrobat doing pole balancing with four young boys doing stunts. These figures are vivid, lively and vigorous, and is considered the most complete extant Chinese mural containing images of acrobatics.

Acrobatics in China after 1949

On October 1, 1949, the People’s Republic of China was formally established by the Communist party, with its national capital at Beijing. All companies and businesses became government property, including the family acrobatic troupes.

The people’s government made great efforts to foster and develop national arts. Generally, the Communist government approved of acrobatics as “an art of the people,” not an elitist art form, so acrobatics gained a new prominence as every province, municipality and region established its own acrobatic troupe.

In Communism, everyone is supposed to be provided for and taken care of equally; the term “Iron Rice Bowl” means all eat out of the same rice bowl. (However, there were inconsistencies between Communist theory and practice, as people in powerful government positions received many perks).

Under Communism, the government paid for acrobatic troupes’ operational costs, so performers didn’t need to worry about their financial earnings. They concentrated on improving their skills and enhancing the contents of their performances.

Modern acrobatic acts are designed and directed with the goal of creating graceful stage images. Harmonious musical accompaniment and the added effects of costumes, props and lighting turn these acrobatic performances into exciting full-fledged stage art.

Recent changes in China’s government allow artists more freedom to be creative, which has led to improvements in the working lives of acrobats. Now, acrobats are permitted to form their own performing groups, and to perform for their own financial gain. Individual acrobats can now perform later into adulthood.

There are now over 100 acrobatic troupes operated by the Chinese government and hundreds more private troupes performing the ancient art of Chinese acrobatics both in China and all over the world.

At present, Chinese acrobats reflects the optimism, determination, the industry, resourcefulness, courage and undaunted spirit of the Chinese people.

Facts about China

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Size

The fourth largest country in the world, China is slightly smaller than the United States. Its population of 1.3 billion is the largest in the world—more than four times that of the U.S.

Population Control

Married people of the Hun majority (92% of the population) are allowed to give birth to only one child except if the parents are both single children themselves (then they may have two). Minority families may have as many children as they wish.

Changes in Government

Imperial rule—dynasties ruled by emperors—began in 1111 B.C. An Emperor ruled until he died or passed leadership on to a son or nephew. Most of Chinese history is recorded by the family names of the dynasties. During most of recorded history —through the 15th century— China was the most advanced country in the world in terms of technological development and culture.

In 1911, a revolution ended over 2000 years of imperial rule. By 1921 the Communist Party of China was founded. In a Communist state, all businesses, property, foods, goods and services are owned and operated by the government and distributed to the people by the government.

Over the last 30 years, the Chinese government has changed to a unique political blend. China maintains a communist government within a socialist society and a capitalist economy. The opening up of China to Western ideas has dramatically affected its people. A gap is widening between rich and poor, rural and urban, and eastern and western China. As more of the world's products are being manufactured there, China's gross national product has grown as much 10% over the last few years. After the United States, China now is the second largest economy in the world.

Pollution

No country has ever emerged as a major industrial power without damaging the environment. Because of its huge growth, China's pollution problems have shattered all precedents. 70% of the water in China is polluted and only 1% of the 560 million city dwellers breathe air that is considered safe. The Chinese are working hard to counter the affects of this tragic situation.





Symbols of Old and New China

The Great Wall of China was built and rebuilt between 5th century BCE and 16th century AD to protect the northern borders of the Chinese Empire. It is the world's largest man-made structure. Some of its stretches have been restored enough for people to walk along today.

The Temple of the Heavens in Beijing was the site of annual ceremonies of prayer for good harvest during the Ming and Qing dynasties. One of the few antiquities saved during the Cultural Revolution, its extensive grounds are now used as a public park.

The Chinese were excited to host the 2008 Olympic games in Beijing and surrounding areas. The government made many improvements to the city, from thousands of new trees planted and new hotels built to old sites renovated for tourists. Based in Beijing, portions of the Olympic games were played in other regions of China. The games allowed many of the world's people to see inside China for the first time.

Schools in China

China has the largest educational system in the world — over 1,170,000 government-run schools enroll over 318,000,000 students.

It has an increasingly literate population, recorded in 2001 at 90%. Educational progress has been most rapid in the urban areas such as Beijing and Shanghai because of their greater resources. Since 2001, there has been a curriculum reform effort towards more student-centered programs and the government has allowed regions to set some of

their own courses.

