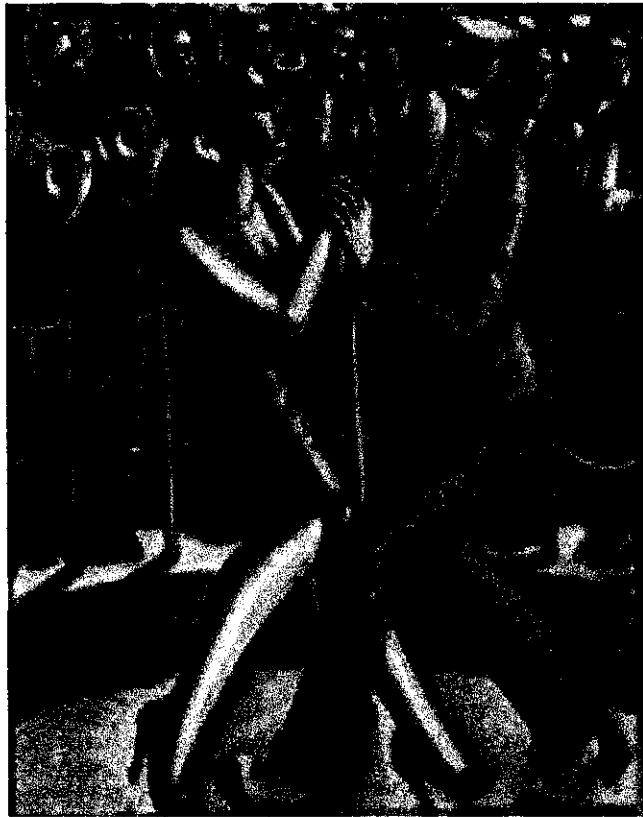


University of Arizona  
Center for Latin American Studies

# Tango



Saturday Workshops for Educators  
**CLASSROOM ACTIVITIES**  
Spring 2003

The Center for Latin American Studies at the University of Arizona offered its second round of workshops for K-12 teachers during the spring semester of 2003. Educators interested in Latin America met to explore specific topics related to the Latin world. They engaged in presentations from university faculty and community experts at an academic level to satisfy their personal interest and knowledge. They also discussed ways to incorporate such information into the K-12 curriculum. The lessons found in this collection were derived from these dialogue sessions. The titles of the spring 2003 workshops were: Carnaval, Tango and Central America.

We have created three lessons for each of these workshops, a primary lesson, intermediate lesson and secondary lesson. However, each is adaptable to a variety of teaching levels. Please modify information, ideas and the activities to fit your appropriate level, and feel free to share your ideas with the outreach department. A variety of teachers participated in the workshops, not just social studies or Spanish teachers. Such a mixture of expertise and personal interest enriched the discussion and lessons created, as well as reminded us all of the power behind interdisciplinary learning. Hopefully the lessons found in this collection will inspire you to include information and details from Latin America into your own teaching.

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**Participating Educators:**

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Jenny Mia

## The History of Tango: The Music

The origins of tango are obscure. It is impossible to discover the facts because the records don't exist. Tango sprang from the poor and the disadvantaged, amongst people whose lives usually leave little trace in the history books. Nevertheless, we owe a great debt to the many dancers and musicians who gave shape to the tango, though we shall never know their names.

The oldest tango that is still in the repertoire of orchestras today was written by Rosendo Mendizabal, a pianist working in a club in Buenos Aires in the 1890s. Soon after this the first sound recordings of tango started to appear, with the first great tango written around 1905 by Angel Villoldo. The song was "El Choclo," one of the two tunes that almost everyone today instantly recognizes as tango. Villoldo wrote many influential tangos, and his tunes are still played regularly today. Choclo literally means corn-cob, but he was using it in a less literal and more bawdy sense. Villoldo's words quickly fell out of use, and were replaced in the 1940s by a lyric proclaiming grandly that with this the tango was born.

