

MAD DOG & ME

David Gonzalez



Educator Guide
Created by: Grace Featherston



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The Tobin Center



An Incredibly Powerful Vision

Situated along the banks of the San Antonio River in the city's heart, the historic Municipal Auditorium, with its original facade preserved, has been transformed into a world-class venue. This theatrical icon is once again the pride of the river and a shining beacon of creativity, fine art, and downtown development. There is no better place — anywhere — to see and hear a live performance.

The remarkable flexibility of the 1,738 seat H-E-B Performance Hall, with its distinctive “flat-floor” capability, opens the door for performances and events of almost any sort. The acoustics in the Hall can be “tuned” to fit the performance and physical set-up of the hall.

The sound insulation throughout The Tobin Center enables simultaneous use of the Performance Hall, the Studio Theater, and the 600-seat RiverWalk Plaza.

Audiences can see and hear performers and performances of every description at the Tobin Center for the Performing Arts.

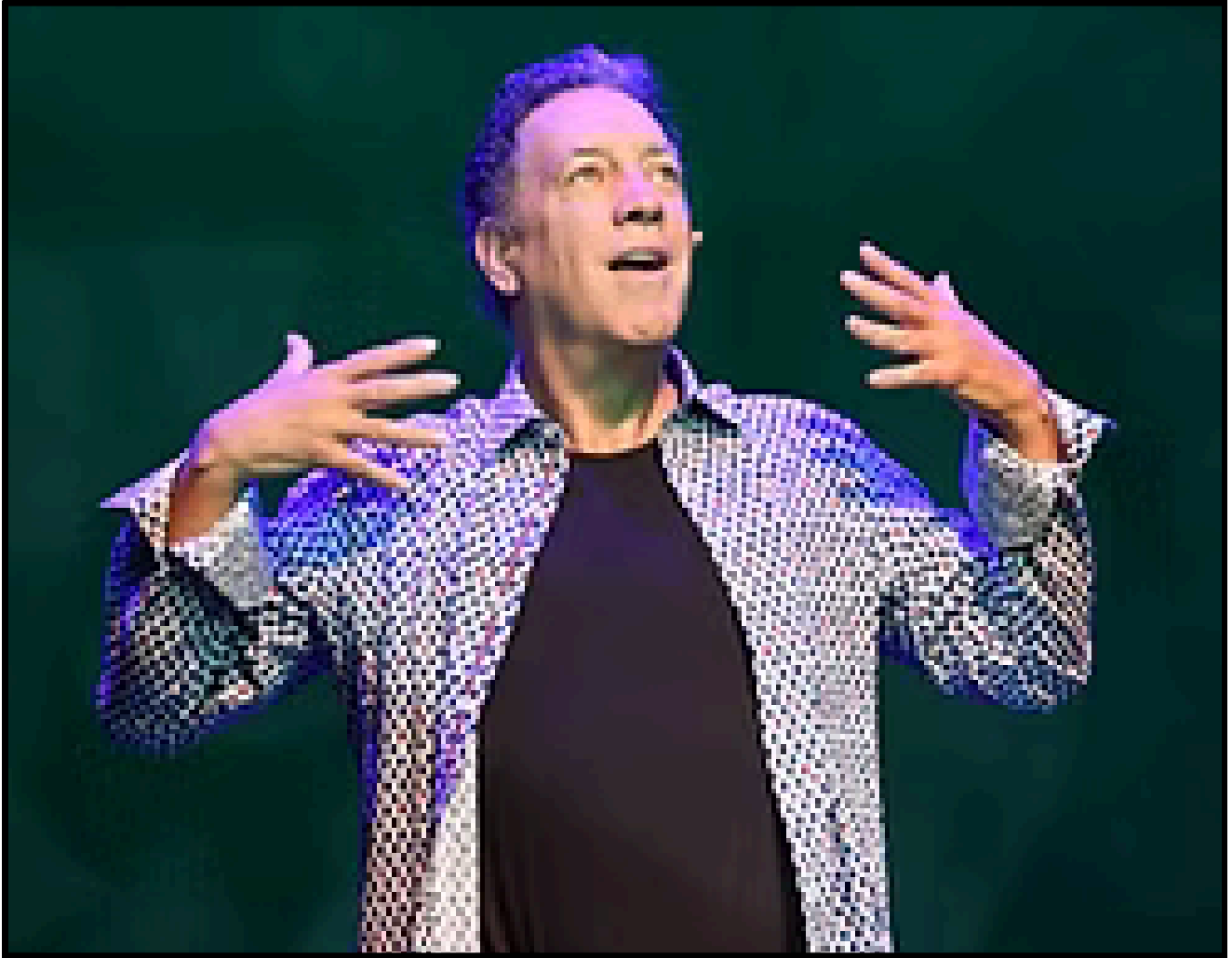


Table of Contents

Show Synopsis	pg. 4
Meet David Gonzalez	pg. 5
About the Art of Storytelling	pg.6
Reasons for Storytelling	pg. 7
Storytelling Today	pg. 8
inquiry #1	pg. 10
Inquiry #2	pg.11
Discussion Questions	pg. 12 - 13
Additional Resources	pg. 14 - 15
TEKS	pg. 16



Show Synopsis



MadDog and Me is a true story of David being bullied in elementary school that is broken into several sections and woven together with other world tales. This inspiring mix of fables and personal stories addresses the culture of cruelty in our society. Through these myths and stories from his own life growing up in a rough neighborhood, David Gonzalez looks at the roles of bully, victim, and bystander and offers insights for cultivating compassionate relationships and communities.

Meet David Gonzalez



