

teacher resource guide

**schooltime  
performance  
series**



***cuentos: tales from  
the latinx world***

**arts  
education  
njpac**

## about the performance

*Cuentos: Tales from the Latinx World* paints a vivid picture of the people and rich cultures of the Spanish-speaking world with colorful tales from the Caribbean, South America and the Bronx! From the silly antics of the Puerto Rican antihero “Juan Bobo” to the mysterious dealings and powers of the Orishas in a suite of Afro-Cuban stories, these tales are filled with memorable characters, fantastic plots and positive messages for children. Spanish language words are sprinkled throughout the stories and songs in such a way that young audiences can repeat and retain their sound and meaning. *Cuentos* is solid entertainment and a great introduction to the marvelous world of Latinx literature and culture.

## vocabulary

### Storytelling

Telling a story by heart to a group of listeners live. Storytelling can be verbal, nonverbal or interactive.

### Reading Aloud

Reading a story from a book to a group of listeners live. Reading aloud can be verbal, nonverbal or interactive.

### Theme

A unifying idea that is a recurrent element in literary work.

### Plot

The story that is told in a novel, play, movie, television show, etc.

### Exposition

The background information at the beginning of a story (i.e., characters, setting and introduction to the events or problem that is about to unfold).

### Conflict

A clash between two opposing groups or ideologies. There are four types of literary conflict: conflict with the self, conflict with others, conflict with the environment and conflict with the supernatural.

### Climax

The most intense, exciting and emotional point of tension in a story.

### Resolution

The end of a story; the point after the climax in which the conflict gets resolved and all “loose ends” are tied up.

### Protagonist

The character who is central to the plot of the story and drives the action.

### Antagonist

The principal opposition to the protagonist in a story.

### Tone

A literary device that reflects the writer’s attitude toward the subject matter and audience.

### Setting

A time and place in which a story is told.

### Autobiography

A written account of your own life, narrated by yourself.

### Literary Point of View

The perspective from which an author tells a story.

### First-person Narration

The narrator is a person in the story, telling the story from their own point of view.

### Third-person Narration

The narrator exists outside the events of the story, and relates the actions of the characters by referring to their names or by third-person pronouns (he, she, they).

### Symbolism

A literary device that uses symbols like words, people, locations or abstract ideas to represent something beyond the literal meaning.

### Short Story

A brief but fully developed work of prose fiction that can be read in one sitting.

## njpac on the mic podcast

### *Cuentos: Tales from the Latinx World*



### About NJPAC On the Mic

NJPAC On the Mic is an audio resource that takes SchoolTime performances to the next level. This podcast series features three exclusive, curriculum-aligned episodes for all of NJPAC’s 2022-2023 SchoolTime performances. On the Mic offers students the opportunity to engage their listening skills, deepen their understanding of the performance and learn about the process of bringing a live or recorded production to life. This immersive audio experience features a theme song by students in the NJPAC arts education program.

### How to listen to this episode of NJPAC On the Mic

Scan the QR code above or visit: [njpac.org/education-program/david-gonzalezs-cuentos-tales-from-the-latinx-world-resources](https://njpac.org/education-program/david-gonzalezs-cuentos-tales-from-the-latinx-world-resources) to access the podcast and the following show notes:

