

A photograph of David Gonzalez, a man with dark hair, wearing a colorful, multi-colored striped shirt over a dark t-shirt. He is holding an acoustic guitar and has his mouth open as if singing or shouting, with his hands raised in the air. The background is dark.

DAVID GONZALEZ “CUENTOS:
TALES FROM THE LATINO WORLD”

STUDY GUIDE



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David Gonzalez at the Ordway



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We look forward to seeing you at the Ordway for David Gonzales!

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Vice President of Arts Education and Community Engagement

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Coming to the Theater

Your Role as an Audience Member

Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform and each performance calls for different audience responses.

Lively bands, musicians and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance.

As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?
- What are some different types of live performances? Name a few as a class.
- What kind of responses might an audience give in each circumstance?
- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?

Also, remember that a theater is designed to magnify sound, and even the smallest whispers or paper rustling can be heard throughout the theater. When you come to the Ordway, you are part of a community of audience members and you all work together to create your theater experience.

Audience Member Checklist for Review at School

- ☐ Leave your food, drinks and chewing gum at school.
- ☐ Remember to turn off all cell phones before the performance begins.
- ☐ When the house lights dim, the performance is about to begin. Please turn your attention toward the stage.
- ☐ Cameras and other recording devices are not allowed in the theater.
- ☐ Talk before and after the performance only. Remember that not only can those around you hear you, the performers can too.
- ☐ Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.
- ☐ Open your eyes, ears, mind, and heart to the entire experience!
- ☐ After the performance you will be dismissed when your school is called from the stage. Remember to check around your seat for everything that you brought into the theater.

About the Ordway

As a center for the performing arts, the Ordway takes on three different roles:

Hosting

The Ordway is home to the following Arts Partners; they program their own seasons and use the Ordway as their performance venue:

- The Minnesota Opera
- The Saint Paul Chamber Orchestra
- The Schubert Club

Presenting

The Ordway also programs their own performance seasons. Musical theater tours such as *Evita* and *Camelot* are a part of the *Theater Season*. The Ordway also produces musical theater such as *A Christmas Story, the Musical*. The *Target® World Music and Dance Series* include companies on national and international tours, such as *Nachito Herrera and his Cuban Orchestra* and *CONTRA-TIEMPO*.

Producing

The Ordway is a member of the Independent Presenters Network, which allows for collaborations to produce large musical productions with other performing arts centers. Such musicals are *Disney's Beauty and the Beast*.

The Ordway also presents the annual Flint Hills International Children's Festival, a week-long festival of international artists performing work to our youngest audience members. The dates for the 2015 Festival are May 26-31.

For more information about the Ordway and Arts Partners visit www.ordway.org

Fun Facts!

Did you know...

The Ordway has two theaters?

- Ordway's Music Theater, 1900 seats
- Ordway's Concert Hall, 1100 seats (coming soon!)

The Ordway first opened twenty-nine years ago on January 1, 1985, as the Ordway Music Theatre!

More than 350,000 patrons come the Ordway each year.

What's in a Name?

The name *Ordway* comes from **Lucius Pond Ordway** (1862-1948) a Saint Paul businessman and early 3M investor. His granddaughter, **Sally Ordway Irvine** (1910-1987) built the center and decided to use the Ordway name.

Sally Ordway Irvine traveled to Europe with architects to visit opera houses and theaters when planning the design of the Ordway.



Schools from all over the region attend the Ordway's student performances. **50,000** seats were filled by students and teachers last year!

About the Artist & Company

David Gonzalez



David Gonzales: Quick Facts

Hometown: Bronx, New York City

Occupation: Storyteller, Poet, Playwright, Musician, and Public Speaker

Achievements:

- Cultural Ambassador for the U.S. State Department
- IPAY Lifetime Achievement Award recipient for Sustained Excellence
- Fellow of the Joseph Campbell Foundation
- Drama Desk Award nominee
- Featured performer at the National Storytelling Festival

David Gonzalez is a professional storyteller, **poet, playwright**, musician, and public speaker. He is currently a cultural **ambassador** for the U.S. State Department, and received the Lifetime Achievement Award for Sustained Excellence from the International Performing Arts for Youth. He has also been named a Fellow of the Joseph Campbell Foundation. In addition, Gonzalez's *The Frog Bride*, was nominated for a **Drama Desk Award** for Unique Theatrical Experience in 2006. Gonzalez was also a featured performer at the National Storytelling Festival and appeared for three seasons at the Royal National Theatre in London.

Growing up in a large Puerto Rican family in Bronx borough of New York City, David found his love of storytelling at the age of seven. He would go on to graduate from New York University's School of Education where he was the recipient of a National Hispanic Scholarship fund grant. David also worked as a **musical therapist** for children for many years.

Daniel Kelly



Daniel Kelly - an award-winning **composer** and pianist, Daniel has **collaborated** with David Gonzales on numerous projects, which has resulted in performing in hundreds of schools as well as theatres across the U.S., Canada, and the Royal National Theatre in London. Daniel's commitment to arts education led him to receiving a Chamber Music America Residency Partnership Grant for his Student Songwriting Project, which involved working with middle school students to set music to lyrics they developed. Daniel is a co-founder and co-**artistic director** of Connection Works, an artist-run music organization.

About the Performance: Storytelling



David's stories come to life on stage with no **set relies** or **scenic design, costumes, or props**. David instead relies solely on music, his voice, and body movements to introduce audiences to his different characters and worlds.