Children start school at age six and attend for nine years. Primary education is free, but parents pay for everything from paper to electric bills. Parents pay for secondary education. To continue into high school, students must do well on a series of tests. It is steeply competitive to get into the best schools. Vocational schools are now available for students who do not go on to universities.

Average classes have 60 students. Discipline problems are reportedly rare because parents insist that children must respect their teachers. In such large classes, the instruction is largely didactic and teacher-centered. Every student in China does morning exercises before school and at a given time during the school day. Students in secondary schools wear unisex school uniforms. All students learn the craft of painting and drawing.



Pre-show Activities

An effective way to engage your students in the performance and connect to literacy, social studies, arts and other classroom curriculum is to guide them through these standards-based activities before they come to the show.



Performance and Culture

Questions for Students:

1. How long have acrobatics existed in China?
2. At what age do acrobats typically begin training in China?
3. What types of props are used in acrobatic routines?
4. Can you name three major cities in China?
5. Why do acrobats wear colorful costumes?
6. Name the 4 acrobatic skills learned in basic training.
7. Name 5 acrobatic acts created in China.
8. What are the “3 P’s” common to the secrets of learning acrobatics and becoming a good student? Younger elementary students: Practice, Practice, Practice
Older students and adults: Practice, Perseverance, Patience
9. Think of one word to describe acrobatics.
10. Can you remember a major Chinese holiday celebration that features acrobats?

Performing Arts (Grades K-6)

Object Balancing: Activity and Reflection (Grades K-6):

Teacher Prep: Make newspaper sticks for each student. To make a stick, take two large sheets of newspaper, roll them up as tightly as possible and tape them in the middle and at the ends. Ask students to:

- Place their “newspaper sticks” on the palms of their right or left hand and try to keep it balanced and upright.
- After doing this for a few minutes, ask them to reflect on what it was like.
- Discuss the acrobats’ training – the practice and work that goes into developing their skills.

Human Sculptures: Activity, Discussion and Kinesthetic Reflection (Grades K-8)

Invite students to imagine their bodies are like clay and they can mold them into different shapes (like triangles, circles, and objects like tables, flowers or ladders.)

- On their own, ask them to experiment with using high, medium and low levels when creating shapes, and encourage them to use their entire body.
- Then, have students work in pairs or in groups to create more shape and object sculptures.
- Afterwards, discuss as a class the difference between making the shapes by themselves and with others.
- Ask students to look for the shapes the National Acrobats of China make with their bodies during their performance. After the performance, invite students to remember one shape that stood out in their memory and imitate this shape. Ask the entire class to imitate this movement after the student has shown it.

Post-show Activities

Reflecting on the performance allows students to use their critical thinking skills as they analyze and evaluate what they've observed during the performance. Student reflection also helps teachers assess what students are taking in, and what they aren't noticing.

Visual Arts & English Language Arts (Grades K-6)

Discussion and Activity:

Ask students to think about the National Acrobats of China's performance.

- Which act was their favorite? Discuss what they liked best about the show and why.
- Invite students to create an advertisement for the National Acrobats of China's performance. They should include an illustration and description (or a "quote" from a made-up review) that reflect the best part of the show.

Social Studies (Grades 3-12)

Headlines about China

There are often news stories about China.

- Ask students to search for news about China on television, radio, the internet, newspapers or magazines. They may make up their own headlines or write a one paragraph version of stories they've seen or heard.
- Have students share their news stories about China with each other and then discuss the current events and topics.

Extensions:

- As a class, choose articles that are most interesting to the students. In groups of four or five, have students research the topic in more depth, and share a brief presentation with the class.
- Ask students to brainstorm together what they know about China, the Chinese people, and the Chinese government. Invite them to write a few paragraphs about what it might be like to live in China. In what ways might it be different from the way they live here?

Common sayings in acrobatic training schools:

"Seven minutes on stage is equal to ten years of training."

"One must be able to endure suffering to become a good acrobat."

"Not too fast, not too slow: you need to be patient and to follow the middle road to find success in your acrobatic skills."

