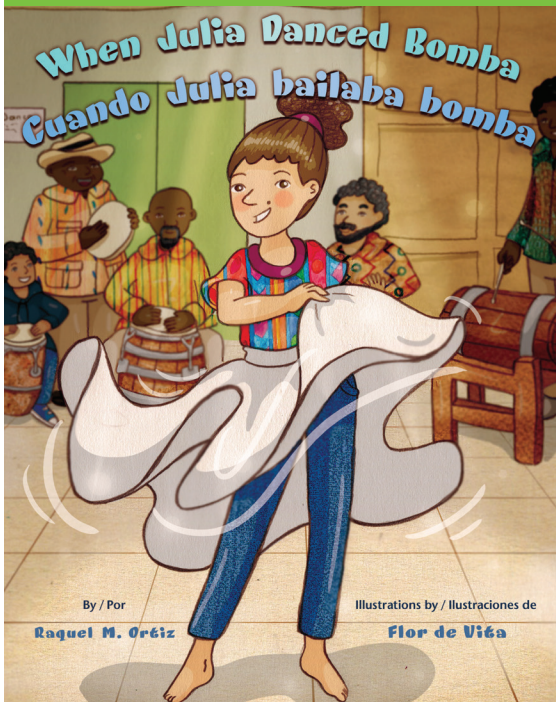


When Julia Danced Bomba / Cuando Julia bailaba bomba

written by Raquel M. Ortiz / illustrations by Flor de Vita



Introducing children—and adults!—to the Afro-Puerto Rican tradition of *bomba* music and dancing, author and educator Raquel M. Ortiz shares a story for children about her rich Puerto Rican heritage. Julia does not want to go to dance class. Her turns are too slow, her steps too big. She just can't do anything right! When Julia finds out she'll be participating in the *bombazo* and performing a solo she is terrified. But Julia takes a deep breath, closes her eyes and focuses on the beat of the drum. As she dances Julia notices that the drums are actually talking to her. She stops worrying and instead loses herself in the rhythm of the *bomba* drums! With lively illustrations by Flor de Vita this book will help children understand that practicing—whether dance steps, dribbling a ball or playing a musical instrument—yields results!

This Caregiver Guide will help you and your child have fun learning about Puerto Rican culture while reading *When Julia Danced Bomba*. This guide includes:

- questions and prompts
- additional activities
- vocabulary exercises
- Centro teaching resources
- think aloud strategies
- internet resources

BEFORE-DURING-AFTER

Increase your child's reading comprehension by using a before-during-after approach. This helps your child comprehend more and learn quicker.

BEFORE

Help your child understand the story they're about to read. Read the title of the book with your child. Then take a few minutes to explore each of the following concepts:

Dance

- Ask your child if he or she likes to dance. Ask how dancing makes them feel.
- Then, ask him or her what type or types of music they like to dance to.

Music

- Ask your child to identify their favorite type of music and why.
- Ask your child what type of instrument she or he would like to play. Why?

- Introduce the instruments that you will find in the story. Invite your child to make the noise that they think the following instruments may make: *bomba* drum, *cuá*, *maraca*

Nervous

- Ask your child what makes him or her nervous. Then, ask how they feel when they are nervous.
- Ask your child what she or he can do to control their nerves.

Predicting

Look at the book's front and back cover with your child.

Ask your child:

- What could this book be about?
- Where might this story take place?
- What kind of dance could Julia be dancing?
- What things may happen to Julia?
- What could a *bombazo* be?



Talk about surprising or sad passages. Help your child understand these parts of the story:

- Julia being jealous of her older brother's talent
- Julia's frustration because she's not able to dance
- Julia's fear of dancing all by herself in front of everyone
- Julia realizing that she is a natural too!

Brainstorm what might happen in the story. Ask: "What do you think will happen next?"

- when Julia is about to dance her solo
- when Julia notices the sound of the drums

Discuss part of the story that may be confusing. Stop and reread parts of the story if necessary. Ask: "Do you understand what's happening here?"

- when Julia begins to daydream about being an astronaut
- during Carla's terrific twirl, Natalia's special spin and Yamaris' fancy footwork



Book Walk

Take students on a book walk and draw attention to the following parts of the book: front and back covers, title page, introduction, English and Spanish text, illustrations, backmatter, dedications, general information about *bomba*, glossary, author's biography and illustrator's biography.