David uses his voice to show different characters. You will notice that he will **fluctuate** his voice from low to high or use accents to convey his various characters. He also uses pantomiming to show imaginary objects and settings.

What is pantomime?

A mime is an actor who does not use any words or sounds when they act; they rely on their **gestures** and expressions to show their feelings and to let the audience know what they are doing. They are using the theatre technique of pantomime to do this. Pantomime is acting without words or sounds. In pantomime you not only can **convey** emotions, but you can also create things out of thin air to use as props.

Music and Storytelling

David also uses music to set the tone for his stories as music can be used to convey a mood or feeling. Music in the **major key** can be used in happy stories and music in the **minor key** can be used to show a sad or **somber** moment in a story. It can also be used as sound effects. Music has a long history of being used in storytelling, from early chants and spirituals to folk songs, music has been long **infused** with the art of storytelling.

Check out this video to see how music can affect the mood or emotion of a story:

<http://www.nationalgeographic.com.au/videos/brain-games/music-and-storytelling-3416.aspx>



Image of famous mime, Marcel Marceau

About the Performance: Storytelling



What is Storytelling?

Storytelling is an art form that goes back thousands of years! Before written languages existed, **oral storytelling** was the only way to pass on information, history, and knowledge. Every culture in the world has a tradition of storytelling, and for some **non-literate** societies today, it is still the principle way for people to pass information and knowledge between one another as well as between generations. The children of traditional societies absorb the wisdom, knowledge, and love of their culture through storytelling and pass it on by continuing the practice.

In many cultures, traditional storytelling is synonymous with song, chant, music, or poetry since stories were often chanted or sung, with musical **accompaniment** by an instrument.

Today, we have come to recognize storytellers as artists. They are communicators who interpret the “real” world so that messages can be portrayed through **imagery**, sound, and emotion. By

using language, voice, and body movement, the storyteller can liven up dull stories with the rhythms and music of life.

Over time, as stories became more complex, storytelling changed from a skill into an art. There soon became “master” storytellers of a community who told stories using the tools of gesture, voice, movement, rhythm, and humor. These artists knew that telling a great story involved creating a strong **plot**, interesting characters, action, good **dialogue**, creative solutions to problems, and exciting expressions. They also knew that different stories appealed to different audiences and that they would need to alter the way they told the story for it to appeal to another group of people. Since there were so few people in these societies designated to this role, being a storyteller was usually held in high regard and was deeply respected. In today’s society, however, storytellers seem to have been replaced by modern technology.

Most stories told today are hardly ever done in the oral tradition, and are instead told through films, television, and books. Today, many cultures and societies, who have lost their tradition of storytelling, are rediscovering it and all its uses, as well as its significance to their history and in their societies.

About the Performance: Storytelling

Origins of Storytelling

Storytelling has its origin in play activities, with gifted but ordinary people informally entertaining their particular social group. Gradually, these activities were included in religious rituals, historical recitations, and educational functions. There are many theories as to the origin of storytelling, including the following:

- it grew out of the playful, self-entertainment needs of humans.
- it satisfied the need to explain the surrounding physical world.
- it allowed for humans to honor the “supernatural forces” believed to be present in the world.
- it evolved from the human need to communicate experience to other humans.
- it fulfilled a need for beauty and expression through language, body, and music.
- it came from a desire to record/remember the actions or qualities of one’s ancestors with the hope that continuing their memory would grant them a kind of immortality.

Performance Discussion Questions

Pre-Performance

1. Do you think it would be challenging to tell a story with no props, costumes, or set? Why or why not?
2. How would you use your voice to show different characters?

Post Performance:

1. What did you notice about how David voices changes during the performance? When did he use a high voice? When did he use a low voice? When did he speed up his speech and when did he slow it down? Why do you think this was?
2. What did you notice about David’s body movements? How did he use his arms to tell a story? How did he use his legs to tell a story?
3. When did David use pantomime within the performance? How did he make the imaginary object come to life?
4. What did you notice about David’s facial expressions? Did he use a different facial expression for each character? Explain.
5. How was music used to tell a story? Give an example to explain your answer.

About the Performance: Setting

David's *Cuentos: Tales from the Latino World* includes stories that **traverse** Spanish-speaking locations from Latin America—the Caribbean and South America—to the Bronx. In addition, David draws upon his Puerto Rican heritage in his storytelling.

What is Latin America?

Latin America is a grouping of countries south of North America where English is not the dominate language spoken. Instead of English, you will find Portuguese, French, and Spanish predominately spoken in various dialects in these countries. Latin America includes Central America, South America, and several islands in the Caribbean (including Cuba and Puerto Rico). David focuses on the Spanish-speaking cultures within Latin America and weaves Spanish words throughout his stories.

Listen for some of these Spanish words in this performance:¹

- arboles (ARE-bowl-es): trees
- arco y flechas (AR-ko EE FLECH-as): bow and arrow
- bruja (BREW-ha): witch
- caracoles (car-a-COLE-ayes): seashells
- madera (mah-DAY-rah): wood
- martillo (mar-TEE-yo): hammer
- oro (o-RO): gold
- pajaro (PA-JA-RO): bird

What is the Bronx?

