

An illustration of a young boy and a woman, likely a library lady, reading books. The boy is on the left, wearing a striped shirt, and the woman is on the right, wearing glasses and a blue shirt. They are both holding open books. In the background, a large dinosaur is visible on the left, and a smaller dinosaur is on the right. The scene is set in a prehistoric environment with a textured, brownish background.

**schooltime
performance
series**

**tomás
and the
library lady**

Written by Sharon Adarlo

**arts
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about the performance

Tomás and the Library Lady

Book, Music and Lyrics by José Cruz González

Music arranged and performed by Adam Jacobson

Starring Diego F. Salinas and Marthaluz Velez

Adapted from the book *Tomás and the Library Lady* by Pat Mora and Illustrations by Raul Colón

Produced by Childsplay, Tempe, Arizona

The power of reading, storytelling and imagination unfolds in the delightful bilingual musical *Tomás and the Library Lady*. No matter who you are or where you are, the musical's purpose is to tell young and old that reading is for everyone, and to teach respect and appreciation of different cultures.

The musical focuses on young Tomás and his family, who follow the growing season. As migrant farmworkers, his parents pick vegetables and fruit in Texas during the winter and do the same in Iowa in the summer. In each state they share a small house with other farm workers, who also follow the growing season. When his parents pick crops, Tomás brings them water, and when he and his brother have free time, they play ball.

Sometimes, Tomás sits by his grandfather, Papa Grande, who tells folk stories in Spanish, but Tomás knows all of his grandfather's stories by heart! He is also scarred by the memory of a mean teacher he had in Texas who punished him for speaking Spanish in class.

One day in Iowa, Tomás stumbles into the local Carnegie Library and meets the librarian who senses that Tomás is thirsty for knowledge. He reads and reads so many books, being transported to new worlds and learning new and exciting things that pierce his mundane existence. There is a larger world out there beyond working on a farm and following the growing season. The library lady and Tomás develop a rapport; she gives him new books to read and he teaches her some Spanish words. Tomás loved reading so much that he would hunt for books at the town dump and air them out to get rid of the smell.

When summer comes to a close, Tomás becomes the family's new storyteller and develops a lifelong love for reading. He has also overcome his fear about his teacher back in Texas.

Once the summer ends, Tomás and his family must go back to Texas. Tomas bids the library lady a fond but sad farewell, grateful for the gifts of books and reading she gave him and their exchange of culture and understanding.

the story behind the story

The musical *Tomás and the Library Lady* is based on a children's book of the same title by Pat Mora with illustrations by Raul Colón. The story is based on the life of Tomás Rivera, a Mexican-American author, educator, scholar and poet (1935–1984).

Rivera was a pivotal figure in the Chicano Literary Movement and was instrumental in promoting higher education for underrepresented groups. He became the first minority Chancellor in the University of California system.

Rivera was born in Crystal City, Texas to a poor migrant family. A voracious reader, he started writing when he was 12. His family's struggle to earn a living as migrant workers frequently delayed his education, but Tomás was determined to be a writer and get an education.

Rivera would then go on to earn a bachelor's degree and a master's degree in education from Southwest Texas State University, now Texas State University. He earned a master's in Spanish Literature and a Ph.D. in Romance Languages and Literature at the University of Oklahoma in 1969.

Rivera had a long career in education, teaching Spanish and English in high school to being a professor and administrator at various colleges and universities.

He was executive vice president at the University of Texas, El Paso, where he also served as acting vice president for Academic Affairs. His last post in higher education was as UC Riverside's fourth Chancellor – University of California's first minority chancellor. Rivera died of a heart attack in 1984.

At the time of his death, Rivera was recognized in raising awareness on Latinx educational issues and served on many prestigious commissions and foundation boards, such as the Carnegie Foundation for the Advancement of Teaching, Task Force in the Hispanic Arts of the National Endowment for the Arts, American Association for Higher Education, and American Council on Education. He also served on President Jimmy Carter's Commission on a National Agenda for the '80s.

about the company

Based in Tempe, Arizona, Childsplay is an internationally-praised theater company of adult actors and performers who teach and act in uplifting, educational productions. Since its inception in 1977, Childsplay has regularly performed for 250,000 children, teachers and families each year and, to date, has exposed more than 5 million young people and adults to high caliber theater. Childsplay also conducts educational programming via its Childsplay Theatre Academy, where over 1,500 children attend classes annually, as well as the company's Education Outreach programs.