David Gonzalez brings a rich background to the stage. He has been telling stories since the age of seven when he performed with his puppets in a puppet theater made by his uncle and grandmother. Born in the United States, David was reared in Cuba for part of his early life and then moved back to New York City to grow up in the Bronx. His uncle, a woodworker and guitar maker, introduced him to music via the guitar. David attended a singer's retreat in his early 20's where he was introduced to storytelling and a vocation. He is a poet, actor, musician, and a master storyteller. In addition, he is a music therapist, having earned his Ph.D. from New York University where he taught for 10 years.

As an artist, David has created numerous productions that combine live music with compelling drama and often multi-media. His titles range from fairy tales to epic myths and fables to community voices, all of which enchant audiences of all ages with stories of love, hope, courage, and wisdom. He can also offer incredible workshops and residencies.

David has toured extensively across North America, performing for schools and such venues as The Smithsonian, The Kennedy Center for the Performing Arts, The McCallum Theater, The Smith Center, New Jersey Performing Arts Center, The Brooklyn Academy of Music, and more... David was a featured performer at the 2008 National Storytelling Festival, and he has performed at festivals in Spain, Egypt, Switzerland, France, Costa Rica, Norway, Puerto Rico, and throughout the United States. He also appeared for three seasons at the Royal National Theatre in London.

He was a recipient of the Helen Hayes Performing Artist of the Year award in 1998, and in 2006, was nominated for a Drama Desk Award for his version of The Frog Bride. He had the great honor of being named the Joseph Campbell Foundation Fellow for 2010 and received the IPAY (International Performing Arts for Youth) "Lifetime Achievement Award for Sustained Excellence" in 2011.



About the Art of 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.

Activity:

On a piece of paper write down why you think it is important to tell stories and share history. Then with a partner discuss your answers.



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Reasons for Storytelling



Traditional stories were used to teach people how to behave properly toward one another, and to describe the consequences of ignoring the social mores of a particular culture. Stories were told of gods, great deeds, adventures of the past, or the sacrifices and labors of heroes and heroines who overcame evil against great odds.