Around the turn of the 20<sup>th</sup> Century massive European immigration brought huge numbers of Italians to Buenos Aires. They brought with them a more lyrical style of violin playing, and the melodic influence of Neapolitan song, a key factor in the melodic beauty characteristic of tango. Soon afterwards, probably around 1910, the bandoneón, the emblematic instrument of the tango, arrived in Buenos Aires, perhaps brought by German immigrants or sailors. This large accordion-like instrument was invented, as a cheap substitute for a church organ in poorer communities. No other instrument sounds like the bandoneón. Once past the hurdle of learning where the notes actually are on the keyboard, bandoneonistas can create the most extraordinary, hauntingly beautiful sounds. By 1912 tango had its first real recording star, Juan Maglio, "Pacho", a bandoneonista, recording with flute, violin and guitar. His success in Buenos Aires was huge, and the position of the bandoneón as tango's key instrument was confirmed.

A driving force in the development of tango music had always been the dance, and around this time it was the dance that introduced the music to the world. Young men of good Argentine families (and Argentina was one of the richest countries in the world) would be sent to Europe to study or travel. Some of these young men, not surprisingly, had spent many happy hours in the brothels, clubs and bars in Buenos Aires, where they had learned to dance the tango. Polite society in Paris saw the dance for the first time and fell in love, and very soon the whole of Europe was whipped by a furious "tangomania". 1913 was the year of the tango. The impact back in Buenos Aires was profound. To the elite, tango had been something that they chose not to associate themselves with, in public at least. Now tango could move from the underground clubs and bars and into the salons of the wealthy.

In 1915 Pascual Contursi wrote a lyric called *Mi Noche Triste* for an existing tune, and in 1917 it was recorded by Carlos Gardel. Gardel was already a famous folk singer. He sang the story of the abandoned lover with passion and pain, as though he meant every word. The triumph was immense. Tragic love became the backbone of the tango repertoire, and the tango became universal. Gardel himself went on to become a huge icon throughout the whole Spanish speaking world. His rags to riches story (the illegitimate son of an impoverished French immigrant who became a superstar), his

warm personality, his compositional talent, his tragic death in a plane crash at the age of 44, and, of course, his glorious voice, made him one of the world's great popular heroes, and an enduring symbol of Buenos Aires.

The Golden Age of Tango begins in 1935 with Juan D'Arienzo and Rodolfo Biagi. Together they created a quicker style, with a characteristic 'electric' rhythm which dancers found completely irresistible. Although the more academic tango lovers were shocked by the musical innovation in the D'Arienzo-Biagi they loved it and flocked to the dance floors. The dance matured into one of the most beautiful couple dances the world has ever seen. There were more great orchestras than one could count, such as those led by Anibal Troilo, Carlos Di Sarli, Miguel Caló, Lucio Demare, Alfredo De Angelis or Osvaldo Pugliese. It was the period in tango's history when all the branches of this extraordinary art were most closely integrated, and each spurred the other on to ever more stunning achievements.

The coup that ousted president Juan Perón in 1955 brought a very different political climate, which was to hit the tango hard. The nationalistic Peronist government had encouraged Argentine music, for example by putting quotas on the amount of foreign music allowed to be played on the radio. The new regime, instantly suspicious of anything that was determinedly Argentine, because it implied nationalism and therefore Perón, discouraged tango, and encouraged the importation of music from abroad, bringing rock and roll and the new world youth culture to the young people of Buenos Aires. Also, bans on meetings of more than three people, for fear of political agitation, made public dances difficult, and the dancing went underground. Tango moved in a few years from a mass movement involving a huge proportion of the population of Buenos Aires, to a persecuted fringe activity, with many great artists being blacklisted or imprisoned for their Peronist connections.

The fall of the military junta in Argentina in 1983 and the phenomenal success throughout the world of the hit show *Tango Argentino*, premiered the same year, thrust tango back into the spotlight, catching both musicians and dancers unawares. Hastily thrown together tango shows sprang up in Buenos Aires, and began to follow tango Argentino around the world. Young people, keen once again to reassert their Argentine-ness, wanted to learn to dance the tango, and began trying to piece the dance back together as best they could. Dances that had been operating underground came back into the open, and people who hadn't danced for twenty five or thirty years gradually began to dance again.