Childplay's mission: "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, those hallmarks of childhood that are the keys to the future."

meet José Cruz González

José Cruz González is an award winning dramatist who has written plays such as *The Sun Serpent*, *Super Cowgirl* and *Mighty Miracle*, *Invierno*, *Sunsets and Margaritas*, *The Heart's Desire*, *The Blue House* and *September Shoes*. González has written for the Emmy Award-nominated television series *The PAZ Show*, which was produced by Discovery Kids for The Learning Channel. He won the 2004 TCG/Pew National Theatre Residency grant, and an NEA/TCG Theatre Residency for Playwrights in 1997. González is a professor of theatre at California State University, Los Angeles. He is a playwright-in-residence at South Coast Repertory in Costa Mesa, California, and Childsplay.

González's play about Tomás Rivera was a created through the method of devised theater, where no script is formed before rehearsals. Instead, the performance of the musical or play is developed during rehearsal as a creative and collaborative process between the actors, the playwright and others involved in the production.



Diego F. Salinas and Marthaluz Velez

in the spotlight

An interview with cast members
Diego F. Salinas and **Marthaluz Velez**

Why do you think this is an important story to tell people?

Diego: *Tomás and the Library Lady* highlights the opportunity that comes from education and fostering a love for reading early in life. It also showcases the importance of a strong family and community in helping children get ahead in life. The love between Tomás and his parents, brother and grandfather is crucial to his success.

Marthaluz: This beautiful story is relevant to tell at any point in time, but it is especially topical today given our political climate. Hard-working, passionate immigrants are deserving of achieving their own American dream. The same principle applies for any dreamer who is on what may seem like an endless path towards their ultimate goals; this story is a persuasive reminder to continue chasing those dreams with hope, humility and persistence.

Did you bring any personal experiences in working on this musical? What were they?

D: When I first started kindergarten, I didn't know any English. Tomás' struggle with English is one that hits really close to home. I understand the fear and anxiety that Tomás felt, as well as how discouraging school seemed. Just like Tomás, I also developed a love for reading and learning with the help of my teachers and parents.

M: My parents were both Colombian immigrants who worked diligently to become U.S. citizens. I was born in Miami, but lived in Colombia in my earlier years and did not learn English until I moved back to the States at age six. I can therefore highly relate to the challenge of learning a new language, whilst trying to adjust to a new culture in a brand new environment. At times, this experience can allow one to feel very small and/or invisible while being thrown an abundance of scary obstacles. Tomás goes through this along with his family, and the Library Lady understands this feeling of isolation as well.

Did you do any research before doing this performance and what kind?

D: I didn't know anything about Tomás Rivera when I first started this process. I read a lot about him and his life online and was stunned by just how much he accomplished and how committed he was to Latinos pursuing higher education. I even read excerpts of his writing that I found were really amazing and thought provoking.

M: I looked into the production history of this heart-warming story, and found a few past interviews that informed me more about the time in which the actual story took place and how that affected each individual character. I was touched by the way that actors in the past spoke about their experiences in relaying such a powerful message. I also learned a little about Tomás Rivera, and the inspiring influence he had on the Latin immigrant community during his time.

What do you hope audience members get from the musical?

D: I hope that people walk away from this show with a further appreciation for reading and education. There's also an important element of courage in this show. I hope that any audience member can see the difficulties Tomás overcame and try to overcome their own challenges in their life.

M: This is an important message for anyone who relates to the feeling of being the underdog. I hope audience members recognize, through this story, that with the right mindset, unity, and a whole lot of heart, any dream can become a reality. This story is raw in recognizing that life will bring its deal of difficulties. Even so, one should remain persistent. I also hope this show allows audience members to realize the importance of being accepting to those who are different from them/come from a different upbringing.

What did you get out of it?

D: As an actor, it felt so amazing to finally have the chance to play a Latino character on stage, especially one as important as Tomás Rivera. The opportunity to reflect the beautiful diversity of this country on stage is such a wonderful feeling. I've also had my passion for reading rekindled and have read several new books and old favorites since being cast.'