**Part 1: About** | *Pre-show audio, 6 minutes*

**Includes:** An introduction to the performance, artists & venue, welcome message

**Written and hosted by** Dania Ramos, CM Studios

**Additional writing by** David Gonzalez

**Sound editing and design by** Michael Aquino, CM Studios

**Theme and outro music by** Slim Beats, Student of NJPAC’s Hip Hop Arts & Culture Program

**Additional music performed by** Epidemic Sound

**Voiceover by** Michael Aquino

**Welcome message voiced by** David Gonzalez

**Part 2: Connect** | *Post-show audio, 10 minutes*

**Includes:** Reflection questions, history of Latin storytelling, a selection of vocabulary words

**Written and hosted by** Dania Ramos, CM Studio

**Additional writing by** The team behind *Cuentos: Tales from the Latinx World*

**Sound editing and design by** Michael Aquino

**Theme and outro music by** Slim Beats, Student of NJPAC’s Hip Hop Arts & Culture Program

**Additional music performed by** Epidemic Sound

**Share-out prompt voiced by** Dania Ramos

**Part 3: Spotlight** | *Post-show audio, 18 minutes*

**Includes:** An exclusive interview with writer and director David Gonzalez, discussion starters

**Written and hosted by** Dania Ramos, CM Studios

**Additional writing by** The team behind *Cuentos: Tales from the Latinx World*

**Sound editing and design by** Epidemic Sound

**Theme and outro music by** Slim Beats, Student of NJPAC’s Hip Hop Arts & Culture Program

**Additional music performed by** Epidemic Sound

# inspired ideas in the classroom

## Teacher Focus

## Student Activity

## NJ Student Learning Standards

P

<p><b>Prepare for the performance</b></p>	<p><b>Help your students understand the difference between storytelling and reading aloud by sharing the following definitions:</b>  <b>Storytelling:</b> Telling a story by heart to a group of listeners live. Storytelling can be verbal, nonverbal or interactive.  <b>Reading aloud:</b> Reading a story from a book to a group of listeners live. Reading aloud can be verbal, nonverbal or interactive.  <b>If you have...</b>  <b>5 minutes:</b> Talk to students about audience behavior/etiquette.  <b>15 minutes:</b> Ask students to recall their favorite stories as children. Encourage them to think not only of fairytales, but stories that came from family members by word of mouth. Compile their responses into a class chart to reference later. If time allows, play this short intro to David's performance.  <b>25 minutes:</b> Add a column to the class's stories chart that highlights the themes or lessons learned in each story. Encourage students to look for similarities and differences at the end of different stories.  <b>45 minutes:</b> Do all of the above in addition to completing <b>Activity Sheet 1</b>, which explores storytelling as an art form. Use the worksheet as a tool for expanding the discussion.</p>	<p><b>Before you watch the performance, think about the following questions:</b></p> <ul style="list-style-type: none"> <li>· What were some of your favorite stories as a child? Were they read to you from a book, told by word of mouth, or both? Can you remember any stories that older family members, friends or neighbors may have told you?</li> <li>· Watch the trailer for <i>Cuentos: Tales from the Latinx World</i>. What did you notice? How was watching this clip different/similar to seeing a play? How is it different than or similar to reading a book?</li> </ul> <p>Look at <b>Activity Sheet 1</b> and create some lists that put the performance you're about to see into context. Think about the similarities and differences between storytelling and reading aloud.</p>	<p><b>Career Readiness, Life Literacies, and Key Skills</b>  <b>9.4.5.GCA.1</b>  <b>English Language Arts</b>  <b>NJLSA.R7., NJLSA.SL1., NJLSA.SL2.</b>  <b>Social Studies</b>  <b>6.1.5.CivicsCM</b>  <b>Visual &amp; Performing Arts</b>  <b>Anchor Standard 1</b>  <b>National Core Arts</b>  <b>Anchor Standard 1</b>  <b>SEL</b>  <b>Social Awareness</b>  <b>Relationship Skills</b></p>
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E

<p><b>Experience the performance</b></p>	<p>Before the performance begins, explain to students that <i>Cuentos</i> is a performance that tells stories spanning from Latin America, the Caribbean and South America. Encourage students to share if they have roots or ancestry from those places. Explain further that David Gonzalez grew up in the Bronx and embeds his Puerto Rican heritage into his stories.</p>	<p><b>As you watch the performance, consider the following:</b></p> <ul style="list-style-type: none"> <li>· How and why might David change the tone of his voice throughout the show? At what points does he use a high voice? A low voice? Does he change the speed of his speaking at all?</li> <li>· Does David move his body in unique ways? How does he use pantomime to add to his story?</li> <li>· How was music used throughout the performance?</li> </ul>	<p><b>English Language Arts</b>  <b>NJLSA.R7., NJLSA.SL1., NJLSA.SL2.</b>  <b>Visual &amp; Performing Arts</b>  <b>Anchor Standard 1 – 11</b></p>
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R