The Bronx is one of the five boroughs of New York City and is where David was born and raised. The Bronx's namesake is Jonas Bronck, a settler who established the first settlement in the New Netherland colony in 1639. Like many boroughs in New York City, the Bronx increased its population through immigration from various groups. The first immigrants to the Bronx were the Irish, Germans, and Italians. The Bronx later had an influx of immigrants from Puerto Rico, Jamaica, and the Dominican Republic. African Americans also migrated to the Bronx from the southern states of the United States during the **"Great Migration."**

Map of the Bronx



Facts about the Bronx

- Population is approximately 1,455,720
- The Bronx is the only borough that has the majority of its area on the United States mainland.
- Notable landmarks include the Bronx Zoo, New York Botanical Gardens, and Yankee Stadium

About the Performance: Setting

What is Puerto Rico?

The island of Puerto Rico is located in the northeastern Caribbean off the coast of Florida. The archipelago of Puerto Rico includes the main island of Puerto Rico, which is the smallest of the Greater Antilles, and a number of smaller islands.

Beginnings of Puerto Rico

During the Pre-Columbian era of Puerto Rico, the first inhabitants of the country were indigenous settlers known as the Ortoiroids, a culture from the Archaic age. Later, around AD 120 and 400, the Igneri, a tribe from the Orinoco region, also arrived on the island.

Between the 7th and 11th century, the Taíno culture developed and became the dominant culture on the island until Christopher Columbus arrived in November of 1493. Columbus named the island San Juan Bautista, in honor of Saint John the Baptist. Later, the island took the name of Puerto Rico which means “rich port” in English.



San Felipe del Morro Fortress in Puerto Rico



As the island became **colonized** by the Spanish, the Taíno population was quickly reduced. Many Taíno died due to harsh work conditions and diseases brought by the Spanish. African slaves were then brought to the country as labor to replace the decreasing populations of Taínos. Puerto Rico soon became an important territory and port for the Spanish Empire in the Caribbean. In the late 1600's and 1700s', however, the Empire began to focus on more prosperous mainland territories and left Puerto Rico poor, under-populated, and heavily neglected. As a result, the French, Dutch, and English made several attempts to acquire the island, though all were unsuccessful.

On July 25, 1898 at the outbreak of the Spanish-American War, Puerto Rico was invaded by the United States when they landed at Guánica. By the end of the War, Spain was forced to give up Puerto Rico, Cuba, the Philippines, and Guam to the United States under the Treaty of Paris. So, for Puerto Rico, the beginning of the twentieth century began under the military rule of the United States with all government officials including the governor being appointed by the President of the United States.

About the Performance: Setting



Flag of Puerto Rico

The Fight for Autonomy

In 1917, the Jones-Shafroth Act granted U.S. citizenship to Puerto Ricans, a status they still hold today. Some political leaders, however, were unsatisfied and demanded change. Many started movements in favor of complete independence from the U.S., such as the Puerto Rican Nationalist Party movement, started by Pedro Albizu Campos. As a result of such movements and numerous others, the island came to somewhat of a compromise during the Roosevelt-Truman administrations.

In 1946, President Harry Truman appointed the first Puerto Rican-born governor, Jesus T. Piñero. In 1947, the United States granted Puerto Rico the right to democratically elect a governor. Luis Muñoz Marín became the first elected governor of Puerto Rico in the 1948 general elections, serving for 16 years until 1964. Due to rough **economic** conditions during this time, there was heavy migration from Puerto Rico to the United States, particularly to New York City.

As of 2003, the U.S. Census Bureau estimated that there were more people of Puerto Rican birth or ancestry living in the United States than in Puerto Rico itself. Since the summer of 2007, the Puerto Rico State Department has developed a plan to grant Puerto Rican citizenship to Puerto Ricans living at home as well as abroad.

Today, the island continues to struggle to define its political status. However, it has become a major tourist destination all over the world due to its vibrant mix of African, Taíno, Spanish, and more recently North American cultures.



About the Performance: The Music

Guitar

is a stringed **acoustic** musical instrument that has six or twelve strings; it is played by plucking or strumming with the fingers or guitar pick.



Conga Drum

also known as tumbadora in Cuba, is a tall and narrow drum that originated in Africa and is popular in Cuban music; it can come in three types: quinto, tres dos or tres golpes, and tumba; the conga drum produces various sounds based on how the placement of the hand-strikes on the surface of the drum.



Look for these instruments while watching the performance.

Piano/Keyboard

is a stringed instrument that makes sound when one of its hammers strikes a string by pressing down on a key, or in an electronic keyboard, when a key is pressed it sends a signal to



Maracas

made from an oval or round hollow gourd that is filled with small beads or seeds, the maracas are the most common rattle-type percussion instrument.

Drum Kit or Drum Set

is a collection of percussion instruments that includes a mix of drums, cymbals, and sometimes woodblock or cowbell; the percussion instruments are played



Vocabulary

acoustic: not having electrical amplification

ambassador: a person who acts as a representative of a specified activity

artistic director: a person in an arts organization who makes artistic decisions for the organization, which can include choosing the material staged in a season, hiring creative team members, and other theatre management tasks.

autonomy: the condition of self-government

collaborate: the process of producing by one or more parties working together
company: group of actors and technicians working on a show

colonize: the act of sending a group of settlers to a location, to establish political control

composer: an individual who writes music

convey: communicate an idea, impression, or feeling

costumes: articles of clothing that a performer wears to help communicate the story of the piece

dialogue: a conversation between two or more persons; an exchange of ideas or opinions between people.