Fun With Words

When Julia Danced Bomba has a number of words that your child may not be familiar with. Before or after the reading look at the words listed below and explain their meaning to your child or look over the glossary together.

cultural center	<i>barriles</i>	<i>bombazo</i>	solo
<i>barril primo</i>	main drum	<i>bomba</i>	<i>cuá</i>
natural	preferred	daydream	concentrating

Below are a list of words that your child can act out. Invite your child to act out these words as you read the story to make the reading more dynamic.

pounding	banged	right turn	side step
jump	sing	dance	turn
twirling	spin	little hops	nodded
fancy footwork	strolling	stumbling	bouncing like a donkey

DURING

Read *When Julia Danced Bomba*. Talk about what's happening in the story as you're reading. Take time to:

- Look at and discuss the illustrations.
- Stop to explain any interesting or tricky vocabulary words.

AFTER

Help your child reflect on what he or she has read. Do some or all of the following:

- Ask your child to summarize the story.
- Do a "picture walk" and have your child tell you the story as you page through the book, using the illustrations as clues.
- Ask your child to share his or her favorite part of the book. Then, have him or her explain why.
- Have your child rate the book on a scale from 1 to 10. Then, have her or him explain why they like or dislike the story.
- Have your child reread her or his favorite part of the story or act it out.

THINK ALOUD

Children learn when they make connections between what they hear and what they know. A Think Aloud helps your child to expand his or her learning and to improve reading comprehension.

Connect the book to your child's own life experience.

- EXAMPLE: "What are you afraid of doing?"

Connect the book to other books he or she has read.

- EXAMPLE: "This story reminds me of *Where the Wild Things Are*. Both stories are about overcoming fears and obstacles. Do you know any other stories about children that overcome obstacles?"

Connect the book to big ideas/lessons.

- EXAMPLE: This story helps me understand that sometimes we are scared that we can't do something. But, if we try our hardest we may be successful.

Think–Share–Pair Questions

1. How does Julia feel in the beginning, middle, and end of the story?
2. How can you tell that Julia was nervous about dancing a solo?
3. If you were Julia, would you have felt nervous about dancing a solo? Why or why not?
4. If you had a chance to learn a new type of dance, which type of dance would you pick? Why?

ADDITIONAL ACTIVITIES

- Listen to *bomba* music with your child and see if she or he can identify some of the instruments that were shown in the artwork and mentioned in the story. Then, have your child use their lap as a *barril* and try to keep time to some of the songs.
- Look at a map of Puerto Rico and have your child guess where *bombazos* take place. Then, with your child, research the different places *bomba* originated or where they are typically celebrated on the island of Puerto Rico and find these places on a map.
- Learn *bomba* songs and dance moves with your child. You can find information on how to sing, play and dance *bomba* here: <https://www.carnegiehall.org/Education/Educators/Musical-Explorers/New-York-City/Juan-and-Julia>
- With your child research a *bombero/a*, either a singer, musician, or composer. Together, try to answer some or all of the following questions: where does he/she come from, what did he/she study or when did he/she begin to sing or play an instrument, what he/she is known for in the world of *bomba* and his/her most famous *bomba* song.

- Talk with your child about Puerto Rican African heritage using this map that shows Puerto Rican's Taíno, Spanish, and African roots: *Diasporas in the History of the Puerto Rican People: Cartography (Part I) Taíno, Spanish, and African Roots (c. 2000 BC - 1890s)* <https://centropr.hunter.cuny.edu/education/heritage-poster-series/diasporas-history-puerto-rican-people-cartography-part-i-ta%C3%ADno>

BACKGROUND INFORMATION

Bomba is an Afro-Puerto Rican musical celebration that's created by dancers, percussionists and singers. On the island of Puerto Rico *bombazos* are traditionally celebrated in the municipalities of Loíza Aldea, Mayagüez, Ponce, San Juan and Santurce. *Bombazos* are also held in US cities, such as New York, Cleveland, Chicago, Philadelphia and Orlando. Other Caribbean cultures have dances similar to *bomba*, such as *gagá* in the Dominican Republic and *rumba* in Cuba. Also, some aspects of *bomba* resemble the flamenco from Southern Spain.

Three instruments are needed for a *bombazo*: the drums called *barriles* or *bombas*, the *cuá* and the *maraca*. The *barril primo* is very important for a *bombazo* because it's the high pitched drum that marks every movement the dancer makes as the dancer and drum 'talk' with each other while the *buleador* or *segundo* are the low pitch drums that keep a steady beat. Also, *bomba* music is always accompanied by singing. After each verse is sung by the lead singer, the choir repeats the verse in a call-and-repeat style.

While there are many styles of *bomba*, the five basic *bomba* rhythms are: *cuembe*, *holandés*, *sicá*, *seis corrido* and *yubá*. In this story Julia dances to a *yubá*.

CENTRO TEACHING RESOURCES

Puerto Rican Voices

Below are links to three documentary shorts that introduce *bomba* dance, music and history.