<p><b>Reflect, respond and read</b></p>	<p>Ask students what they remember about the performance, as well as its characters and messages. Create a list of messages and lessons next to the original stories chart you created at the beginning.  Engage in a discussion with students about how the performance made them feel. Help them relate the actions, speaking, singing and music they witnessed in the performance to the stories they have heard.</p>	<p>Reflect on the performance that you just saw. What was your favorite part, and are the stories David told similar to those you have heard before? What were some recurring themes? What did you notice about the music and costumes that were used in the performance?</p>	<p><b>Career Readiness, Life Literacies, and Key Skills</b>  <b>9.4.8.GCA.2</b>  <b>English Language Arts</b>  <b>NJLSA.SL1, NJLSA.SL2</b>  <b>Social Studies</b>  <b>6.1.2.CivicsCM, 6.1.2.CivicsPD,</b>  <b>National Core Arts</b>  <b>TH:RE7, TH:RE8</b>  <b>NJ Arts</b>  <b>1.3A.RE8, 1.4.RE8</b>  <b>SEL</b>  <b>Social Awareness 8</b>  <b>Relationship Skills 13</b></p>
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F

<p><b>Focus</b></p>	<p>Play <b>this short interview</b> with David, where he discusses his background, Latinx culture, storytelling and inspiration. Encourage students to use their active listening skills around the six-minute mark, when David talks about how our similarities are much greater than our differences. David's commitment to highlighting similarities and celebrating differences are written into his performances carefully and with humor.</p>	<p>After listening to the interview with David, sit with a friend who comes from a different background than you. This can be anyone, because we are all unique. With regards to your own backgrounds, think of at least one thing you have in common and one difference.</p>	<p><b>Career Readiness, Life Literacies, and Key Skills</b>  <b>9.4.2.CI.1</b>  <b>Social Studies</b>  <b>6.1.2.CivicsCM, 6.1.2.CivicsPD</b>  <b>National Core Arts</b>  <b>TH:RE7, TH:RE8</b>  <b>NJ Arts</b>  <b>1.3A.RE8</b></p>
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O

<p><b>Originate</b></p>	<p>Students will create a short, in-class performance of an original story. Create small, workable groups of five or more. Guide students through brainstorming techniques to help them decide on a topic. Students should write a short script, with each group member having a speaking, singing or movement role. The script should have a clear beginning, middle, end and lesson/moral. Encourage students to use small props from the classroom to aid their performance.  As students create their scripts, advise them to avoid stereotypes and caricatures.</p>	<p>With your small group, brainstorm ideas to create an in-class performance of an original story. Create a script that has a distinct beginning, middle, end and lesson/moral, and decide on the role that each group member will play.  <b>When creating your script, it may be helpful to consider the following:</b></p> <ul style="list-style-type: none"> <li>· Where does your story take place? How does the setting affect the way you tell your story?</li> <li>· What message(s) do you want to send through your story?</li> <li>· What kinds of movement will you incorporate into your performance? How can you relay your lessons or morals to your audience through movement?</li> <li>· How do you want your audience to feel after watching your performance?</li> </ul>	<p><b>English Language Arts</b>  <b>NJLSA.W3. NJLSA.SL1. NJLSA.SL6.</b>  <b>Visual &amp; Performing Arts</b>  <b>1.1 The Creative Process</b></p>
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R