Drama Desk Award: an award by The Drama Desk Organization to recognize

excellence in New York theatre productions on Broadway and Off-Broadway

eclectic: ideas or style from a diverse range of sources

economic: describing the wealth of a country or region

fluctuate: to rise and fall irregularly

gesture: a movement or position of the hand, arm, body, head, or face that is expressive of an idea, opinion, emotion, or thought

Grammy Award®: an award given by The Recording Academy to recognize outstanding achievement in the music industry.

Great Migration— was the movement of millions of African-Americans from the Southern United States to the Northeast, Midwest, and West between 1916 and 1970

imagery: to use language to vividly represent or describe objects, actions, ideas, emotions, etc.

improvisation: to compose, play, recite, or sing on the spur of the moment.

infused: instill a quality in something

justify: show or prove to be reasonable

major key: a musical key within the major scale

minor key: a musical key in the minor scale

music therapist: a professional who uses music and musical elements to promote and maintain mental and physical health

non-literate: having no written language; a society or people who have not developed a written language

oral storytelling: a traditional improvisational art form where the words and actions of a storyteller create the experience/story for the audience.

playwright: a person who writes plays

plot - also called storyline; the plan, scheme, or main story of a literary or dramatic work, such as a play, novel, or short story.

poet— a person who writes poems

prop— is an object used on stage or on screen by actors during a performance

scenic design: is the creation of theatrical, as well as film or television scenery

somber—dark or grave mood

traverse—travel across

Understanding Music

Understanding Music

Music has existed as long as humans have populated the earth. It is likely that pre-historic music was a human attempt to echo the songs of the birds or the sounds of natural events such as rain and thunder.

The human voice, body, and instruments are the tools for producing music. The oldest documented musical instrument found to date is a 35,000-year-old flute made from the hollow bones of a vulture, unearthed in Germany in 2008.

People make music to express emotions, thoughts, impressions, moods, and ideas, both personal and communal. Music can communicate in a way that is often beyond words. Music is integral to important occasions when people celebrate, pay tribute, worship, dance, and grieve.

In almost every culture, music is woven into everyday life through lullabies, work songs, children's songs and games, love songs, and songs for other common place events.

Music starts with sound: what we hear and how it is ordered or organized. Though music is a universal experience, what sounds like music to one person can be noise to another. The response to the question "what is music?" is always in the ear of the listener. Whether or not a series of sounds comprise music depends on prior musical experiences, culture, when and where one lives, and who we are.

Music can be improvised, composed, or handed down from one person to another.

Musical notation captures some music, but much of the world's music was and is remembered through oral tradition.

Humans engage in music through the fundamental processes of creating music, performing music, and responding to music. Music creators improvise, arrange, invent, and compose music. Performers sing and play instruments. Listeners respond to music when they describe, analyze, interpret, and evaluate music.

Understanding Music and Music in the Classroom sections of this guide were written by Joanna Cortright, Music Education Consultant.

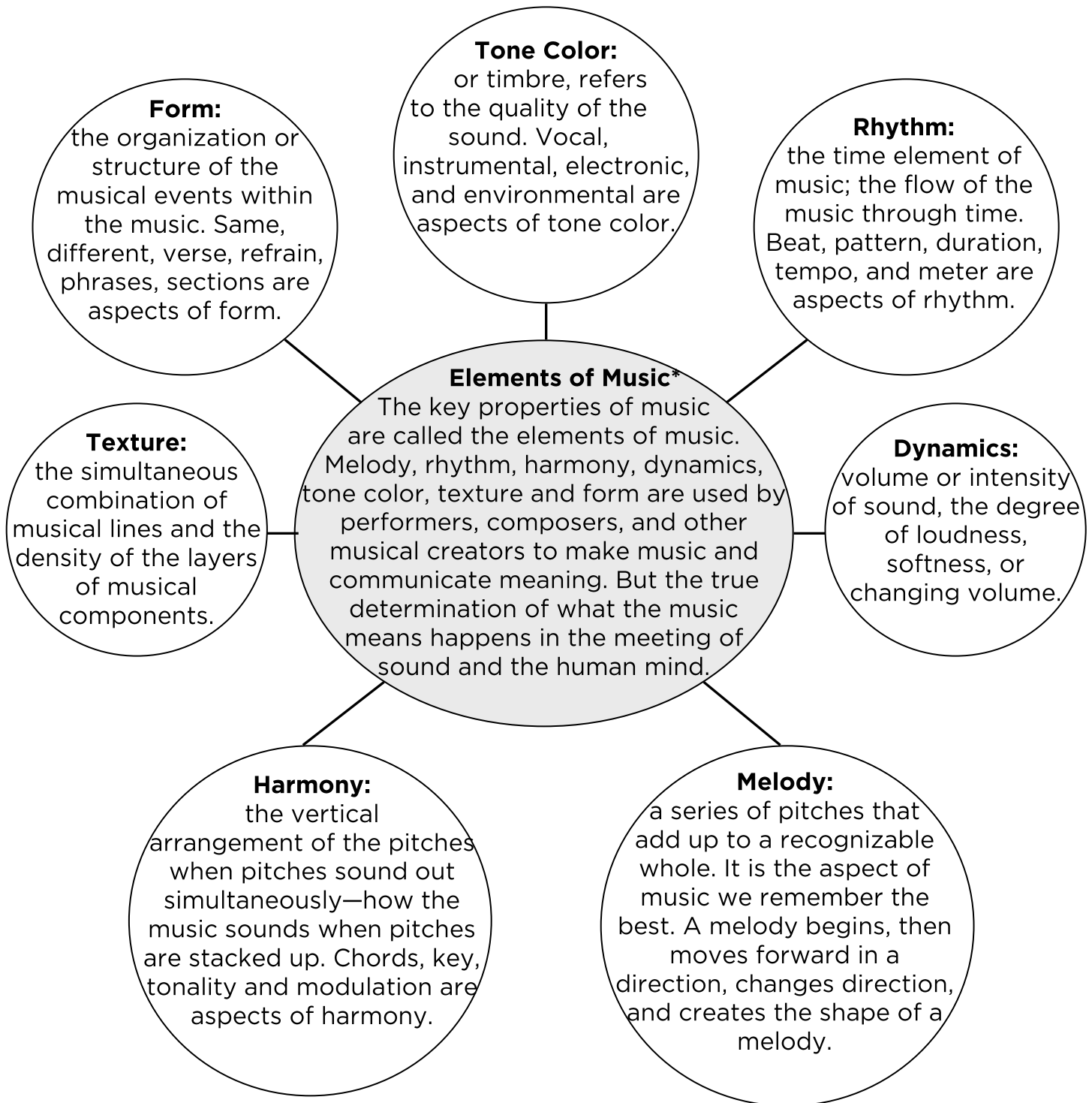
Photo by **Shane Doyle**. Used by permission from Listen 2 Entertainment Group