Bomba and Plena Children's Workshop, LP 21
<https://vimeo.com/channels/prvoices/143677620>

Semilla Cultural
<https://vimeo.com/channels/prvoices/185062475>

Buya
<https://vimeo.com/channels/prvoices/154797783>

Digital Archives

Festival de Bomba y Plena
<https://centropr.hunter.cuny.edu/digitalarchive/index.php/Detail/objects/57>

Centro Voices

“Bombacation Summer: Bomba & Plena Classes and Events for Families”

<https://centropr.hunter.cuny.edu/centrovoices/arts-culture/bombacation-summer-bomba-plena-classes-and-events-families>

“Bomba and plena: old steps, new paths”

<https://centropr.hunter.cuny.edu/centrovoices/arts-culture/bomba-and-plena-old-steps-new-paths>

Timeline of Puerto Rican History Booklet

centropr.hunter.cuny.edu/sites/default/files/events_2015/ChronologicBrochure_2015.pdf

The Puerto Rican Heritage Poster Series

<http://centropr.hunter.cuny.edu/research-education/education/puerto-rican-heritage-poster-series>

Diasporas in the History of the Puerto Rican People:

Cartography (Part I) Taíno, Spanish, and African Roots (c. 2000 BC - 1890s)

CONNECT WITH THE INTERNET

Carnegie Hall

- **Bomba and Plena with Juan and Julia** <https://www.carnegiehall.org/Education/Educators/Musical-Explorers/New-York-City/Juan-and-Julia>

National Geographic

- **MapMaker 1-Page Maps:** <http://www.nationalgeographic.org/education/mapping/outline-map/>
- **MapMaker Interactive:** <http://mapmaker.nationalgeographic.org/?ls=000000000000>

Smithsonian

- **Bomba Lesson** <http://www.folkways.si.edu/bomba/music/tools-for-teaching/smithsonian>
- **Smithsonian Activities and Materials related to Bomba** <http://www.folkways.si.edu/puerto-rican-bomba-plena-shared-traditions-distinct-rhythms/latin-world/music/article/smithsonian>
- **Artist Spotlight: Los Pleneros de la 21: Afro-Puerto Rican traditions** <https://folkways.si.edu/los-pleneros-de-la-21-afro-puerto-rican-traditions/latin/music/article/smithsonian/>

Additional Online Literacy Resources

Colorín Colorado!

<http://www.colorincolorado.org>

National Center for Family Literacy (NCFL)

<https://www.familieslearning.org>

Reading Is Fundamental

<https://www.rif.org>

ABOUT THE AUTHOR



Raquel M. Ortiz was born and raised in Lorain, Ohio. Her parents are from the island of Puerto Rico. Raquel and her daughter Sofia learned to sing and dance *bomba* at *La Casita de Don Pedro* in Humboldt Park, Chicago. She and her son César studied *bomba* dancing and drumming in New York City with *Los Pleneros de la 21* and she currently collaborates with *BombaYo*. When Raquel isn't dancing or drumming she creates educational material for the Puerto Rican Heritage Cultural Ambassadors Program for the Center for Puerto Rican Studies (Hunter College). She is the author of *Sofi and the Magic*, *Musical Mural / Sofi y el mágico mural musical* and *Sofi Paints her Dreams / Sofi pinta sus sueños*. Please visit her web page at <https://colorespublishing.wordpress.com/about/>

ABOUT THE ILLUSTRATOR



FLOR DE VITA, a native of Veracruz, Mexico, is the illustrator of *Just One Itsy Bitsy Little Bite / Sólo una mordidita chiquitita* (Piñata Books, 2018). A graduate of the Instituto Tecnológico y de Estudios Superiores de Monterrey with a B.A. in Animation and Digital Art, she currently resides in Jalisco, Mexico.

The Center for Puerto Rican Studies (Centro) is the nation's leading university-based institution devoted to the interdisciplinary study of the Puerto Rican experience in the United States. Centro is dedicated to understanding, preserving and sharing the Puerto Rican experience in the United States. Centro invites Centro Voices contributors to make use of the extensive archival, bibliographic and research material preserved in its Library and Archives.

The Centro Library and Archives is devoted to collecting, preserving and providing access to resources documenting the history and culture of Puerto Ricans. The Centro Library and Archives was established in 1973 as a component of the Center for Puerto Rican Studies. The collections include books, current and historic newspapers and periodicals, audio, film & video, manuscripts, photographs, art prints, and recorded music. The Library and Archives provides services and programs to the scholarly community as well as the general public. Constituents are diverse and come from the United States and abroad. The Library and Archives facilitates access to information on its holdings through the City University's online public catalog or CUNY+. It also provides research and information assistance via phone and email.

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