Source: Denniston, Christine, "A Brief History to the History of Tango,"  
[http://www.totaltango.com/acatalog/tango\\_brief\\_intro\\_91.html](http://www.totaltango.com/acatalog/tango_brief_intro_91.html)

## The History of Tango: The Dance

In the middle of the Nineteenth Century the British arrived to develop the railway network across Argentina. This opened up this practically deserted country, and made accessible its potentially huge wealth. It made possible the transportation of agricultural produce for export, and also the exploitation of mineral resources. The only thing missing was the workers necessary to make the landowners rich. The Argentine government decided to advertise in Europe for workers. They offered accommodation for a man's first week in Argentina with very generous rations, and sometimes subsidized passage. Immediately an avalanche of immigration began. Unlike the immigration to much of the New World, which might include families or whole communities hoping to start a new life in a new land, the immigration into Argentina was at first economic, people hoping to work for a few years, make some decent money, and then go back home to their families. So the overwhelming majority of the immigrants were men. By the beginning of the 20<sup>th</sup> century the overwhelming majority of people in Buenos Aires were immigrants. This meant that there was an enormous lack of women.

Brothels were major places of entertainment for the working classes. The terrible shortage of women in Buenos Aires made prostitution a thriving industry. With many potential clients and few working women, the consequence was that there would be queues in the brothels as men waited for the women to become available. Brothel owners in Buenos Aires would hire Tango musicians to perform. The idea that it was the prostitutes in the brothels that danced with the men while they waited is an appealing one, but doesn't make logical sense. Obviously the brothel's income would be maximized by keeping the girls busy at their primary occupation, so certainly at peak periods where the brothel was busiest, there would not be women available for dancing.

There were really only two practical ways for a man to get close to a woman under these circumstances. One was to visit a prostitute and the other was to dance. With so much competition from other men on the dance floor, if a man wanted a woman to dance with him, it was necessary for him to be a good dancer, and being a good dancer only meant one thing. It didn't matter if he knew lots of fancy steps, or if the other men thought he was a good dancer. The only thing that mattered was that the woman in his arms had a good time when she danced with him - because with so many other men to choose from, if she didn't enjoy dancing with him she wouldn't do it again, and neither would her friends.

This meant that it was necessary for the men to practice together in order to be good enough to dance with the women. It is important to remember that this was a time before recorded music was available. The only kind of music was live music, and there would have been very little of it. So if a group of men heard music playing they would jump at the chance to dance to it. In the brothels there would be live music and other men waiting. It seems quite obvious that the clients of the brothels would have danced together while they waited, making the most of the opportunity to practice, not because they wanted to dance with a prostitute, but because they wanted to be able to dance well when they got the opportunity to dance with a woman who was not a prostitute. It was the potential wives and sweethearts that lived in the tenement blocks - conventillos - that they were hoping for a chance to dance with. To win a sweetheart took something more, and being a good dancer helped a lot. The men practiced together, preparing for

that rare moment when they actually did have a woman in their arms. These were the people who created the tango as a dance.

Soon tango reached the houses of high-class families. Boys of those families went to the suburbs looking for fun and adventure. They returned home excited by their experience and what they had learned. They started teaching their sisters, neighbor girls, and other female members of the large Argentinean family, such as cousins and aunts, this most unusual new dance. Nonetheless, tango was still seen generally as a shameful, sinful element, to be dealt with in secret. It is important to remember that during the nineteenth century social dancing was done standing opposite to each other. The contact among the partners was limited to touching the hands at certain moments. Just to dance in front of each other the right arm of the man touching the back of the lady was a little too much. Tango was a dance in which there was a close embrace, cheek to cheek, chests together, the legs invading each other's space. Politicians of both right and left condemned it. They did not want this new nation to be associated with such a lewd dance.

Argentina developed very fast between 1880 and 1930. The whole city of Buenos Aires was rebuilt during this period. The country became one of the 10 richest nations in the world, a position it maintained until the early 1950's. During that period of fast development the very rich had the habit of going to Europe at least once a year. They had big homes in Paris or London. Their parties were regularly attended by the nobility, the famous and the very rich. It was they who introduced Argentine Tango to the Parisian nobility. Tango became the craze of the time right away.

Everybody started giving parties with Argentinean orchestras and tango lessons. Women's fashion had to change to adjust to the moves of tango. Their bulky dresses were replaced by lighter, looser ones. Tango became the dance of the moment; from Paris, rapidly migrated to the other big capitals, London, Rome, Berlin, and finally New York.