Joseph Shabalala

Understanding Music

Music Elements Web Diagram



*In accordance with the Minnesota State Arts Standards

Understanding Music and *Music in the Classroom* sections of this guide were written by Joanna Cortright, Music Education Consultant

Music in the Classroom

All Grades

Earobics

Responding to Music: Describe, Analyze, and Interpret

Description: EAROBS is a simple descriptive process that helps students work collaboratively to communicate original thoughts, prior knowledge, and opinions about a piece of music. A group of students will notice and articulate many more ideas and insights than any individual student. The concepts that they generate can later be used in discussions or written work related to the music, or when they speculate about the meaning of the music. It is a useful tool to use when introducing music from diverse cultures or unfamiliar genres.

Use this activity as a first step when using music to introduce cultural studies, history, or writing.

Objectives/Learning Goals:

- Students will listen, reflect, and develop a collaborative description of a song by Ladysmith Black Mambazo.
- Students will analyze and interpret the music as they make connections to prior knowledge, other music, and to the world.

Materials:

- Any Ladysmith Black Mambazo song available through the internet (see page 7 for links) or physical CD
- Chart paper or chalk board space for mapping; chalk or markers.

Process:

Do not reveal the title or anything else about the music, but explain the process before you begin. Students will exercise their ears and brains without your input.

1. Draw the center circle of a brainstorm web on chart paper or board.
2. Place markers/chalk nearby.
3. Write “What do you notice about this music?” and say it out loud.
4. Play the music without comment.
5. Students listen closely to the music.
6. When they have an idea for the web, they walk quietly to the board and write a response. Doodles and quick sketches also work.
7. Students can also respond by adding an “X” to a prior response.
8. Keep playing the music as long as students continue to respond.
9. Ask “What else do you notice?” from time to time to keep them focused.

Do not add your own ideas or opinions

to the students’ description, but do ask them, “What else do you notice?”

When the pace of responses slows down, add a second question, “What does the music remind you of?” Provide more paper or space for the second question.

Read the responses out loud to hear their collective wisdom. (Student readers—with energy and conviction!)

Congratulate them on their deep listening and thinking. Ask if they are ready to hear the title and more information about the music—they always say yes!

My Review!

Name: _____

You are a reporter for your school’s newspaper!

Write and illustrate a review article to inform others about the performance you just saw.

Title:

I saw _____

I heard _____

The music made me feel _____

The performance reminded me of _____

My favorite part of the music was _____

I wish I had seen more _____

Activities and Discussion Questions

Grades K-2

Description: Students will practice elements of pantomime in conveying emotion and characters.

Duration: 30 minutes

Objectives:

- Students will utilize creative thinking skills.
- Students will practice their non-verbal communication skills.
- Students will practice improvisation.

Materials:

- Space to move

Directions:

1. Explain the concept of pantomime to the students found on page 6 of this study guide.
2. Explain to the students that they are going to explore how pantomime can be used to create characters.
3. Ask or pick four to five volunteers to go in front of the class.
4. Explain that the group is a family now and they are getting their family photo taken. However, they are going to be a different type of family based on what you, “the photographer” calls out.
5. Ask the group of students to start out looking like a nice happy family. Then call out a type of family and count out loud to three, giving the group three seconds to change their positions, poses, faces to represent how a that kind of family might pose. For example, a musical family might move your arms to look like you’re holding an instrument. Everyone should be frozen in their new poses at the count of three. Remember, you are making a family picture and pictures can’t move or make sounds.