M: Had I been in the audience witnessing this show when I was a child, I would have felt a great sense of validation and hope amongst all of the bullying I endured as a native Spanish-speaker. This show is a reminder that I am one of so many who have gone through the struggles and challenges of feeling truly alienated. This lovely story is also telling of how impactful a pure, supportive friendship can be.

Diego F. Salinas and Marthaluz Velez



inspired ideas in the classroom			
	Teacher Focus	Student Activity	NJ Student Learning Standards
P	Prepare for the performance <ul style="list-style-type: none"> • Show students where Texas and Iowa are on the map. • Explain to them about migrant farm workers. • Visit a public library or the school library. • Read the book <i>Tomás and the Library Lady</i> and lead a discussion on the story elements (characters, setting, main idea, problem, solution). • Explain that the main character, Tomás, is Chicano because he is Mexican-American. 	<ul style="list-style-type: none"> • Share family experiences related to traveling to other places for work in a temporary or permanent fashion. • Each one of you is going to borrow a library book with illustrations. • Pick an illustration. Pretend you are part of that picture and describe/ draw/act out what you would smell, see, hear, touch and do as if the picture came alive. • Those of you who are Spanish speaking students will share (or find out) with the class the meaning of these words: gracias, adiós, libro, pájaro, luna, Chicano. 	English Language Arts NJSLSA.R2. NJSLSA.SL1. Social Studies 6.1.P.D.4. NJ Arts Standards 1.1 The Creative Process
E	Experience the performance <ul style="list-style-type: none"> • Encourage students to observe the dramatic elements present in the play: props, sets, songs, costumes, sound, video, photos and images. • Prompt them to think of the similarities and the differences between the book and the play. 	<ul style="list-style-type: none"> • How do actors in the play use their movement, language, voice, gestures to play the characters? • How did one actor manage to play three different characters? • Why are video and still images projected during the play? • How is the setting shown? 	English Language Arts NJSLSA.R9. NJSLSA.SL1. NJSLSA.SL2. NJ Arts Standards 1.4 Aesthetic Response & Critique
R	Reflect, respond and read <ul style="list-style-type: none"> • Invite students to discuss the performance and to reflect on how watching a play is a different experience from reading a book. • Lead students into research about the real life of Tomás Rivera, the main character, and Pat Mora, the author of the book. • Explain to them that since the end of the US-Mexican war in 1848, Mexicans and Chicanos have faced discrimination regarding quality jobs, housing and educational opportunities. • Guide them to find a connection between the author’s life and his/her writing. • Explain that the play was created through the method of devised theater, where no script is formed before rehearsals. Instead, it is developed during rehearsal as a creative and collaborative process between the actors, the playwright and the technicians. 	Reflect: <ul style="list-style-type: none"> • Draw or write about or act out your favorite part of the play and share the reasons for your choice. • Share these responses with the whole class. Respond: <ul style="list-style-type: none"> • How did Tomás change after meeting the library lady? What did he discover? • What does it mean that Tomás Rivera was a Chicano? What facts can you find about his life? How are those shown in the play? • How can you tell that this is a “devised” play? 	English Language Arts NJSLSA.R1. NJSLSA.SL2. Social Studies 6.1.P.D.4. NJ Arts Standards 1.4 Aesthetic Response & Critique
F	Focus <ul style="list-style-type: none"> • As the main themes and message of the author are identified, direct students to make personal connections with those based on their own experiences. Those topics could include: struggling at school due to a language, cultural or other barrier, meeting an inspiring adult from whom you learn something very important to you, and overcoming the feeling of incompetence with an adult’s help. • Conduct a brainstorming session on concepts and skills that may have been challenging to master in previous grade levels. 	<ul style="list-style-type: none"> • Share in conversation your personal anecdotes about these topics, class may ask questions to the speaker to get more details. • Each one of you focuses on your one personal experience and makes a picture and/or writes about it. • Respond to the question: How is that experience the same as Tomás’? If you cannot think of a personal experience, you can use one from a character in another book or from your imagination. Share these pictures and/or writings with your class and find commonalities among them. 	English Language Arts NJSLSA.R2. NJSLSA.SL4. NJSLSA.SL5. NJ Arts Standards 1.1 The Creative Process
O	Originate <ul style="list-style-type: none"> • Pair-up students according to their common themes. • Have them share their pictorial or written records of their personal experiences and tell each other about those. • Ask them to take turns acting out as the adult and the child improvising lines and actions. • Review with students how actors represent characters with their body, face, voice and language. 	<ul style="list-style-type: none"> • With a partner, talk about your personal experiences with the theme of the play. Now you will act out as the child in your own anecdote and as the adult in your partner’s anecdote. While acting you all should consider the characteristics of each character, their relationship, and the feelings of each one. Based on this you will make choices of language, voice, facial expression, posture, movement, and gestures. 	NJ Arts Standards 1.1 The Creative Process
R	Rehearse <ul style="list-style-type: none"> • Help students write the lines individually or in collaboration with their partner. • Instruct them to include many details, even some that may not reflect the reality of the experiences. • Have them choose if they want to merge the two anecdotes in one and collaborate to write the dialogue • Have students practice acting out their dialogues. 	<ul style="list-style-type: none"> • Make a sketch of the two characters in your personal experience (or in the merged version of your partner’s and yours) and write the lines they say to each other inside speech bubbles, like you did in Activity 2. • Outside the speech bubbles with another color you can add the acting choices you made like voice, gestures, movement and facial expression. • Practice performing the dialogue with those dramatic choices until you do not need to look at your written lines any more. If you do need to look at the lines, try to deliver them with your dramatic choices. • If you feel a prop and/or costume piece will enhance your acting, you can bring it from home or get it from your teacher. 	English Language Arts NJSLSA.SL1. NJ Arts Standards 1.3 Performance
M	Make magic <ul style="list-style-type: none"> • Create a performance space that includes the performers’ area and the audience area. • Review the audience etiquette. • Establish a protocol for audience response appropriate for the age group which may consist only of applause or it can also incorporate observations, thoughts, opinions and feedback about the content of the dialogue and its delivery. • Have students perform their skits. 	<ul style="list-style-type: none"> • Now you are going to take turns performing your skits and watching them. • Present your dialogues with enthusiasm, confidence and pride. You are going to be a respectful, active, thoughtful, audience. The best audience will perform next. This is the group that is attentive and shares a reaction to the skits. 	NJ Arts Standards 1.3 Performance 1.4 Aesthetic Response & Critique