#### Sources:

Denniston, Christine, "A Brief History to the History of Tango,"  
[http://www.totaltango.com/acatalog/tango\\_brief\\_intro\\_91.html](http://www.totaltango.com/acatalog/tango_brief_intro_91.html)

Suppa, O. Sergio, "History of Tango" <http://totango.net/sergio.html>

## TANGO BIBLIOGRAPHY

### SECONDARY

Collier, Simon, *Tango!: The Dance, the Song, the Story*, Thames & Hudson, 1997.

The evolution of tango as a dance and music, from its birth in the slums of Buenos Aires to its growing familiarity in world dance and music circles. Plenty of black and white and color photos display the dance's movements

Taylor, Julie, *Paper Tangos*, Public Planet Books, 1998.

A former ballet dancer theorizes that the rhythms and movements of the tango reflect elements of Argentine identity and history.

### PRIMARY

\*\*Nickles, Greg, (1) *Argentina: The Culture*, (2) *Argentina: The Land*, (3) *Argentina: The People*, Crabtree Publishing, 2001

This collection of three books uses up-to-date information and full-color photography covering more than basic history and geography. The land (geography, agriculture, transportation, history, industry, and glorious wonders), the people (unique customs, customs we share, problems faced by minority groups and women), the culture, (modern festivals, ancient processions, tango dancing, gaucho cowboys, food, games) and more.

\*\* = Copies available from the Center for Latin American Studies,  
University of Arizona.

### CENTER FOR LATIN AMERICAN STUDIES: Tango Videos

**(A 19.1) Tango: Our Dance** (Facets Multimedia, Inc.) The sensuality and stylized rituals captured in the complex art form of the tango are revered by the people of Buenos Aires. The director spent years researching the unique role of the tango in the national landscape, exploring the machismo and passion that feed the dance. Special appearance by Robert Duvall. **Spanish with English subtitles.** 71 minutes. Argentina/US/1994.

**(A 23.1) Argentina** (Geisler Publishing Co.) Named from the Spanish word for "silver," Argentina is a land of natural wealth and beauty. From Tierra del Fuego to Aconcagua, its terrain and climates are among the most diverse anywhere. A travel video with good shots of Patagonia, Tierra del Fuego, and Buenos Aires, and brief overviews of the geography and culture--gauchos, tango--of Argentina. 51 min. USA. 1990.

## TANGO :Tango Stories

## PRIMARY LESSON

### Arizona State Standards:

- **Reading:** R-F3 (apply reading strategies) R-F4 (identify facts and main ideas, author's purpose) R-F5 (analyze non-fiction) R-F8 (recognize historical and cultural perspectives)
- **Writing:** W-F3(creative writing) W-F1 (writing process) W-F4 (gather & report information) W-F5 (locate sources)
- **Listening and Speaking:** LS-FS5 (shares, presents) LS-FS6 (listens & responds) LS-FS7 (participates in activities)
- **History:** 1SS-F2 (knowledge of past & present) 1SS-E1(research tools)
- **Civics and Government:** 2SS-F1 (multiculturalism)
- **Geography:** 3SS-R1 (concept of location) 3SS-F1 (map skills)
- **Arts:** 1AM-R1 (songs) 1AM-R2 (rhythm) 1AM-R7 (music appreciation) 2AV-R2 (art & culture) 1AD-R5 (dance movement) 1AD-R7 (dance appreciation)

### Goals &

**Objectives:** (1) Students become familiar with South America and Argentina. (2) Students express themselves by dancing to tango music. (3) Students write creative stories incorporating facts they have learned about Argentina and Tango.

**Length of lesson:** 4-5 one-hour periods

**Materials & Preparation:** books about Argentina  
tango music  
video of tango dancing (see bibliography)  
world map and/or globe

### LESSON:

#### First Period:

- Begin lesson by playing tango music.
- Have students standing and the classroom ready for movement (chairs and such put away.)
- Ask students what kind of music is this? Is it music for dancing? (Many may say no, as much of the dancing and music today is such a part of American pop culture, and this music is so different from what they are used to.) How would you dance to this music?
- Allow students time to listen to and move their bodies to the music. You may want to play 2 or 3 songs, giving students time to warm up to the idea of free dancing. Make note of how they move, long sweeping movements, with a friend or alone, moving around the room, etc.
- Turn off the music and have the group come to order.
- Ask questions about their dancing, How did they know how to move? Did they like to dance to that music? How did this kind of music make you feel?