<p><b>Rehearse</b></p>	<p>Provide your students with enough time to rehearse their presentations. Encourage groups to rehearse their script in front of another group to give and receive feedback. It may be helpful to create a checklist with your students to help guide them through the rehearsal process.</p>	<p>Take time to rehearse your performance with your group. When you're ready, rehearse in front of another group, taking turns being the audience. Using the rehearsal checklist created by the class, provide constructive feedback with two things that went well, and two things that might be improved upon. Apply the feedback to your presentation and make revisions as needed.</p>	<p><b>Visual and Performing Arts</b>  <b>1.1 The Creative Process</b>  <b>English Language Arts</b>  <b>NJLSA.SL1.</b></p>
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M

<p><b>Make magic</b></p>	<p>Create a performance area in your room. Explain the importance of audience etiquette before students begin the performances. Invite other classes and administrators to see the student presentations. Encourage students to explain their inspiration and creative process before they present.</p>	<p>Get ready to share your creative presentation with the class! Take pride in the stories you share and give the performance your all. Ask your audience for feedback. Self-assess your performance based on the criteria that the class created.</p>	<p><b>Visual and Performing Arts</b>  <b>1.3 Performance</b>  <b>1.4 Aesthetic Responses &amp; Critique Methodologies</b></p>
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# curriculum standards

## NJ Visual & Performing Arts Standards

- 1: Generating and conceptualizing ideas.
- 2: Organizing and developing ideas.
- 3: Refining and completing work.
- 4: Selecting, analyzing, and interpreting work.
- 5: Developing and refining techniques and models or steps needed to create products.
- 6: Conveying meaning through art.
- 7: Perceiving and analyzing products.
- 8: Interpreting intent and meaning.
- 9: Applying criteria to evaluate products.
- 10: Synthesizing and relating knowledge and personal experiences to create products.
- 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

### FIND THE STANDARDS

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

NATIONAL ENGLISH LANGUAGE ARTS STANDARDS  
[corestandards.org/ELA-Literacy](https://corestandards.org/ELA-Literacy)

NATIONAL SOCIAL STUDIES STANDARDS  
[socialstudies.org/standards](https://socialstudies.org/standards)

NATIONAL CORE ARTS ANCHOR STANDARDS  
[nationalartsstandards.org](https://nationalartsstandards.org)

# common core state standards

## Career Readiness, Life Literacies, and Key Skills

### 9.4.2.CI.1

Demonstrate openness to new ideas and perspectives.

### 9.4.5.GCA.1

Use a variety of sources to describe the characteristics exhibited by real and fictional people that contribute(d) to the well-being of their community and country.

### 9.4.8.GCA.2

Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.

## English Language Arts

### NJLSA.R7.

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

### NJLSA.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.

### NJLSA.SL2.

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

### NJLSA.SL6.

Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

### NJLSA.W3.

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

## Social Studies

### 6.1.5.CivicsCM

Use a variety of sources to describe the characteristics exhibited by real and fictional people that contribute(d) to the well-being of their community and country.

### 6.1.2.CivicsPD

Engage in discussions effectively by asking questions, considering facts, listening to the ideas of others, and sharing opinions.

## National Core Arts

### TH:RE7

With prompting and support, express an emotional response to characters in dramatic play or a guided drama experience

### TH:RE8

Explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.

# curriculum standards

## NJ Arts

### 1.3A.RE8

Apply appropriate personally developed criteria to evaluate musical works or performances.

## SEL

### Social Awareness

Recognize and identify the thoughts, feelings, and perspectives of others.