curriculum standards

NJ Arts Standards

1.1 The Creative Process

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre and visual art.

1.2 History of Arts & Culture

All students will understand the role, development and influence of the arts throughout history and across cultures.

1.3 Performance

All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing and/or presenting works of art in dance, music, theatre and visual art.

1.4 Aesthetic Response & Critique

All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

National Arts Standards

- 1:** Generate and conceptualize artistic ideas and work.
- 5:** Develop and refine artistic techniques and work for presentation.
- 6:** Convey meaning through the presentation of artistic work.
- 7:** Perceive and analyze artistic work.
- 8:** Interpret intent and meaning in artistic work.
- 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

FIND THE STANDARDS

For more detailed information on the standards, visit these websites:

NJ ENGLISH LANGUAGE ARTS
www.state.nj.us/education/cccs/2016/ela/

NJ SOCIAL STUDIES STANDARDS
www.state.nj.us/education/cccs/2014/ss/

NJ ARTS STANDARDS
www.state.nj.us/education/cccs/2009/1.pdf

NATIONAL ARTS STANDARDS
www.nationalartsstandards.org

new jersey student learning standards

English Language Arts

NJSLSA.R.1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

NJSLSA.R.2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

NJSLSA.R.9. Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

NJSLSA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

Social Studies

6.1.P.D.4. Learn about and respect other cultures within the classroom and community.

cultural connections

Chicano History

During the founding of the US, Mexicans and Mexican Americans faced discrimination, being shut out from quality jobs, housing and educational opportunities. Out of years of living under these conditions the Chicano Movement emerged during the Civil Rights Era in the 1960s.

“It was a time of decolonization struggles around the world and global revolution,” says Elizabeth Martinez, writer of *500 Years of Chicano History*.

In order to understand Tomás Rivera, it is essential to understand the movement’s goals and actions.

