Cenicienta: A Bilingual Cinderella Story

Study Guide

Recommended for grades K–6
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California Arts Standards (2019)
Responding-Anchor Standard 7:
Perceive and Analyze Artistic Work
K-6.TH:Re7

Responding-Anchor Standard 8:
Interpret Intent and Meaning in Artistic Work
K-6.TH:Re8a; K-6.TH:Re8b; K-6.TH:Re8c

Responding-Anchor Standard 9:
Apply Criteria to Evaluate Artistic Work
K-6.TH:Re9a; 1-6 TH:Re9b; 1-6 TH:Re9c

Connecting-Anchor Standard 10:
Synthesize and Relate Knowledge and Personal Experiences to Make Art
K-6.TH:Cn10

Connecting—Anchor Standard 11:
Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding
K-6K-6.TH:Cn11.1b; K-6.TH:Cn11.2a; K-6.TH:Cn11.2b

Common Core Standards
Common Core broadens the definition of a “text,” viewing performance as a form of text, so students are experiencing and interacting with a text when they attend a performance. Seeing a performance provides rich opportunities to write reflections, narratives, arguments etc.
CCSS.ELA-LITERACY.CCRA.W.3, CCSS.ELA-LITERACY.CCRA.W.6, CCSS.ELA-LITERACY.CCRA.L.3

Cenicienta: A Bilingual Cinderella Story

Presented by Glass Half Full Theatre, Austin, Texas

Written by Caroline Reck and Rupert Reyes
Directed by Caroline Reck
Featuring Madison Palomo as Belinda

Offstage Voices:
Rupert Reyes as Gary Soto
Caroline Reck as Stepmother
Lilli Lopez as Reina
Marina DeYoe-Pedraza as Preciosa
Original musical composition by Ammon Taylor

About the Performance

Glass Half Full Theatre from Austin, Texas, presents its award-winning “story within a story” using puppetry, Spanish, and English. This performance is approximately 50 minutes long and takes place in the basement. Belinda is the only person who appears.

Ten-year-old Belinda loves to tell stories, but when she’s in the basement preparing for a party upstairs, she’ll have to get creative. Using everyday objects like a teapot and doily, Belinda recreates the classic tale of Cinderella.

Sometimes the voices of Belinda’s stepmother, her stepsisters (Reina and Preciosa), and Gary Soto (her favorite author) can be heard through the basement door. Belinda also talks to imaginary friends Gustavo, Ernesto, Hada Madrina, and Cenicienta who appear in the form of everyday objects.

As Belinda confronts her stepmother and stepsisters, she’ll learn to embrace her love of poetry and stand up for herself. This captivating Cinderella for all ages tackles cultural heritage, family, and the power of language.
About the Artists

Glass Half Full Theatre was lauded by the Austin-American Statesman for an “inventive blend of puppetry and physical storytelling that employs gestures and expressions in tandem with props and sets to convey the narrative along with a variety of puppetry techniques.” Based in Austin, Texas, the company creates original works for youth and adults, with a focus on environmental and social justice. They have received B. Iden Payne Awards for Direction, Design, Writing, Acting, Puppetry and Visionary Innovation, and Austin Critics Table Awards for Design, Acting and Best New Play.

The company follows the training of Jacques Lecoq and employs sophisticated puppetry forms such as Tabletop, Shadow Puppetry, Body Puppetry, Hand and Rod, Czech marionette, and Object Puppetry. Their original works, including Petra and the Wolf, Once There Were Six Seasons, and The Orchid Flotilla, have toured nationally. Glass Half Full is known for their “precise, engaging, and humorous” approach to real world issues and imaginative solutions.

https://www.glasshalffulltheatre.com

Madison Palomo (Belinda) is from Edinburg, Texas, located in the Rio Grande Valley. Her recent work includes playing the roles of Bird from Summer and Bird with Austin Playhouse and Rosita from Rosita Y Conchita with Scottish Rite Theatre as well as the award-winning show Cenicienta.
Things to watch for while viewing:

In the basement, Belinda finds things in trunks and baskets and uses them to tell stories. Here are some things to look and listen for:

• Objects like lamps, funnels, and teapots that become puppets and play characters in the story
• Dialogue in Spanish and English
• A poem written about someone special
• A stepmother and stepsisters—How are Belinda’s family members similar to the characters in Cenicienta?
• A Fairy Godmother—What advice does Hada Madrina give?
• Poetry about family
• A party or ball—What does Cenicienta’s ball look and sound like? What does Belinda’s ball look and sound like?

Things to discuss after viewing:

• What challenge is Belinda facing in the story?
• How does Belinda use her imagination?
• How does Belinda demonstrate bravery?
• How are Belinda and her family members similar to the characters in the classic Cinderella story?
• When Belinda is upset, she works through her problems with her (imaginary) friends, Gustavo, Ernesto, Hada Madrina, and Cenicienta. What do you do when things don’t go the way you want or expect?
• When Hada Madrina asks Belinda, “What would your ball be like?” Belinda imagines getting to meet her hero, writer Gary Soto. What would your ball be like? Who would you want to be there to celebrate with you?
• Hadra Madrana advises Cenicienta to consider the Prince only if he has what qualities? What other qualities do you think make for a good friend?
• This performance weaves the traditional Cinderella story with Belinda’s life. Who was your favorite character or your favorite moment in the performance and why? What parts of the play surprised you?
**Activity: Object Puppetry**

Choose several everyday objects like tape dispensers, clothes pins, markers, a book, yarn, etc. Set one object on each student’s desk. Have them look at the object without touching. Is this object alive? How can you tell?

*Focus* is an important tool of puppetry because it tells the audience where the character is looking. What part of your body do you use to show where you are focusing? Using just your eyes, decide which part of the object could be the face. (There might be more than one!) Now pick up your object and have it look around!

*Movement* is how a puppeteer makes an object seem alive. How does your object move? (example: walk, run, swim, fly, scoot, bounce, drag). What does it look like when it is sitting still and breathing?

*Changes* in movement help to show what a character is feeling. What is another way your object could move? (Example: a spool of thread walks or bounces upright, then lies on its side and rolls). What is a reason that the object would change its movement? Is it scared? Excited? Happy? Try to show the object feeling one way, then changing how it feels.

*Voice* helps a puppeteer tell the story of the object. Does your object have a voice? What sounds does it make when it is focusing, moving and feeling different emotions?

**Performance ideas:** Have your students introduce their object to other objects nearby. Have each take their puppet through a stretching warm up—remember to breathe! Create an obstacle course around the room that object puppets must overcome. Take student suggestions for different levels of gravity and environments the puppets must travel through. Challenge students in groups to work together to solve a problem one puppet might be having.

Reenact a story using the object puppets as characters. When a group or individual is performing, can the object puppets model good behavior as an audience by focusing? Have students return the objects by keeping them alive until they are safely home.

**Learn More**

**How to Puppeteer Objects** with Caroline Reck: [https://youtu.be/FLicXr-Q4bk](https://youtu.be/FLicXr-Q4bk)

**How to make a Bilingual Play** with Rupert Reyes: [https://youtu.be/_nF9VSjWE8w](https://youtu.be/_nF9VSjWE8w)
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