- Ask students questions about the music. What kind of instruments do they hear? Do they know the name of this music? Is it rap music? Is it country music? Is it modern music from today or music from long ago? If they say old music, ask them from when, during what years?
- Collect students' ideas on butcher paper for reference.
- End the period by sharing that this music is named *tango* and acknowledge, if appropriate, that some students knew this name.
- Play a video of tango dancing for a few minutes, compare to the form in which they were dancing, how was it the same or different. Do not emphasize that there is a right or a wrong way, only differences.
- Have students investigate for homework where tango music comes from.

### **Second Period:**

- Begin this period by playing some tango music again and accept any comments students have. Ask them if anyone learned where tango comes from.
- Using a map(s) of the world or a globe(s), if nobody knows, tell students that tango comes from a country named Argentina. Does anyone know where Argentina is? Have students explore the globes/maps to find Argentina.
- Come back together as a class and discuss what students know about Argentina. Ask them what language they speak, what continent it is on, what are the people like? etc. Focus the discussion on the conversation, and student generated facts instead of telling them all the answers.
- Dismiss students to freely explore the collection of books about Argentina, or turn it into a search for information about tango inside the books.

### **Third Period:**

- Show a picture or a video of Carlos Gardel. If it is a video, play a portion first without the sound, as to not give away the music.
- Ask questions about the picture. Where is he from? When was the picture taken? What job do you think he had? (Someone may have seen a picture of him in yesterday's book search.)
- Replay the video again with the volume, so students can hear the tango music. Explain that he was a famous singer from the 1920's in Argentina and the kind of music he sang to was tango.
- Explain that tomorrow, the class will write stories incorporating everything they have learned about tango. Review the elements of a story, setting, characters, plot, etc. Call attention to where the setting and who the characters could be. (Argentina, Carlos Gardel or two dancers.)

### **Fourth Period:**

- Play tango music/and or the videos and have the books about Argentina available to students as they write a tango story.

### **Closure:**

- Have some or all students share the tango stories they have written.

**Evaluation:** While reading student papers, look for information and facts about Argentina and tango music and dance in their writings.

**Extensions:**

**#1** After dancing to the tango music, or instead, have students draw pictures while the music is playing. How does this music make you feel, what does it make you think about? What does it make you want to draw? After drawing, discuss why they drew the kind of pictures they did. Have them develop their stories around the pictures they drew while listening to tango music.

**#2** If students are more developed as writers, you could also explain the history of tango as a way for men to “fight” each other for the right to dance with a girl. They could then add this element, the tension between tango dancers into their writing.

**#3** Compare tango dancing to other dances around the world. Look at salsa dancing in Puerto Rico or New York, samba dancing in Brazil and flamenco dancing in Spain. You could divide the class into groups, each with the name of a dance, and have them research where the dance comes from, what music is played during the dance, and famous people connected with the dance. Incorporate geographical information for each of these countries.

**#4** Have a dance instructor or a physical education teacher come and teach some basic tango movements to your class.

## TANGO: Tango Bingo

## INTERMEDIATE LESSON

### Arizona State Standards:

- **Reading:** R-E2 (identify main ideas, author's purpose) R-E3 (analyze non-fiction) R-E6 (Compare and contrast historical and cultural perspectives)
- **Writing:** W-E3 (summarize info) W-E8 (research skills)
- **Listening and Speaking:** LS-FS5 (shares, presents) LS-FS6 (listens & responds) LS-FS7 (participates in activities)
- **History:** 1SS-E8(research tools)
- **Geography:** 3SS-E4 (using geographic tools) 3SS-E5 (regions) 3SS-E6 (social interaction, migration) 3SS-E8 (applying skills)
- **Arts** 1AM-F1 (variety of songs) 1AM-F4 (musical expression) 2AV-F2/F3/E3/E4/3AV-E3 (cultural & historical expression) 2AV-E2 (art careers) 3AV-E1 (purpose of art) 1AD-E4 (identify dance)

### Goals &

**Objectives:** (1) Students investigate the meaning of a tango vocabulary word and relate it to the other words shared in the class. (4) Students become familiar with Argentina and South America history and geography. (5) Students practice research skills, specifically filtering through unneeded information.

