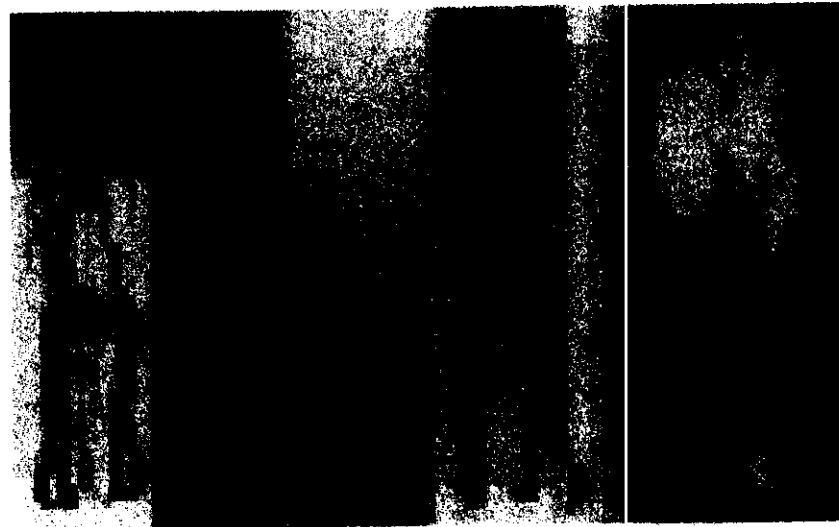


University of Arizona
Center For Latin American Studies
Fall 2002

Saturday Workshops for Educators

Spicy Salsa,
Lemon Merengue



**CLASSROOM
ACTIVITIES**

The Center for Latin American Studies at the University of Arizona offered workshops for K-12 teachers during the fall semester of 2002. Once a month a group of 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 four Fall 2002 workshops were:

Frida Kahlo and Beyond
Spicy Salsa, Lemon Merengue
Day of the Dead
Murals

We have created three lessons for each of the four 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.

Kristel Foster
workshop coordinator

Robin Zenger
CLAS outreach director

Participating Educators:

Delia Saucedo Ramirez
Montenegro
Jeanette Lujan
Yolanda Garcia De Cruz
Diane Cribbs
Dolores Carrión
Elizabeth Barrett
Raynelda Saba
Amy Garnand
Barbara Beamer
Obdulia Gonzalez
Yolanda Sotelo
Patricia Dow
Araceli Masterson

Louise Cooper
Juan Carlos Molina
Sam Mendívil
Elaine Orman
Julie Rigoli
Amy Feldman
Betty Liverman
Rina Valdez
Karan Stewart
Marilyn McClelland
Edita Tomory-Bryan
Margarita Kearns
Steve Bracamonte

Madeline Tammarni Laura Laura
Brook Hardy
Constance Johnson
Olivia Gallego
Karen Mitchell
Christina Barraza
Jasmine Daneri
Kathleen Koopman
Darcy Alexandra
Maritza Everest
Marco León
Debby Gomez
Sara Rusk

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Notes on Latin Music Legends

Ernesto Portillo Jr.

Arsenio Rodríguez, 1930s-1940s, Afro-Cuban, tres player, created the format and sound for the modern son, the basis of Afro-Cuban music.

Carlos Gardel, 1920s-1930s, Argentine tango, idolized singer who gave tango its voice; propelled tango into a worldwide phenomenon.

Orquesta Aragón, 1940s to present, Cuban orchestra that adapted the classic danzón into charanga and mambos; its leaders Enrique Jorrin and Rafael Ley created the Aragon sound which was copied by a multitude of bands.

Israel Cachao López, late 1930s to present, Cuban bassist who is credited as one of the creators of the mambo. He and his brother, Orestes, deviated from the danzón and originated the mambo musical style which became a global sensation. Mambo orchestras proliferated in Cuba, US, Mexico.

Other mambo giants were Bebo Valdés, Perez Prado, Tito Puente, Machito, Tito Rodríguez and vocalists Celia Cruz, Beny More, Miguelito Valdez.

Silvestre Vargas, late 1930s, leader of his father's mariachi in Mexico. At that time mariachi was a regional sound but when radio station XEW in Mexico City adopted the mariachi for its radio programs, Vargas added trumpets to the ensemble to give it a brighter sound. The music exploded setting off a genre that transferred to films in which leading singers, Pedro Infante and Jorge Negrete, gave mariachi music voice and personality. Mariachi later had a second renaissance in Tucson beginning in the late 1960s when the youth group Changuitos Feos launched a new wave of interest which culminated with the creation of mariachi festivals across the southwest. Mariachi Cobre, Nati Cano, Linda Ronstadt led the way.