Chicano / Chicana / Chicanx, which means person of Mexican American origin, was defined in many ways by what happened after the Mexican American War (1846 to 1848), when America fought Mexico over the annexation of Texas. “The war—in which US forces were consistently victorious—resulted in the United States’ acquisition of more than 500,000 square miles (1,300,000 square km) of Mexican territory extending westward from the Rio Grande to the Pacific Ocean,” according to Britannica. The Treaty of Guadalupe Hidalgo concluded the war.

Britannica states: “According to the treaty, which was subsequently ratified by both national congresses, Mexico ceded to the United States nearly all the territory now included in the states of New Mexico, Utah, Nevada, Arizona, California, Texas and western Colorado for \$15 million and U.S. assumption of its citizens’ claims against Mexico.”

Mexicans who suddenly found themselves inside the American

border grappled with their fate. A common refrain in the Mexican American community was, “We didn’t cross the border, the border crossed us.”

They faced reduced prospects, from education to work—unless they belonged to a landed elite family. Many Mexican American families like Tomás Rivera’s worked the fields for a living and faced limited opportunities to move up the social ladder.

During the 1960s as more Mexican Americans entered colleges, there was more energy among students and other activists to advocate for the rights of Chicanx everywhere. Activists and scholars promoted pride in their heritage and identities, and pushed for education reform, rights for farm workers, and the restoration of land. Some Chicanx thought the Treaty of Guadalupe Hidalgo was illegal.

One of the most famous Chicanos was Cesar Chavez, who successfully advocated on behalf of exploited farmworkers. Other leaders consolidated Latinx as a formidable voting bloc in elections, from local to national. Educational activists saw the fruits of their labors: increased bilingual education and other reforms, according to writer Nadra Kareem Nittle.

In recent years, Chicanx as a philosophy is experiencing a revival, particularly in the Western states, home to a burgeoning young Latinx population. With anti-immigrant forces attacking Mexicans and questioning Mexican American identities, young Chicanx are reclaiming this ’60s term to stoke ethnic pride and culture, and to defend Latinx immigrants.



vocabulary

Adaptation

A form of art, such as a play, musical, tv show, etc., that is based on another form of art, like a book. An adaption tries to faithfully convey the attitude and feelings of the original work, but not necessarily every element of the original.

Bilingual

A person who can speak two languages.

Carnegie library

A library built with money donated by Scottish businessman, industrialist, and philanthropist Andrew Carnegie. A total of 2,509 Carnegie libraries were constructed from 1883 and 1929 across the world.

Chicano / Chicana / Chicanx

Person who is Mexican American. X ending is a gender-neutral description. X ending has become a popular term in recent years as a way to denote the intersectionality of gender and ethnicity. Chicano has been used to also describe ethnic pride, activism, literature and culture with a uniquely Mexican American point of view.

Chicano Literary Movement

Literature such as novels and poems that speak to and validate the Mexican American experience.

Devised theater

A play or performance that starts off without a script and is organically formed during rehearsal. The performance is realized through a process of collaboration and improvisation; oftentimes all participants—from technicians to actors—collaborate in the creative process.

Intersectionality

How different forms of bias and discrimination intersect and impact certain groups of people, particularly communities that are marginalized. Forms of discrimination that may overlap and doubly impact people include racism, classism, gender discrimination or bias based on physical ability, sexual orientation, or age. In the context of feminism, many women of color have criticized mainstream feminism of not acknowledging intersectionality and failing to acknowledge the differing experiences and concerns of women who are not white. The term was first coined by Kimberlé Crenshaw, a law professor, in the 1980s to describe the experience of black feminists.

Latinx

A person of Latin American origin or descent. Gender neutral description for Latino or Latina. The X takes the place of the O and A and has become a popular term in recent years as a way to denote the intersectionality of gender and ethnicity.