6. Give the group a few rounds and types of families, and then ask for four to five new volunteers to take their place.

Suggestions for Family Types:

- Crazy Family
- Sick Family
- Magical Family
- Loving Family
- Angry Family
- Goofy Family
- Sleep Family
- Circus Family
- Dancing Family
- Rock and Roll Family
- Gymnastics Family
- Sports Family
- Movie-star Family
- Sad Family
- Artist Family
- Lion Family
- Teacher Family
- Swimming Family
- Fish Family
- Cat Family

Discussion Questions:

Pre-Show

- What was it like creating your family portraits with no words?
- Was it challenging to come up with ways to show what type of family you were with just your body? Explain your answer.
- What stood out to you in watching your classmates represent the different families with only their face and body?

Post-Show

- How did David use his face and body to create characters in his stories?
- What stood out to you about David’s characters?
- Did anything surprise you in the performance? Explain.

Activities and Discussion Questions

Grades K-2

Description: Students will get the opportunity not only to create their own instruments, but also discover how music can enhance a storytelling experience.

Duration: 1 to 2 Classroom sessions

Objectives:

- Students will explore storytelling with music.
- Students will unitize communications skills.
- Students will practice creative and critical thinking skills.

Materials:

- Supplies to create maracas:
 - Two clean and empty yogurt containers per Student, (preferably single serve containers.
 - Colored paper, makers, crayons
 - Uncooked rice
 - Glue, tape, or a stapler.
 - A tablespoon
- A story of your choice to read out loud

Directions:

Part 1:

1. Distribute the materials to each student
2. Ask students to decorate their containers with colored paper, crayons, markers, etc.
3. Fill one of the two containers with 2-3 tablespoons of uncooked rice.
4. Place the empty container on top of the rice filled container and glue/staple/ **strongly** tape the edges together. If you adhered with glue, please allow it to dry before use.
5. After the maracas have dried, have the students practice playing simple rhythms with their new instruments.

Part 2:

1. Prior to class, select a story to read out loud to the students. Within the story, select moments in which the students can incorporate their new instruments. For example, in the *Three Little Pigs*, you could have the students shake their instruments

every time the Wolf appears and have them shake continuously during the parts in which the Wolf is blowing down the house to try and create the sound of chaos that moment would have within the story.

2. Ask students to sit in a circle while a story is being read to them.
3. After the story is finished, hand students their maracas and read the story again. This time, have them shake the instruments at designated times during the story (i.e., the repetition of a word or the entrance of a character).
4. Was there anything that surprised you in the performance? Explain your answer?

Discussion Questions:

Pre-Show:

1. What was it like creating your own instrument? Was it challenging? If so, why?
2. What did you notice during the story time?
3. What was different between the first time you read the story and the second time?
4. How did the maracas change or add to the story?

After the show:

1. What instruments did you see being used in the performance?
2. How did the instruments add to the stories?
3. What would the stories have been like without the music and instruments?
4. What stood out to you in the performance?

Activities and Discussion Questions

Grades 2-3

Description: Students will practice the theatre technique of pantomime to convey a story.

Duration: 1 to 2 Classroom sessions

Objectives:

- Students will practice and gain an understanding of the theatre technique of pantomiming.
- Students will work collaboratively to create a group story.
- Students will utilize creative and critical thinking skills.
- Students will practice improvisation.

Materials:

- Space for movement
- Optional: Music

Directions:

PART 1

1. Remind students of what pantomime is by reading them the definition found on page 6 of this study guide.
2. Explain to the students that they need to be specific with their motions and gestures in order to get their story across.
3. As a group, ask the students to pantomime brushing their teeth. Start by asking the students to hold their imaginary toothbrush. While doing this, ask the students to think about the following:
 - How do you typically hold your toothbrush? Is it just a clenched fist or do you stick a thumb or finger out to support the toothbrush?
 - How do you put toothpaste on a toothbrush? Do you squeeze the toothpaste out at an angle or vertical?
 - What kind of pressure do you apply to

your tube of toothpaste? Do you squeeze with a fist or use one finger? Do you add pressure slowly or is it a quick squirt?

4. Ask the students to then brush their teeth with their imaginary toothbrush.
5. Ask the students to get into pairs.
6. Explain to the students that they are to show their partner their morning routine (how they got ready for school) through pantomime. This can include washing their face, brushing their teeth, eating breakfast, etc.
7. Ask the students to have their partner guess what their actions were once they are done.
7. Ask the students the following questions:
 - Were your actions clear to your partner? Why or why not do you think this was?
 - What did you do to make your object clear to everyone?
 - Was it challenging to show imaginary objects? Explain.

PART 2

1. Explain to the students that now we're going to take all the work we just did with pantomime and play a game with it called Freeze and Justify.
2. Ask the students to walk around the space, constantly changing the shapes of your bodies, exploring unusual poses. Explain that their poses don't have to represent anything specific.
3. Explain that at any point you will call out "Freeze!" at which point they all must freeze in their current pose. Explain that you will then call out a student's name and ask them to "Justify" their pose. For instance, a student posed with their arm raised

Activities and Discussion Questions Continued

high above their head might be “cleaning cobwebs from the ceiling” or “raising his hand in a classroom” or “playing basketball and just threw and 3 pointer.” It up to the student to imagine a situation in which your pose makes sense.