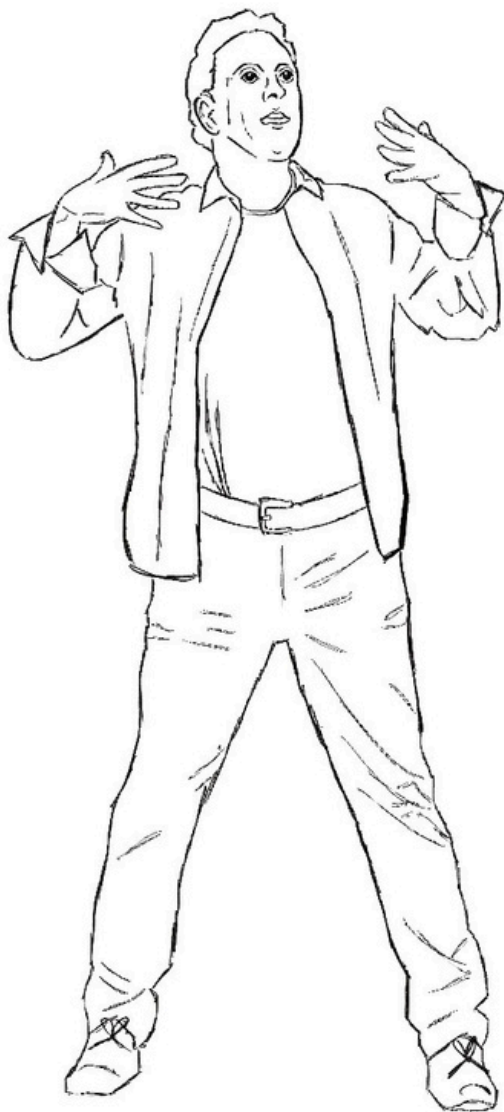
Stories also explained the natural events that people saw every day, such as the sun rising and setting, or the reasons for nature's fury as expressed in storms, earthquakes, and smoldering volcanoes. Tales even described spiritual journeys and visions. In stories, fools could become wise, the poor could become wealthy, and perseverance and goodness could be rewarded. Stories were told for lessons, for laughs, for tears shed, and for fears ignited or calmed.

For some societies, it is still the principal way for people to pass information and knowledge to one another and between generations. Storytelling maintains and sustains the body of shared beliefs of a community and thus serves to keep it alive. The children of traditional societies absorb the wisdom, knowledge, and love of their culture through storytelling and pass it on by continuing the practice.

Storytelling Today

Today, we have come to recognize storytellers as artists. The storyteller is a master communicator who works to suspend the "real" world so that messages can be transmitted through imagery, sound, and emotion. By using language, voice, and body movement, the storyteller can infuse a story with the rhythms and music of life.

One unique aspect of a storytelling performance is that the performer must use his body with gestures, movements, rhythms, and especially voice to create characters, place, and time. There is usually no scenery, and few props. The scope and type of costuming varies from performer to performer. On a stage, there is often minimal lighting.



THINK ABOUT...

After watching David Gonzalez's stories, think about what the purpose of each story might be. What purpose do you think it served for people when it was first told? And, what does David want you to know or think about when you hear his version today? Write your thoughts below!

DID YOU KNOW?

In many cultures, traditional storytelling takes the form of song, chant, music or poetry. Many stories were often chanted or sung with musical accompaniment by an instrument.



Inquiry #1: Mastering Storytelling

David Gonzalez is a master storyteller. He captivates our imaginations with the stories he tells. What tools does a storyteller use to draw in the listener?

As a class Invite students to think about stories told to them by parents, grandparents, siblings or others in their life. What makes a story exciting or fun to hear?