**Length of lesson:** 3 one-hour periods

<b>Materials &amp; Preparation:</b>	list of tango vocabulary (see attached)	
	internet access for each group of students	
	materials to create posters	world map/globe
	tango music and video	research sources

**\*\*The sequence of this lesson is "backwards," meaning that students begin with an unknown piece of information and create meaning by building upon separate seemingly unrelated parts until together students create larger understandings and become familiar with South America and Argentina geography, history and culture. \*\***

### LESSON:

#### First Period:

- Before class begins, write the word *tango* on the board and cover it up with a piece of paper.
- Explain that the class is going to solve a puzzle, or rather guess what the hidden word is on the board.
- Have kids randomly guess before you begin the research portion of the lesson. Some might ask, "What kind of word?" or "Give us a clue!"
- Divide students into groups and give each group a "clue," a word associated with tango (see attached vocabulary list). Have students attempt to guess the unknown word again.

- Most students will be disappointed since they will not understand the clue. Explain that each group has to find out what the meaning of their clue is.
- Have students use the internet to find the meaning of their clue. (If you have access to creating an intranet, where you can direct your students to certain web sites, this portion of the lesson maybe more productive.)
- Remind students that each group has a clue, and all the clues have something to do with the hidden word. After they learn what their clue means, they will listen to the other groups explain the meaning of their clues, and then everyone will have a chance to guess what the hidden word is.
- Play tango music in the background while students are working, making no mention or reference to what kind of music it is.
- Have them create a poster showing (with pictures and words) the meaning of their word.

### **Second Period:**

- Have each group share their posters and then have the class guess what the hidden word is. (You may want to award a prize to the individual or the team that guesses correctly.)
- If the class has not guessed that the answer to the puzzle is *tango* help them by giving more clues or repeating significant information from each presentation.
- After students have guessed, ask the class what the word *tango* means. Accept all of their comments and keep a list of their questions.
- Have tango music playing during this portion of the lesson, or begin to play the music at this point. If students have not guessed by now, call their attention to the music playing and see if anyone knows what kind of music this is.
- Do students know what tango dancing looks like? Have a student or students demonstrate what tango dancing looks like. If no one knew, have all students improvise. How would they move their bodies to this music?

### **Third Period:**

- Use the map/globe to point out Argentina and South America. What does Argentina have to do with *tango*?
- Show a video to demonstrate tango music and tango dance to the students. Show a video (maybe related to tourism) about Argentina.
- Display three posters labeled *geography*, *history* and *culture*. Allow students time to individually walk around and write information they have learned about South America and Argentina under each of these categories.
- Discuss the posters, reviewing what the group learned about Argentina and South America through researching tango.

### **Closure:**

- Using the provided tango vocabulary (or other words generated by the class) have students create their own tango bingo card.
- Play tango bingo using the clues and other related tango words.

**Evaluation:** Have students write a paragraph telling what they learned about tango, Argentina and/or South America.

**Extensions:**

**#1** Have a dance instructor or a physical education teacher come and instruct how to dance to tango music.

**#2** Have students write a poem about the word they were given that includes information about tango and Argentina.

**#3** Investigate artistic expressions that are inspired by tango, such as film, painting, sculpture.

## **Tango Vocabulary**

Bandoneon –musical instrument similar to the accordion

Lunfardo—“street talk” found in tango lyrics during the end of the 19<sup>th</sup> century

Milonga – where people dance tango, derived from an African term meaning mess, problem or tangle

El Choclo – famous tango song

Carlos Gardel –famous tango singer

Astor Piazzolla – famous tango composer and musician

Horacio Salgan – famous tango composer and musician

**Optional vocab—may not be as specific to tango and/or may contain inappropriate information on internet.**

tugurios –places of negative connotations (dirty, dangerous, suspicious)

compadrito –a male tango dancer, with a negative connotation, not respected, an arrogant conqueror of women

cafishio – a male tango figure, supplied women for men to dance with

Rioplatense –someone from the area of Rio de la Palata (including parts of Argentina, Brazil, Paraguay and Uruguay.)

