teacher resource guide  schooltime performance series

cuentos: tales from the latinx world

arts education njpac
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.

**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 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).

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

**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.

**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-gonzalez-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
Prepare for the performance

Help your students understand the difference between storytelling and reading aloud by sharing the following definitions:

Storytelling: Telling a story to hear 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.

If you have:
5 minutes: Talk to students about audience behavior/etiquette.
15 minutes: 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.
25 minutes: 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.
45 minutes: Do all of the above in addition to completing Activity Sheet 1, which explores storytelling as an art form. Use the worksheet as a tool for expanding the discussion.

Experience the performance

Before the performance begins, explain to students that Cuentos 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 González grew up in the Bronx and embeds his Puerto Rican heritage into his stories.

As you watch the performance, consider the following:
- What was 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?
- Watch the trailer for Cuentos. Talk from the Latinx World. What did you notice? How was watching this clip different/similar to seeing a play? How is it different than to similar to reading a book?
- Look at Activity Sheet 1 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.

Reflect, respond and read

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.

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?

Focus

Play this short interview 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 human:

After listening to the interview with David, sit with a friend who comes from a different background than you.

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, and end; and a lesson/moral, and decide on the role that each group member will play.

When creating your script, it may be helpful to consider the following:
- Where does your story take place? How does the setting affect the way you tell your story?
- What kinds of movement will you incorporate into your performance? How can you relay your lessons or morals to your audience through movement?
- How do you want your audience to feel after watching your performance?

Originating

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, and end; and a 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.

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, and end; and a lesson/moral, and decide on the role that each group member will play.

When creating your script, it may be helpful to consider the following:
- Where does your story take place? How does the setting affect the way you tell your story?
- What message(s) do you want to send through your story?
- What kind of movement will you incorporate into your performance? How can you relay your lessons or morals to your audience through movement?
- How do you want your audience to feel after watching your performance?

Rehearse

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.

Take time to rehearse your performance with your group. When you’re ready, rehearse in front of another group, taking turns being the audience. Use 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.

Make magic

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 create process before they present.

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.

Visual and Performing Arts
1.1 The Creative Process
1.2 Performance
1.4 Aesthetic Responses & Critique Methodologies

National Core Arts Standards
TH:RE1, TH:RE7, TH:RE8
NJ Arts
1.3A, 1.4A
Social Awareness
Anchor Standards 1 – 15
SEL
1.4A, 1.4B
NJ Student Learning Standards
9.A.5.8.CC.A.2
English Language Arts

Career Readiness, Life Literacies, and Key Skills
9.A.5.8.CC.A.3
English Language Arts

Social Studies
6.3.2.ChicPoD, 6.3.2.ChicPoD
National Core Arts
TH:RE7, TH:RE8

NJ Arts
1.3A, 1.4A
Social Awareness
Anchor Standards 13-15
Cuentos: Tales from the Latinx World

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

English Language Arts
NJSLSA.R2
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

NJSLSA.SI.1
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.SL.2
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

NJSLSA.SL.6
Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

NJSLSA.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.

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

About NJPAC
njpac.org/about

NJPAC Resources | Cuentos: Tales from the Latinx World
njpac.org/arts-education/teacher-resources

Differences Between Storytelling and Reading Aloud
internationalstoryteller.com/differences-between-storytelling-and-reading-aloud

David Gonzalez
davidsanchez.com

Latin America
www.leftbrainpress.com/students/article/Latin-America/xyzxyz

New York Public Library | Pura Belpré: Library Storyteller
nypl.org/blog/2020/11/12/pura-belpre-library-storyteller

Carmen Agra Deedy
carmenagreaddeedy.com

José Luis Orozco
joseluisorozco.com

Sofrito! Full Album
youtube.com/playlist?list=OLAK5uy_ljja9XDael5nI3RSb23WFIm2duU8py0j8

Willie Martinez
williemartinez.com

Daniel Kelly
danielkellymusic.com

Cheumbo Corniel
chembocorniel.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

Rain Player by David Wisniewski

Larry Harlow
larryharlow.com

Yorno Toro
fania.com/artist/yorno-toro

Adalberto Santiago
fania.com/artist/adalberto-santiago

Bobby Sanabria
bobbyandbass.com

Carmen Agra Deedy
CarmenAgraDeedy.com

José Luis Orozco
joseluisorozco.com

Sofrito! Full Album
youtube.com/playlist?list=OLAK5uy_ljja9XDael5nI3RSb23WFIm2duU8py0j8

Willie Martinez
williemartinez.com

Daniel Kelly
danielkellymusic.com

Cheumbo Corniel
chembocorniel.com
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, jazz, theater, musical theater and symphonic band. Students work with professional artists to build technique and develop their own creative style in hip hop, jazz, theater, musical theater and symphonic band.

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.

For more information or to schedule an appointment, please email our education sales team at artseducation@njpac.org. Or visit njpac.org/education

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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.