4. With each freeze, ask about 3 or 4 kids to Justify, then unfreeze everyone and let them walk around again, posing and contorting some more. Repeat. Do this for several rounds. *Optional: Play music and then pause it for the freeze and justify moments.*
5. On the last round of Freeze and Justify: Make groups of three to four while the participants are frozen by clumping people who are nearest to each other.
6. Ask the students to show each other their frozen movement within their groups.
7. Explain that once each group member has shown your action, that you want them to try and set up a still picture using all of their actions.
8. Ask the students to see if they can try and make a story using each of their frozen actions. For example, if one person has their arms up think about what else it could represent. Are they surprised? Are they trying to reach something really high? Give groups 2 to 3 minutes to come up with a still picture.
9. Once each group has created their story, ask Can I for a couple of groups to volunteer to show their still pictures? Don't talk or move until I say you can.
10. Ask the larger group with each still picture:
 - What do you notice about the still picture? What are their arms doing? What are their facial expressions?

- What questions do you have about the still picture?
 - How does this still picture make you feel?
 - What do you think is happening in this still picture?
 - What do you think the story is?
11. Ask the group what their story is after their classmates give their responses to the above questions.

Discussion Questions:

Pre-Show:

- How did your group come up with your group story?
- What was challenging about coming up with your group story?
- What skills do you think are important when using pantomiming or communicating something without talking?
- How do you think being a good observer in everyday life would help your pantomiming skills?

Post-Show

- How did David use pantomime in his stories?
- Did David's pantomiming add to the story? If so, how?
- What stood out to you in David's pantomime moments?

Description:

Students will explore the creative processes behind storytelling and think about the importance of imagination and improvisation as well as the differences between written and oral presentations through the creation of their own stories.

Duration: 1 to 2 Classroom sessions

Objectives:

- Students will explore storytelling both in the written and verbal form.
- Students will utilize creative and critical thinking skills.
- Students will practice improvisation.

Materials:

- Pen/Pencil
- Paper
- A bag (one you cannot see through)

Directions:

Part 1

1. Ask students to pick a favorite fairy or folktale. You may choose one for the entire class or have each student pick their own.
2. Ask students to pick a character other than the main character in the story.
3. Ask students to re-write the story from the viewpoint of the character they chose. Students should be true to the original story line and maintain the characteristics of the characters found in the original version. For example, in Little Red Riding Hood, what was Grandma doing before the wolf came over? How did she react when the wolf came to the door? For the woodcutter, what was he doing in that part of the woods?
4. Ask students to share their adaptations

with each other.

5. Ask the class to compare and contrast the original story to the student's adaptation after each reading. What were the differences? What were the

Discussion Questions:

Pre-Show:

- What was it like to rewrite a fairy or folktale? Was it challenging? If so, why?
- How did you decide upon which story and which character to write about?
- Describe the difference between writing the story and reading it out loud. What did they notice? What changed?
- Did you use body movements in telling your stories? If so, how? Did they use their bodies? How? For the students who observed, what did they notice?
- What was it like to create a story around an object? Did the object make it easier or harder to do so? Why or why not?
- How did it feel to tell the story aloud? Did it help that the object was present? In what ways would the telling of the story been different if the object was not there? How would you have pantomimed the object if it was absent?

Post-Performance

- Were there objects or props within the stories that were necessary or important? What were some of them? How would the performance be different if that object was not there?
- Did use his body in the stories? If so, how did that help in the telling of the story?
- What stood out to you in the performance?
- Did anything surprise you? Explain your answer.

Resources

Local Resources

Cedar Cultural Center Located near downtown Minneapolis, the Cedar hosts a variety of musical events such as jazz, folk, blues, and zydeco/Cajun. The Cedar's mission is to promote inter-cultural appreciation and understanding through music and dance.
www.thecedar.org

Story Arts of Minnesota Based in Minneapolis, Story Arts of Minnesota works to promote and preserve storytelling as a performance art form as well as fostering its application.
www.storyartsmn.org

Black Storytellers Alliance The Black Storytellers Alliance's mission is to maintain the art of storytelling as a primary source for positive instruction and reinforcement of the rich beauty embodied in the telling of "the story" as practiced by the African Diaspora.
www.blackstorytellers.com

Book Resources

- *On Stage: Theater Games and Activities for Kids, Second Edition* by Lisa Bany-Winters
- DeSpain, Pleasant. *Emerald Lizard*. (August House, 1999)
- Delacre, Lulu. *Golden Tales – Myths, Legends, and Folktales from Latin America*. (Scholastic Press, NY. 1996)
- Muckley, R., Martinez-Santiago, A. *Stories from Puerto Rico*. (McGraw-Hill, 1999)

Internet Resources

- <http://www.davidgonzalez.com>
- <http://kids.britannica.com/students/article/Latin-America/275385>

Ordway School Performance Frequently Asked Questions

BEFORE ARRIVAL:

- Please include all students, teachers, and chaperones in your tickets order.
- Order buses to arrive at the Ordway 15-20 minutes prior to your performance start time.
- Performance Length:
 - Performing Arts Classroom performances are approximately 50-60 minutes long.
 - Broadway Songbook performances are approximately 90 minutes long.

Plan bus pick-up time accordingly.

- Please be aware of your bus number so the Ordway staff can better direct you once the performance is over.
- Inform students that there is no food, drink, or gum allowed in the theater.
- Remember to turn off all cell phones, pagers, or electronic devices before the performance begins.
- Study guides should be received 3 weeks prior to the performance and will also be posted online at www.ordway.org/education/studyguides/

WHILE AT ORDWAY:

Seating:

- Performances are general admission; groups will be seated by seating chart upon arrival.
- Seating is determined by many factors at the Ordway. We take into consideration special needs, group size, and grade level.
- Please allow ushers to seat your entire group, then you can rearrange students, and take groups to the bathroom, etc.