la habanera –a slow Cuban dance

calzado de pulsera – female high-heel shoe used for tango dancing

Porteño –someone from Buenos Aires, Argentina

varieté –places for entertainment in Buenos Aires (theatres, cabarets, bars, brothels, etc.)

lupanares –brothels

**\*\*To find related websites, enter each word into a ‘googlesearch’ ([www.google.com](http://www.google.com))**

## TANGO: Rap & Tango

## SECONDARY LESSON

### Arizona State Standards:

- **Reading:**R-P1 (apply reading strategies) R-P2 (analyze non-fiction)
- **Writing:** W-P4 (research document) W-P5(writing for a definite audience)
- **Listening and Speaking:** LS-FS5 (shares, presents) LS-FS6 (listens & responds) LS-FS7 (participates in activities)
- **History:** 1SS-P1(chronological & spatial skills) 1SS-P2 (research methods) 1SS-P3 (interpretation) 1SS-D1 (historical sources) 1SS-D2 (historical thinking) 3SS-P1 (using geographic tools) 3SS-P2 (regions) 3SS-P3 (social interaction, migration) 3SS-P5 (applying skills)
- **Arts:** 2AV-P1/P2/3AV-P2(cultural & historical relevance) 2AV-P4(role of art: in society)

### Goals &

**Objectives:** (1) Students research to find the similarities and differences between rap music and tango. (2) Students become familiar with Argentine Culture and South American geography. (3) Students realize the extent of the African slave-trade and its impact on the American Continents.

**Length of lesson:** 4-5 one-hour periods

**Materials & Preparation:** map of South America  
research sources  
tango music and/or videos of tango dancing

### LESSON:

#### First Period:

- Draw a venn diagram on butcher paper, labeling one *rap* and the other *tango*
- Play tango music and/or show a video of tango dancing to students.
- In groups have students compare and contrast these forms of music.
- Come together and share. More than likely, they will not have identified many similarities between the two musical styles and have found many differences.
- Explain that for this activity they will need to research and investigate the two forms of music, rap and tango, to find out what they have in common.

#### Second-Third Period:

- Have students research, either in groups or individually, using library and/or internet sources.

#### Fourth Period:

- Return to the venn diagram from before, and have students, either in groups or individually, share what they learned about tango music and how it is similar to rap music.
- If not expressed by your students, include the following details:

- ❖ Rap developed in the poor African American neighborhoods in New York in the late 1970s and that tango developed in the poor African neighborhoods in Buenos Aires, Argentina in the 1900s.
- ❖ At first, both forms of music were considered “street-music” and not appropriate or interesting to wealthier sectors of people.
- ❖ Wealthier sectors of these cities both discovered these underground forms of music and began to listen to and eventually created their own versions of the music, leading to the eventual acceptance of the music by all.
- ❖ Both forms of music illustrate how African people and their culture have influenced and changed the mainstream culture.

#### **Fifth Period:**

- Show a map of Argentina and/or South America, pointing out the capital of Buenos Aires. Ask students what they know about this country and this capital city.
- Remind them that this is where tango music began, and where it became popular.
- Ask students how there could have been an African population in South America. Have students hypothesize and then discuss that the slave trade brought African people to all parts of the Americas, not just to the United States.

#### **Closure:**

- Ask students to share what misconceptions or misunderstandings have been changed by learning about the history of tango music. More than likely, they will share that they didn’t think of tango music, a classical type of music as being “underground” and controversial, or that African culture has influenced other regions of the world, not just the United States.

**Evaluation:** Have students write about one of the topics brought up in this lesson: tango, Argentina, the slave-trade, rap music, the Americas, etc. Have them develop the topic to explain what they have learned and include further questions they now have.

#### **Extensions:**

**#1** Have students further investigate African populations in other parts of the Americas. Divide the class into groups, each researching a separate region or country, such as Peru, Cuba, Brazil, Mexico, etc. Share their findings with the class.

**#2** Invite a dance instructor to come and demonstrate and then teach some beginning tango dance steps to the class.

**#3** Investigate other dance forms and the multi-cultural influences on them, such as salsa, samba, flamenco, son, etc. Find other forms of music that is popular in the United States today and historically compare it to salsa, samba, flamenco, etc.