Chano Pozo and Dizzy Gillespie, late 1940s, teamed up to create cubop, the beginning of Latino jazz. Pozo, a Cuban conga player, gave jazz trumpeter Gillespie the musical spark. From that union began numerous collaborations between American jazz and Latino Afro-Cuban musicians who married musical ideas into their work. Leading Latino giants include Machito, Mario Bauza, Tito Puente, Ray Barretto, Mongo Santamaria.

Trio Los Panchos, Los 3 Ases, Los 3 Diamantes, 1950s, Mexican trios adopted the Cuban bolero and created a bolero craze with vocal harmonies and romantic guitar strumming. In the 1990s, Mexican singer Luis Miguel re-ignites love affair with classic bolero songs of the 50s and 60s.

Joao Gilberto and Antonio Carlos Jobim, late 1950s-1960s, Brazilian singers, musicians and composers, create Bossa Nova. Gilberto's Chega de Saudade turned the traditional samba sound inside out with a new, slower, poetic music that

overtook Brazil with the help of Roberto Menescal, Sergio Mendes. Within a few years the Bossa Nova craze hits the U.S. and world as Gilberto and Jobim team up with American jazz artists, Charlie Byrd and Stan Getz. "Girl from Ipanema" with Getz, Jobim, Gilberto and Gilberto's wife, Astrud, becomes one of the most popular songs ever. Bossa Nova leads to the development of MPB, Brazilian Popular Music, launching the careers of Caetano Veloso, Gilberto Gil, Elis Regina, Floberto Carlos and other younger artists.

Willie Colón, Johnny Pacheco, Charlie and Eddie Palmieri, Larry Harlow, early 1960s to 1980s, creators of salsa; Puerto Rican, Dominican and Jewish musicians of New York City adopt Afro-Cuban sound and mix it with Puerto Rican and Latino rhythms, American R&B and jazz, to create an urban musical hybrid. Called salsa as a marketing tool, the music replaced Cuban music which had been shut out because of the Cold War struggle between Cuban and US. Salsa reached its pinnacle with the late 1970s recording of Siembra, with Willie Colón and Ruben Blades, who mix salsa sounds with socially relevant lyrics. Blades later launches a solo career which he continues as one of Latin America's leading exponents of the pan-Latino music.

Santana, Malo, El Chicano, Tierra, Los Lobos, late 1960s-early 1970s, Chicano rock bands from California meld American rock and blues and jazz, with Latino sounds to create a new wave of music. Highly identified with Chicano political awakening. Santana and Los Lobos today are considered two of the world's leading rock groups.

Irakere, Los Van Van, Chucho Valdés; mid 60s to today; Cuban music, while closed to the US during the Cold War, continued to develop as musicians adapt Cuban son with American jazz and rock.

Spicy Salsa, Lemon Merengue Bibliography

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Spicy Salsa, Lemon Merengue: Salsa

PRIMARY LESSON

Arizona State Standard: PRIMARY: Foundations (grades 1-3)

Writing and Literature (please note that many of the standards for this unit could involve working with lyrics)

- **Reading:** R-F2: PO1
R-F3: PO1, PO2, PO3, PO4, PO5
R-F4: PO1, PO3
- **Writing:** W-F1 : PO1, PO2, PO3, PO4, PO5, PO6, PO7
W-F2: PO1, PO2, PO3, PO4, PO5
W-F3: PO1
W-F4: PO1, PO3, PO4
- **Listening and Speaking:** all benchmarks apply
- **Viewing and Presenting:** all benchmarks apply

Social Studies

- **History:** 1SS-F2: PO1, PO3 (emphasis on cultural exchange)
1SS-F3: PO1
- **Civics and Government:** 2SS-F1: PO2
- **Geography:** 3SS-F1: PO1, PO5, PO6, PO7

Music: 1AM-F1: PO 2, PO 3
1AM-F3: PO 3.

Goals &

Objectives: (1) Students will appreciate cultural differences and/or feel pride for their own heritage (if applicable). (2) Students will be introduced to Latin America through music.

Length of lesson: 1 period

Materials & Preparation:

Children's Book *Salsa* by Lillian Colon-Vila and
Roberta Collier-Morales
Various tropical songs
World map
Variety of musical instruments, specifically percussion.

LESSON:

First Period:

- ◇ Show students the front cover of the children's book *Salsa* and have them predict what the book will be about. Accept all answers as many will undoubtedly respond that it will be about food.
- ◇ Read the book to the class.
- ◇ Return to the class predictions and discuss the book with students. Was the book about food? What was it about? What kind of music is Salsa? What does Salsa music sound like? What kind of dance do people do to Salsa music?
- ◇ Have volunteers use instruments to show how Salsa music sounds, and how people dance to Salsa.
- ◇ Play a Salsa song for the class. Encourage students to join in on instruments and to dance.
- ◇ After enjoying the song. Ask who likes this kind of music? Does the character Rita like Salsa music? How do we know? What kind of music does your family play.
- ◇ Where do you think Rita's family lives? Where do you think her family came from? Accept all answers, question further those answers having to do with Latin America. Show students where some different countries in Latin America are on the map.
- ◇ Play another Salsa song for students.