Vocabulary

acrobat: a skilled performer who does gymnastic feats like handstands, tumbling, tightrope walking and trapeze work

agility: being able to move quickly and easily

aerial act: performance acts that take place high in the air

choreographer: a person who creates the movements for dances

comic relief: a funny scene in between dramatic or suspenseful moments in a performance

conjuring: to perform magic tricks like slight of hand where something appears out of nowhere

contortionists: a flexible performer who can move their muscles, limbs and joints into unusual positions.

gymnast: a trained athlete who displays physical strength, balance, skill and agility

Hundred Entertainments: shows performed 3,000 years ago in China that included acrobatics, song and dance numbers, comedy, magic and instrumental music

martial arts: a traditional Asian self-defense or combat sport that doesn't use weapons but depends on physical skill and coordination (Karate, aikido, judo, and kung fu are considered martial arts.)

novelty act: a new and interesting performance piece that appears different from what is usually seen

signature act: a performance piece connected with, or made famous by, a specific company or troupe

somersault: when someone rolls their body forward or backward in a complete circle with their knees bent and their feet coming over the head

trapeze: a short horizontal bar suspended from two parallel ropes, used for gymnastic exercises or for acrobatic stunts.

troupe: a company or group of performers that works, travels and performs together

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<http://www.youtube.com/watch?v=Kt3b8xYdA-A&feature=related>

<http://www.youtube.com/watch?v=-fkNeRYRIXY&feature=related>

<http://www.youtube.com/watch?v=GfC9p3CU1PQ&feature=related>

<http://www.youtube.com/watch?v=Qpa3NjYaEWc&feature=related>

<http://www.youtube.com/watch?v=1qmvDL6qlCI&NR=1>

<http://www.youtube.com/watch?v=enFBCCjT9Ms&feature=related>

<http://www.youtube.com/watch?v=74xg3VUZhoI&feature=related>

<http://www.youtube.com/watch?v=Kt3b8xYdA-A&feature=related>

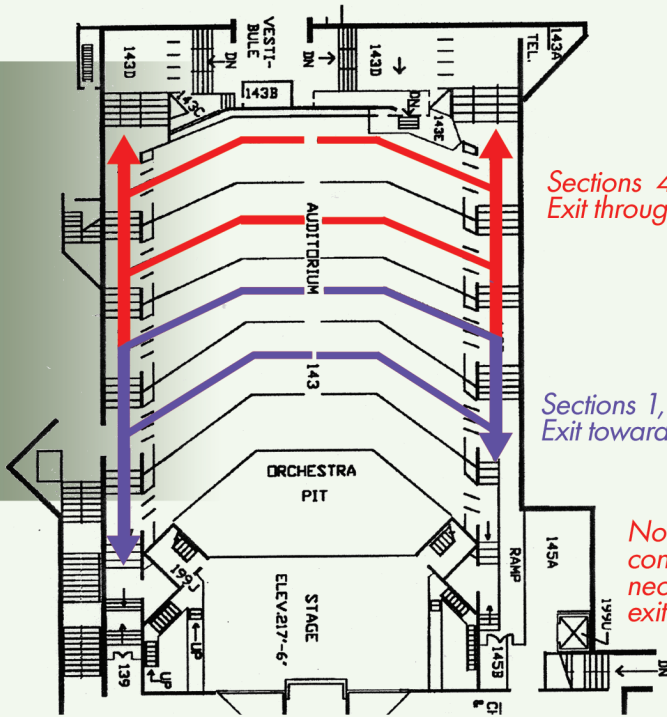
<http://www.youtube.com/watch?v=1qmvDL6qlCI&NR=1>

<http://www.youtube.com/watch?v=enFBCCjT9Ms&feature=related>

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.

Concert Hall



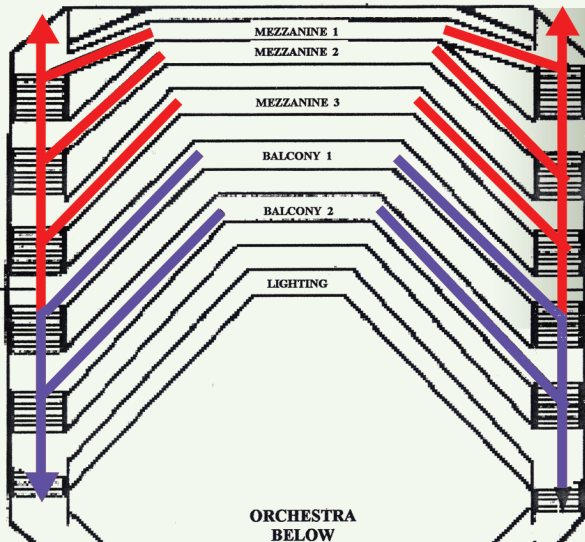
*Sections 4, 5, 6
Exit through the lobby.*

*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*



Balconies

NOTICE TO ALL TEACHERS AND CHAPERONES

➤ **PERFORMANCES BEGIN PROMPTLY AT 10AM**

Many of our performances sell out. This means we can have up to 1,600 students to seat. Please help us by arriving **30 minutes** prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

➤ **PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.**

➤ The staff of the Fine Arts Center needs your help! An increasing number of students are coming into the performance space with gum, food, beverages, cell phones and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.