https://www.youtube.com/watch?v=ivg_Yc-YDYo

Activity

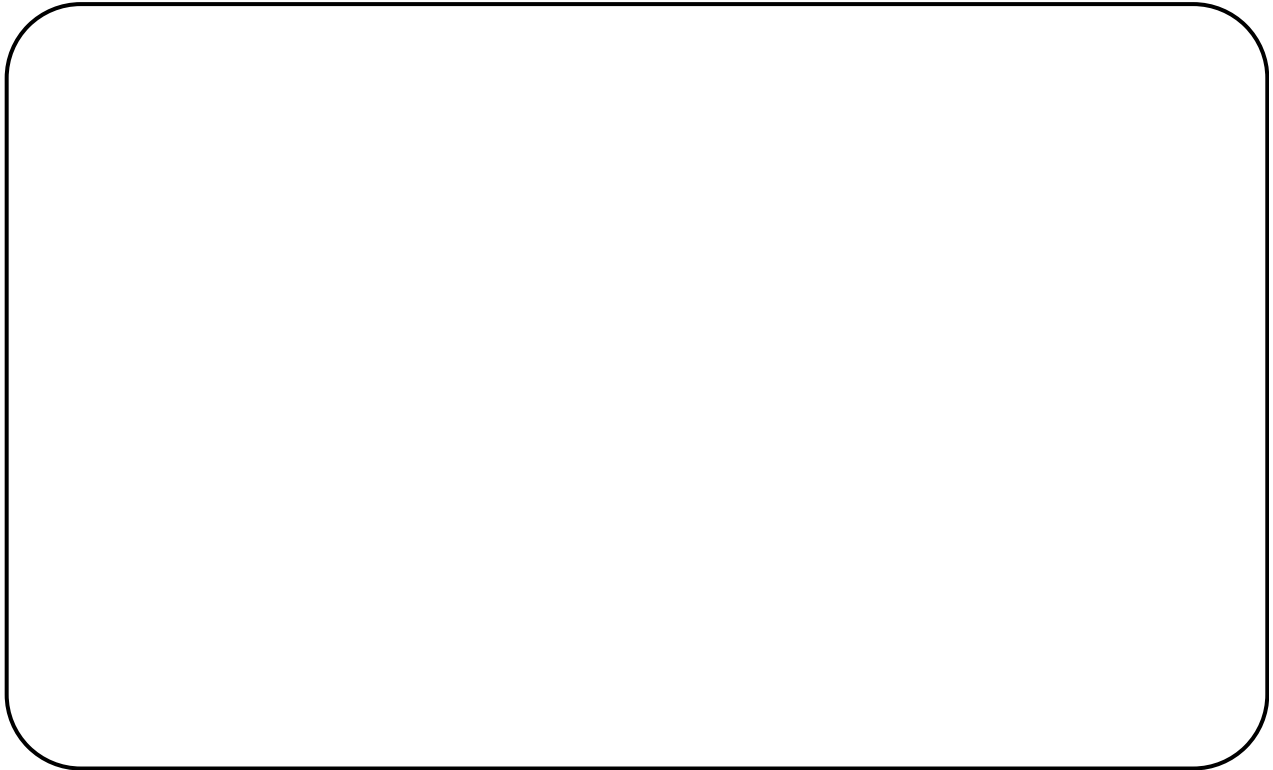
Watch the story of Little Red Riding Hood. Then invite students to be an actor by acting out scenes of the story! Focus on experimenting with character voices, gestures, and creating Tableaus (frozen images that tell a story). Challenge the students to figure out their narrator's voice and body, and then to do the same for two distinct characters.

Inquiry #2: The Author's Purpose

Think, Pair, Share:

Have the students think about the following question. Then, with a partner, have them discuss their answers. Finally, discuss with the class as a whole.

Stories can convey lessons, explain why something occurs, or help us to learn more about ourselves. Agree or disagree? What is the impact of stories on the listener?



Research

Read the '[About the Art of Storytelling](#)' and report out the findings from each section in the box above. Create a class display that lists out various purposes that storytelling can serve. As your class encounters stories invite students to speculate on the purpose the author or storyteller had for each. Add the title and any notes to your class display to make visible the range of story purposes.

Create

Invite students to write, illustrate, or tell an original story that serves a purpose, such as explaining why something happens or that teaches a lesson. Share the stories as a class and invite peers to speculate on the storyteller's intent.

Discussion Questions

Here are some discussion questions to ask following the performance:

Can you tell an example of bullying that you've seen in tv or the movies?

Have you ever been bullied, seen bullying, or been a bully?

How does it feel to be bullied? Why do you think someone bullies another person?

Have you ever felt big emotions over something that ended up being quite small or even nothing?

How did you feel afterwards?

What could have helped you calm down in the moment?

Discussion Questions

Here are some discussion questions to ask following the performance:

What does it mean when David says “you can always take a better shot”?

What does it mean to say “I’m sorry”? What does it mean to be forgiven?

Which of the stories did you like best and why?

What do you think happened to MadDog later in life?

What did you learn from this show?

What can you do if you see bullying?



