



CARNEGIE HALL
Weill Music Institute

GLOBAL ENCOUNTERS

MUSIC OF MEXICO

Activity 4b: English/Spanish Freedom and Structure Project

ACKNOWLEDGMENTS

Contributing Writer / Editor

Daniel Levy

Consulting Writer

Estevan Azcona

Delivery of the Weill Music Institute's programs to national audiences is funded in part by the US Department of Education and by an endowment grant from the Citi Foundation.

Weill Music Institute at Carnegie Hall

881 Seventh Avenue
New York, NY 10019
212-903-9670
212-903-0925
weillmusicinstitute.org

© 2010 The Carnegie Hall Corporation. All rights reserved.



GUIDE TO THE TEXT FORMATTING

Throughout this curriculum, we have used different text formats to help simplify the directions for each lesson. Our hope is that this format will allow you to keep better track of your steps while you are on your feet in class teaching a lesson.

There are two main formatting types to recognize.

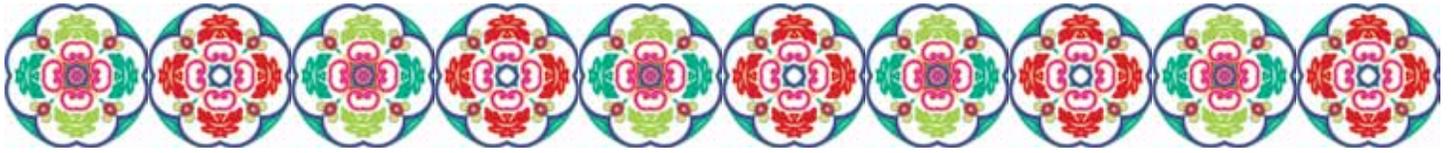
- 1) Any “scripted” suggestions—especially all questions—appear in “blue” with quotation marks.
- 2) Basic action headings are set in **bold italic**. (Options are in parentheses.)

Note: For CD tracks, we list the track number first, then the title.

For example:

MEET THE ARTIST

- **Read** Celso Duarte’s Meet the Artist handout (out loud).
- **Summarize** what the artist has said (on paper).
- “Based on what we know about Celso, what might his music sound like?”
- **Play** CD Track 1, Celso Duarte’s *Cascabel*.
- “Now that you have heard the music, were your guesses right?”
- **Transition:** “Celso Duarte is an expert at working with musical freedom and structure. To get to know his work, we will need to become experts on freedom and structure.”



ACTIVITY 4: FREEDOM AND STRUCTURE PROJECTS

AIM: What are our ideas regarding freedom and structure in global studies, English, music, and visual arts?

SUMMARY: Students work individually, in small groups, or with the entire class to create a research project.

MATERIALS: Global Encounters Mexico CD, Project Example materials

TIME REQUIRED: At least two class periods (possibly more depending on the depth of your class's project)

NYC AND STATE STANDARDS: Blueprint: Making Connections; NYS Social Studies: 2.3

In these lessons, we encourage teachers and students to create Freedom and Structure Projects using the knowledge and experience they have gained from studying Celso Duarte and son jarocho. Teachers will decide whether students will work on these projects individually, in small groups, or together as a class. Regardless of the size of the group(s) within the class, teachers will choose only one subject area—global studies / art, English/Spanish, or music, as outlined in the Project Example materials on the following pages—to be the content of their project.

Please use the Project Example materials on the following pages as a guide for your classroom work, but also feel free to let the projects take form according to your own interests and expertise.

PROJECT PARAMETERS FOR FREEDOM AND STRUCTURE PROJECTS

All projects

- can be created by individual students, small groups, or the entire class
- should include creating an artifact or documentation that can be shared both in class and at the final concert
- should involve a minimum of two class periods of work
- can involve collaboration with arts specialists in your school

Original projects or project variations created by classroom teachers

- should include some of the ideas about freedom and structure that are at the center of our guiding question (see page 4)
- should include a connection with Mexican music or culture

The materials on the following pages present some project possibilities for the following subject areas:

- global studies / art (pages 30–31)
- English/Spanish (pages 32–33)
- music (pages 34–37)



PROJECT EXAMPLE: ENGLISH/SPANISH

AIM: How do fandango poets work with freedom and structure?

SUMMARY: Students role-play a fandango poet and create verses in the traditional *décima* form.

TIME REQUIRED: 120 minutes

The *décima* form is used extensively in fandango poetry and son jarocho lyrics. This project is a chance for you and your students to explore this form from a number of different perspectives.

PART ONE: EXPLORE (40 minutes)

- **Explore** the concept of fandango and define *décima* form using the primary source material and other documentation included with this lesson.