➤ For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

We hope that you and your students enjoy your theatre experience!

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.

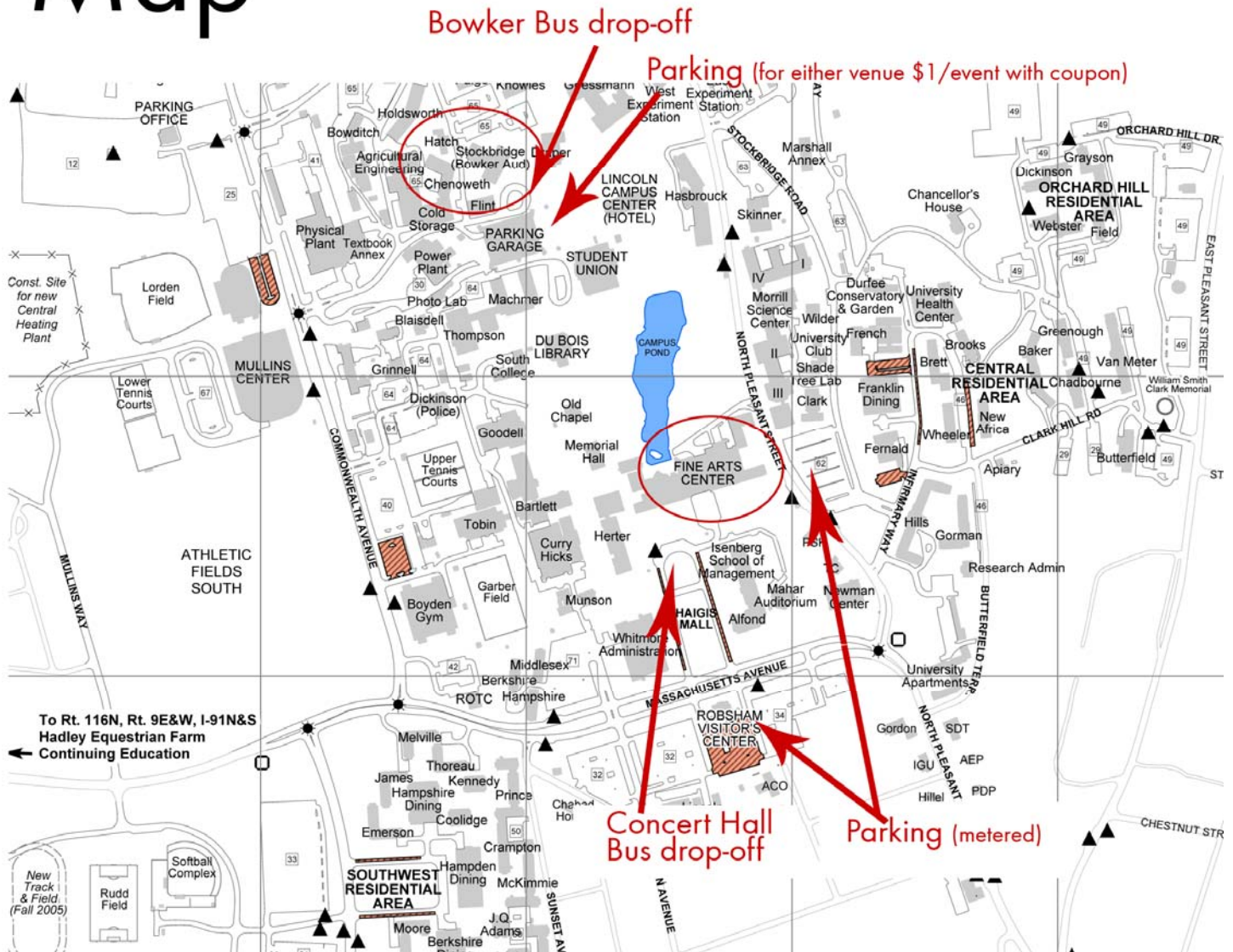
From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 "To the University of Massachusetts." Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your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