



CARNEGIE HALL
Weill Music Institute

GLOBAL ENCOUNTERS

MUSIC OF MEXICO

Activity 4a: Global Studies/Art Freedom and Structure Project

ACKNOWLEDGMENTS

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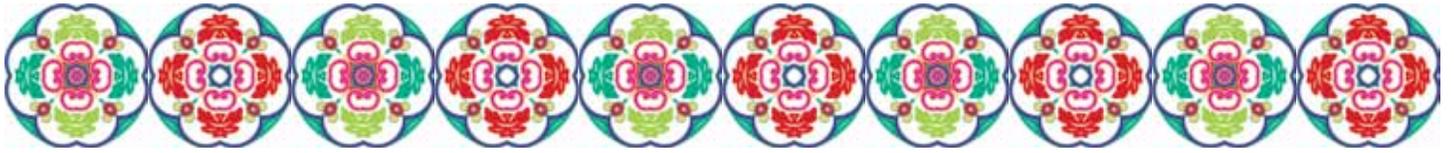
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GUIDE TO THE TEXT FORMATTING

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: GLOBAL STUDIES / ART

AIM: How might Mexican social structures affect the freedoms of the Mexican people?

SUMMARY: Students study the iconography of the Mexican flag and make personal connections with the social freedoms and structures the flag represents.

TIME REQUIRED: 120 minutes (3 class periods total)

PART 1: A NEW AMERICAN FLAG (40 minutes)

- The new President and Congress of the United States have agreed that the United States needs a new flag. You have been commissioned to create it. Draw a combination of shapes, colors, objects, and animals that will represent the United States. Remember to honor all cultures and religions of the United States in your drawing, and be sensitive that you do not offend any of these cultures or religions.
- **Students compare** their flags.
- “What are the meanings behind the colors and symbols on your flag?”
- **Debate** this statement: The United States is too culturally complex to design a flag that will honor all of its cultures and religions, and will not offend anyone.

PART 2: EXPLORING THE MEXICAN NATIONAL FLAG (40 minutes)

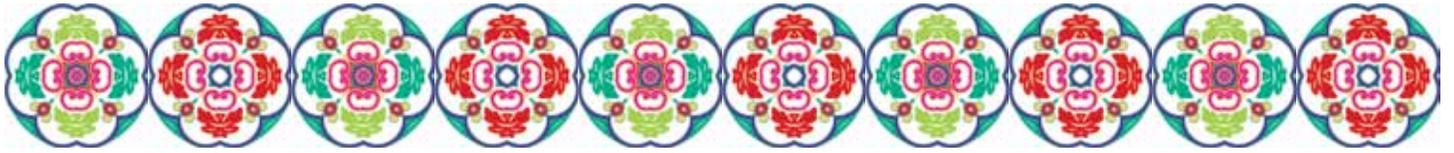
- **Students decode** the Mexican flag using the support materials.
- **Students research and explore** Mexican culture and social structures with the intent of making a connection between the flag’s symbolism and the freedoms and structures they discover.
- **Students connect** their own lives with what they have learned about social freedoms and structures in Mexican culture.

PART 3: DOCUMENTATION (40 minutes)

- **Students document, edit, and share** their work.



Metropolitan Cathedral in Mexico City



SUPPORT MATERIALS FOR GLOBAL STUDIES / ART PROJECT

SG12



ABOUT THE COLORS OF THE FLAG

The Mexican flag was officially designed in 1821 when Mexico won its independence from Spain. The background of the flag is split into three colors: green, white, and red. Green symbolizes independence, white is for the Roman Catholic religion, and red is for the union of ideas and causes. Mexico adopted the Roman Catholic doctrine of Spain while also asserting its independence. Also, Mexico was able to free itself of the social system, developed under Spanish rule, which privileged Mexicans with European heritage over those of mixed ethnic background or of the indigenous majority.



ABOUT THE MEXICAN COAT OF ARMS

The central emblem on the flag shows in graphic form the foundation myth of the ancient Aztec empire. It represents the story of how the Aztec Indians chose the site on which to build their capital city of Tenochtitlan (the ruins of which are contained within modern-day Mexico City). The leader of the nomadic Aztecs was visited in a dream by the god of war, Huitzilopochtli, and told to settle in the place where they would find an eagle perched on a prickly pear cactus holding a serpent. The image of the eagle and the snake has religious connotations as it relates to the beliefs of the ancient people, but it also serves as a symbol of triumph: the proud eagle defeating the evil snake. When the Aztecs saw the eagle and the site of their new city, it was a swampy terrain, but they settled there anyway and built their great capital.

Carnegie Hall consulted Encyclopedia Britannica while preparing these descriptions.