PART TWO: CHOOSE PERSPECTIVES (40 minutes)

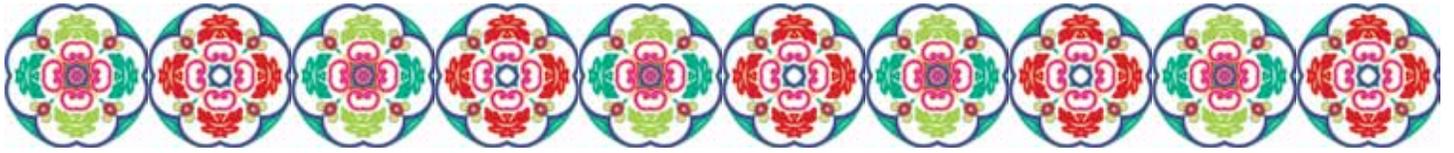
- **Assign** individual or small group projects. Students choose one of the following three perspectives and gather contextual, historical, musical, and other inspiration.
 - o **Veracruz perspective:** You are a poet planning to attend a fandango in a small town in the Mexican State of Veracruz. The town is unfamiliar to you, but you want to make a connection with the people there. You know that everyone at a fandango appreciates original and, if possible, spontaneous poems in the *décima* form. You scan the local paper for recent events, talk to folks at a local restaurant to get the pulse of the town, and use the information and inspiration you gather to create a poem in *décima* form to perform at the fandango.

Conduct research on current events in Veracruz by searching the *New York Times* database. You can also invent a likely local story, such as a factory workers' strike, a mayoral scandal, the birth of quintuplets, etc.

- o **New York City perspective:** You are a fandango poet coming from Veracruz to attend a New York fandango. All the Veracruz expatriates in the city will attend, and they'll want to hear some traditional poetic commentary on their local situation. New York City is unfamiliar to you, but you want to make a connection with your Veracruz brothers and sisters. You scan the New York papers for recent events, talk to folks at a local restaurant to get the pulse of the town, and use the information and inspiration you gather to create a poem in *décima* form to perform at the fandango.
- o **Your curriculum:** Use a similar set-up to connect with a locality or historical event familiar to students from your own curriculum.

PART THREE: CREATE NEW DECIMA (40 minutes)

- **Write** original *décimas*, and share the work in class.



SUPPORT MATERIALS FOR ENGLISH/SPANISH PROJECT

SG13

FANDANGO DEFINED

A fandango is a social dance organized by a small town, a neighborhood, or even an institution such as a school or cultural arts center. It is in the fandango where the five elements of son jarocho come together most significantly: música (music), versada (lyrics or repertory of verses), instrumentos (musical instruments), zapateado (dance), and poesía (reciting of poetry). These five elements constitute not only the fandango, but also an important feeling of community, the sense of togetherness that social dances bring. The most prominent jarocho musicians have facility with all five elements, but it only takes knowledge of a couple of the elements to fully participate in a fandango. Literally, the word fandango means “party” or “celebration.”

DECIMA DEFINED

A décima is a ten-line poetic form that has a long history in Mexican balladry. The most used form is the décima espinela, named after the poet Vicente Espinel. This form uses octo-syllabic meter with the rhyme scheme ABBA ACCDDC. Décimas are sometimes improvised and deal with a wide range of subject matter, including themes that are philosophical, religious, lyrical, political, and satirical.

A 17TH CENTURY DECIMA

Below is an excerpt from *La vida es sueño* (*Life is a Dream*), written by Spanish playwright Pedro Calderón de la Barca and first published in 1635. Note that the rhyme is only present in the Spanish version of this décima.

| | | |
|-------------------------------|-----|--|
| Yo sueño que estoy aquí | (A) | <i>I dream that I am here</i> |
| destas prisiones cargado, | (B) | <i>of these imprisonments charged,</i> |
| y soñé que en otro estado | (B) | <i>and I dreamed that in another state</i> |
| más lisonjero me vi. | (A) | <i>happier I saw myself.</i> |
| ¿Qué es la vida? Un frenesí. | (A) | <i>What is life? A frenzy.</i> |
| ¿Qué es la vida? Una ilusión, | (C) | <i>What is life? An illusion,</i> |
| una sombra, una ficción, | (C) | <i>A shadow, a fiction,</i> |
| y el mayor bien es pequeño: | (D) | <i>And the greatest profit is small;</i> |
| que toda la vida es sueño, | (D) | <i>For all of life is a dream,</i> |
| y los sueños, sueños son. | (C) | <i>And dreams, are nothing but dreams.</i> |



A mariachi band