Migrant worker

Laborer who travels from place to place for work, depending on the season.

resources

Websites

Tomás Rivera biography
<https://www.utsa.edu/trcss/tomasrivera.html>

More on Tomás Rivera
<https://www.humanitiestexas.org/programs/tx-originals/list/tomas-rivera>

Tomás Rivera Obituary
http://content.cdlib.org/view?docId=hb7r29p34r&brand=calisphere&doc.view=entire_text

Tomás Rivera Book Award
<http://www.education.txstate.edu/ci/riverabookaward/about.html>

The Tomás Rivera Library
<https://library.ucr.edu/libraries/tomas-rivera-library/history-of-rivera-library>

Tomás Rivera’s Papers
<https://calisphere.org/collections/85/>

Tomás and the Library Lady (book)
<https://archive.org/details/TomasAndTheLibraryLady-English>

Pat Mora the Children’s Book Writer
<http://www.patmora.com/books/tomas-and-the-library-lady/>

Info on the Book
<http://www.patmora.com/books/tomas-and-the-library-lady/>

Childsplay
<http://www.childsplayaz.org/index.php>

José Cruz González
<https://www.dramaticpublishing.com/authors/profile/view/url/jose-cruz-gonzalez>

About Chicano Literature
<http://faculty.georgetown.edu/bassr/tamlit/essays/chicano.html>

14 Must-Read Works Of Chicano Literature
<https://www.buzzfeed.com/rigobertogonzalez/must-read-chicano-literature>

History of the Chicano Movement
<https://www.thoughtco.com/chicano-movement-brown-and-proud-2834583>

The Origins and History of the Chicano Movement
<https://jsri.msu.edu/upload/occasional-papers/oc07.pdf>

A Chicano renaissance? A new Mexican-American generation embraces the term
<https://www.nbcnews.com/news/latino/chicano-renaissance-new-mexican-american-generation-embraces-term-n869846>

Video

Childsplay presents *Tomás and the Library Lady*
<https://youtu.be/ueVCdVAmoo4>

Tomás and the Library Lady
<https://youtu.be/QP1pqI2zp-I>

Tomás and the Library Lady Read Aloud
<https://youtu.be/WBVmsSkaZYE&t=15s>

Tomás Rivera: Social Mobility Through Education
<https://youtu.be/rHdQgTy03h4>

Tomás Rivera, UC Riverside Chancellor, 1979-1984
<https://youtu.be/po1rEo9IWfo>

After the Rain: Tomás Rivera the Legacy and Life
<https://youtu.be/IRRCvPuef78>

Y no se lo tragó la tierra (...And the Earth Did Not Devour Him) Film Adaptation, Trailer
<https://youtu.be/LaIF8LcGNdE>

Discover the Tomás Rivera Library
<https://youtu.be/qOD6xqgs-pw>

A Natural History of Chicano Literature: Juan Felipe Herrera
<https://youtu.be/g7ZLhljURFw>

Defining the Humanities: Chicano Studies
https://youtu.be/X3k64e_ZBTg

Books

Voices from the Field: Children of Migrant Farmworkers Tell Their Stories
S. Beth Atkin, Little, Brown and Company, 2000

Barrio: José’s Neighborhood
George Ancona, Sandpiper, 1998

In My Family
Carmen Lomas Garza, Children’s Book Press, 2000

Family Pictures/Cuadros de Familia
Carmen Lomas Garza, Children’s Book Press, 2005

Magic Windows
Carmen Lomas Garza, Children’s Book Press, 2003

Cesar: Si Se Puede
Carmen T. Bernier-Grand, Two Lions, 2011

The Making of Chicana/o Studies: In the Trenches of Academe
Rodolfo Acuna, Rutgers University Press, 2011.
<https://www.amazon.com/dp/0813550025/>

Chicano Movement for Beginners
Maceo Montoya, For Beginners, 2016.
<https://www.amazon.com/dp/1939994640/>



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the arts in your school

In-School Residencies: Drama + Social Studies. Dance + Math. It all adds up in NJPAC's In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the NJ Wolf Trap Program and Dancing Classrooms Global.

Assemblies: NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC's assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your school's curriculum.

Professional Development: NJPAC Professional Development engages classroom teachers, arts specialists and teaching artists as integrated teams that combine arts pedagogy, content, classroom management and social behavioral strategies to ignite and inspire arts-rich classrooms. Working as a team empowers teachers to share practice and strategy. Our goal is to inspire artistic and intellectual capacities in students, building competence and confidence in both students and teachers.

study the arts at njpac

Saturday Programs: NJPAC's Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in film, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

Summer Programs: Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.

For more information or to schedule an appointment, please call our education sales team at 973.353.7058 or email artseducation@njpac.org. Visit www.njpac.org/education

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