Additional Resources

- Augusta Baker and Ellin Greene, *Storytelling: Art and Technique*.
- Norma Livo and Sandra Rietz, *Storytelling: Process and Practice*.
- Vivian Gussin Paley, *Mollie Is Three*. How children use fantasy and story to construct their reality, and how a teacher entered a child's world through storytelling.
- The National Storytelling Network. Listings of festivals, resources, and local events. Many links to collections of stories and tales: www.storynet.org
- *Tell Me Another: Storytelling and Reading Aloud at Home, At School, and in the Community* By: Bob Barton Publisher: Heinemann, 1986 ISBN-10: 0435082310
- *Tell Me Another...* helps teachers make storytelling and reading aloud effective in their classes, both for themselves and their pupils.
- *Children Tell Stories: Teaching and Using Storytelling in the Classroom* By: Martha Hamilton Publisher: Richard C. Owen Publishers; 2nd edition, 2005 ISBN-10: 1572746637 Full of practical tips, handouts, and resources.
- *The Storyteller's Sourcebook: A Subject, Title, and Motif Index to Folklore Collections for Children* By: Margaret Read MacDonald and Bryan W. Sturim Publisher: Detroit Gale Research/Neal-Schuman, 1982 ISBN-10: 0810304716 The first edition provides descriptions of folktales and references to more than 700 published sources of folktales. The new edition covers folktales from 1983-1999. Both editions include thorough indexing by subject, motif, title, ethnic group and country of origin and a comprehensive bibliography.
- The Kids' Storytelling Club www.storycraft.com/ The only way to become a storyteller is to tell stories. The way to become a better storyteller is to learn new storytelling skills. And the way to become the best storyteller is to develop your own storytelling techniques. The best way to do all this is to explore many different kinds of storytelling. Find which things are easiest for you.
- *Mensa for Kids - The Art of Storytelling* www.mensaforkids.org/teach/lesson-plans/the-art-of-storytelling/ Site helps students give the rationale for the telling of stories, evaluate a story for its storytelling potential, outline a story in preparation for storytelling, and present a story before an audience.
- David Gonzalez www.davidgonzalez.com
- Daniel Kelly - Composer and Pianist www.danielkellymusic.com

Special thanks to the education and programming departments of Des Moines Performing Arts, Broward Center for the Performing Arts, Kalamazoo Resa Education for the Arts, The Kennedy Center for the Arts, The McCallum Theater, NJPAC, Ordway Center, The Smith Center, Tennessee Performing Arts Center, and Young Audiences New Jersey and Eastern PA.

TEKS

About the Art of Storytelling

	ELAR	Social Studies
2nd	1.(A,C,D), 4.	15.(C - D), 16.(F-G)
3rd	1.(A,C-E), 4.	15.(E)
4th	1.(A,C), 4.	19.(G), 21.(C-D)
5th	1.(A,C), 4.	25.(B, D)
6th	1.(A), 4.	16.(C), 21.(D)

Storytelling Today

	ELAR
2nd	1.(A,C,D), 4.
3rd	1.(A,C-E), 4.
4th	1.(A,C), 4.
5th	1.(A,C), 4.
6th	1.(A), 4.



TEKS

Compelling Questions Inquiry 1 & 2

	ELAR	Theatre
2nd	1.(A,C,D), 4.	1.(A-D), 2.(A-B), 3.(D), 4.(B)
3rd	1.(A,C-E), 4.	1.(A-D), 2.(A-B), 3.(D)
4th	1.(A,C), 4.	1.(C), 3.(C-D)
5th	1.(A,C), 4.	1.(F), 2.(A,C), 3.(C-D)
6th	1.(A), 4.	1.(C), 2.(A,F), 3.(C)

Discussion Questions

	ELAR	Other
2nd	1.(A,C,D), 4.	1.(C) 2. (B) 3.(A-C)
3rd	1.(A,C-E), 4.	1.(C) 2. (B) 3.(A-C)
4th	1.(A,C), 4.	1.(C) 2. (B) 3.(A-C)
5th	1.(A,C), 4.	1.(C) 2. (B) 3.(A-C)
6th	1.(A), 4.	3.(B)





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Questions?

How to book a field trip or tour:

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As a non-profit organization, The Tobin Center relies on generous donors and arts advocates like you to help us sustain and grow our diverse array of cultural, educational, and artistic experiences that ensure people of all ages and communities have access to the performing arts.

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8:30 am - 5:00 pm

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