### Relationship Skills

Utilize positive communication and social skills to interact effectively with others

# resources

## Websites

NJPAC's Arts Education Programs  
[njpac.org/arts-education](https://njpac.org/arts-education)

About NJPAC  
[njpac.org/about](https://njpac.org/about)

NJPAC Resources | Cuentos: Tales from the Latinx World  
[njpac.org/arts-education/teacher-resources](https://njpac.org/arts-education/teacher-resources)

Differences Between Storytelling and Reading Aloud  
[internationalstoryteller.com/differences-between-storytelling-and-reading-aloud/](https://internationalstoryteller.com/differences-between-storytelling-and-reading-aloud/)

David Gonzalez  
[davidgonzalez.com](https://davidgonzalez.com)

Latin America  
[kids.britannica.com/students/article/Latin-America/275385](https://kids.britannica.com/students/article/Latin-America/275385)

New York Public Library | Pura Belpré: Library Storyteller  
[nypl.org/blog/2020/11/11/pura-belpre-library-storyteller](https://nypl.org/blog/2020/11/11/pura-belpre-library-storyteller)

Carmen Agra Deedy  
[carmenagradeedy.com](https://carmenagradeedy.com)

José Luis Orozco  
[joseuisorozco.com](https://joseuisorozco.com)

Sofrito! Full Album  
[youtube.com/playlist?list=OLAK5uy\\_ljja9XDaeI5nI3RSb23WFIm2duU8pyoj8](https://youtube.com/playlist?list=OLAK5uy_ljja9XDaeI5nI3RSb23WFIm2duU8pyoj8)

Willie Martinez  
[williemartinez.com](https://williemartinez.com)

Daniel Kelly  
[danielkellymusic.com](https://danielkellymusic.com)

Chembo Corniel  
[chembocorniel.com](https://chembocorniel.com)



Larry Harlow  
[larryharlow.com](https://larryharlow.com)

Yomo Toro  
[fania.com/artist/yomo-toro](https://fania.com/artist/yomo-toro)

Adalberto Santiago  
[fania.com/artist/adalberto-santiago](https://fania.com/artist/adalberto-santiago)

Bobby Sanabria  
[bobbysanabria.com](https://bobbysanabria.com)

## Books

*Mariana and the Merchild* by Caroline Pitcher

*The Lizard and the Sun* by Alma Flor Ada

*Jabuti the Tortoise* by Gerald McDermott

*The Race of Toad and Deer* by Pat Mora

*Musicians of the Sun* by Gerald McDermott

*Conejito* by Margaret Read MacDonald

*Rain Player* by David Wisniewski

*Juan Bobo Goes to Work* by Marisa Montes

*The Magic Bean Tree* by Nancy Van Laan

*Love and Roast Chicken* by Barbara Knutson

*Martina the Beautiful Cockroach* by Carmen Agra Deedy

*The Bossy Gallito* by Lucia M. Gonzalez

# njpac staff

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Angela Peletier  
Coordinator, Professional Learning  
& Training

Antonella Sanchez  
Coordinator, Program Operations

Natalie Dreyer  
Director of Arts Integration

## NJPAC Arts Education performances team:

Randal Croudy, Natalie Dreyer, Rosa Hyde, Danielle Vauters. On the Mic is an NJPAC Arts Education production, produced in partnership with CM Studios. NJPAC and CM Studios are located in Essex County, New Jersey, situated on the traditional territory of the Leni Lenape people.

## the arts in your school

**In-School Residencies:** NJPAC teaching artists come right to your school to teach the performing arts to your students. Our super-flexible in-person residencies are designed to meet your needs and you'll have a dedicated program manager to help you every step of the way. It's the perfect program to keep your students creating, connecting and expressing themselves through the magic of the arts.

**Professional Development:** Calling all educators! Expand your teaching skills, deepen your curriculum and give yourself a creative boost in NJPAC's forward-thinking professional development workshops. Our virtual PD programs are for teachers all the way from pre-K to high school and include hip hop, dance, storytelling, theater, music and more. Not only will you learn something... you'll also have fun and be inspired.

For more information or to schedule an appointment, please email our education sales team at [artseducation@njpac.org](mailto:artseducation@njpac.org). Or visit [njpac.org/education](http://njpac.org/education)

Major support for SchoolTime provided by



Generous support for SchoolTime provided, in part, by



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+ deceased

## 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 hip hop, jazz, theater, 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.