In the theater:

- In case there is a medical emergency notify the nearest usher who will call the paramedic on duty.
- If an item is lost while your group is still at the Ordway please see an usher. If your group is no longer at the Ordway please contact the Stage Door at 651.282.3070.
- Ushers will do their best to respond to behavior issues; if you see students disrupting your students' theater experience or that of other students, please notify an usher.
- Dismissal is determined by seating arrangement and will not necessarily reflect the order that buses are lined up outside. The Ordway staff will be stationed outside with bus order lists to help you find your buses. Often we have multiple buses for one school. Therefore, please remember your bus number.

AFTER LEAVING ORDWAY:

- Please return the survey in the back of the study guides. Any comments and suggestions are appreciated.
- Fill out and return the bus reimbursement sheet in the your performance study guide or online to receive your schools bus reimbursement.

If you have any additional questions, please call the education hotline at 651.282.3115 or e-mail Sarah Wiechmann at swiechmann@ordway.org



David Gonzalez's CUENTOS: TALES FROM THE LATINO WORLD Performance Evaluation

Thank you for choosing the Ordway and attending Cuentos for your field trip! Please take a moment to complete this evaluation following the performance.

Please return the evaluation as soon as possible. Your comments and suggestions are greatly valued, as they help us offer you and your students better services in the future. Thank you again!



Your Information

School: _____

Your name: _____

E-mail Address: _____

Grades of Students attended : _____

Number of Students attended: _____

Study Guide Review

Which sections of this guide did you use?
(check all that apply)

- ☐ About the Ordway
- ☐ Coming to the Theater
- ☐ About the Company
- ☐ About the Performance
- ☐ Vocabulary & Behind the Scenes
- ☐ Understanding Music
- ☐ "My Review!"
- ☐ Activities/Discussion Questions
- ☐ Local/Internet Resources

Please write any comments or suggestions regarding the *Study Guide*:

Which types of resource lists are most useful for you:

☐ Websites

☐ Local Arts & Cultural Organizations

☐ Multimedia Resources

Other Suggestions: _____

Performance Review

How well did the show connect to the classroom? (i.e. curricular areas, graduation standards, social skills, etc.)

☐ Excellent

☐ Good

☐ Average

☐ Poor

I rated it this way because...

How well did you feel your students identified with the performance/performers? (i.e. culturally, through the art form, wanted to meet the artist, etc.)

☐ Excellent

☐ Good

☐ Average

☐ Poor

I rated it this way because...

Performance Evaluation (cont.)

Experience Review

Rate your overall experience at the Ordway, please explain your answer:

☐ Excellent

☐ Good

☐ Average

☐ Poor

I rated it this way because...

Did you and your students feel comfortable and welcome at the Ordway?

☐ Yes

☐ Indifferent

☐ No

What do you feel the value of Ordway's programming is to your students?

What overall improvements could be made?

Do you see cultural benefits for students attending the Ordway performances? (i.e. learning about the language, tradition, arts, etc. of other cultures)

☐ Yes

☐ Indifferent

☐ No

If yes, what cultural benefits do you see?

Do students attend the Ordway school performances:

☐ Multiple times a year

☐ Once a year

☐ Once every few years

☐ Other: _____

Please rate the most important factor when deciding to bring your students to the Ordway, **one** being the most important and **five** being the least.

___ Multicultural performances

___ Ticket Cost

___ Bus Reimbursement

___ Study Guides

___ Other: _____

Any Additional Comments:

☐ Please check here if we **do not** have permission to quote or paraphrase your comments or name in future publications or funding proposals.

Please Return to:
Education at Ordway
Center
345 Washington Street
Saint Paul, MN 55102
or fax 651.215.2135
NO LATER THAN 6 WEEKS
FOLLOWING THE

17-18 Bus Reimbursement Form

To receive a bus reimbursement for attendance to one of Ordway's School Performances*, please:

- ☐ Fill out this form. All lines should be filled in.
- ☐ Attach a paid copy of your transportation bill. **
- ☐ Attach a completed evaluation or fill one out online (a link is emailed after the show)
- ☐ **E-mail, mail or fax all documents no later than 6 weeks after your performance to:**

Bus Reimbursements
Education at Ordway Center
345 Washington Street
Saint Paul, MN 55102
Fax: 651.215.2135
educationsales@ordway.org

Questions? Please call the education hotline at 651.282.3115.

School Name _____

School Address _____

City _____ State _____ Zip _____

County _____

School Phone _____ Fax _____

Order Contact Name _____ & E-mail _____

Office Contact Name _____ & E-mail _____

Performance _____ Date and Time _____

of students _____ # of buses for which you are requesting payment _____

City/Region/School District	Subsidy amount
Minneapolis Public Schools and Saint Paul Public School Districts	100%
Seven County Metro including Anoka, Carver, Dakota, Hennepin, Ramsey, Scott & Washington Counties	Up to \$180.00 per Bus
Outside Seven County Metro	Up to \$450.00 per Bus

For Ordway office use only

Paid Invoice	
Evaluation	
Check Req	

* Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series and Festival School Week

** For all schools outside of the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS), Ordway Center will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bill directly to the Ordway.