Closure:

- ◇ Ask students what they learned from reading the book *Salsa*. Encourage responses about appreciating cultural differences and learning about different places in Latin America.

Evaluation: (1) Students enjoy listening to and dancing to a music that is culturally different from their own, or feel pride if this music is a part of their heritage. (2) Students can identify various countries in Latin America.

Extensions:

#1

- ◇ Have students write about the music that is important in their family and how their family relaxes to and enjoys this music.

#2

- ◇ Invite different family members of your students to come to class and share the music that is important to their family.

#3

- ◇ Read about some famous Salsa musicians, such as Ruben Blades, Celia Cruz and Tito Puente. Show their pictures and listen to some of their songs. Find out where they came from in Latin America.

#4

- ◇ Invite the music teacher and physical education teachers in your school to incorporate Salsa into their teaching as well.

**Spicy Salsa, Lemon Merengue:
Migration**

INTERMEDIATE LESSON

Arizona State Standard:Intermediate: Essentials (grades 4-8)

Writing and Literature

- **Reading:** (4-8) R-E2: PO1, PO2, PO3, PO4, PO5, PO6, PO7
(4-5) R-E3: PO1, PO2, PO3, PO4, PO6 (as applied to poetry
in the lyrics)
(5-8) R-E3: PO1, PO2, PO3, PO5
(4-8) R-E4: PO1, PO2, PO3 (as applied to music lyrics rather
than exclusively literary poetry)
- **Writing:** (4-8) R-E6: PO1, PO2
W-E1: PO1, PO2, PO3, PO4, PO5
W-E2: PO1
W-E3: PO1, PO3, PO4
W-E4: PO1, PO2, PO3
W-E5: PO1, PO2, PO3, *PO4 (*only for grades 6-8)
- **Listening and Speaking:** all benchmarks apply.
- **Viewing and Presenting:** all benchmarks apply.

Social Studies

- **History:**1SS-E1: PO1, PO2, PO4
1SS-E3: PO5
1SS-E4: PO3
1SS-E8: PO1, PO2, PO3, PO6, PO7
1SS-E11: PO1, PO3
- **Geography:** 3SS-E4: PO5, PO6
3SS-E5: PO3, PO5
3SS-E6: PO2, PO4

Music: (4-5) 2AM-E1: PO 1 (4-5) 2AM-E2: PO 1
(6-8) 2AM-E1: PO 1, PO2 (4-5) 2AM-E3: PO 1
(6-8) 2AM-E3: PO 1

Goals &

Objectives: (1) Students will appreciate Latin Tropical music. (2) Students will associate the changing of music over time with the migration of people. (3) Students will appreciate positive elements of migration.

Migration is an important theme to incorporate into any social studies curriculum. Unfortunately, it carries a lot of negative connotations. Exploring cultural expressions, such as music, that change and spread around the world as people move is a way to appreciate positive effects of migration.

Length of lesson: 3-5 periods

Materials & Preparation: variety of tropical, or tropical inspired songs from various regions and time periods (see "Notes on Latin Music Legends")
large class size world map
research materials--internet and/or library sources

LESSON:

First Period:

- ◇ Play 3-5 different tropical songs from different countries and time periods. (Suggestions: any selection by Celia Cruz, Tito Puente, Gilberto Gil, Carlos Santana, Bob Marley, Los Van Van, Cesaria Evora, Ladysmith Black Mambazo, Los Lobos, Ozomatli, etc.)
- ◇ Ask students what this music has in common. Accept any logical answers. Ask if they hear anything similar in the songs. Guide students to recognize that the beats of the songs are similar. (You may want include another song that doesn't have African inspired rhythm as a contrast.)
- ◇ Place each of the songs on a world map showing where they originated. (see "Notes on Latin Music Legends") Also label what time period the song was written.
- ◇ Ask students if they think these songs are related or if the people who played them had/ have anything in common. Explain that they will be doing research on some of these countries to find out how these songs are related.

Second Period:

- ◇ Divide students into groups, preferably so that there is a group for each song that was played previously. Either give each group a song, or a country to research.
- ◇ Have each group research information about their corresponding country. Guide their research by challenging them to look for information that would somehow link all of the songs they heard together.

Third-Fifth Period:

- ◇ Have each group present what they learned about their corresponding country. Acknowledge and emphasize any information they share about migration, conquests or colonization.
- ◇ After each group presents, guide them back to the reason for research. What do they suppose about the connection between the songs?
- ◇ Guide students to recognize that people arrived in each of these lands from other places, as well as left these different countries to live in other regions of the world, either by choice or through coercion.

Closure:

- ◇ Chart out any information such as migration, conquests, colonization that was shared during the presentations on the map. Place arrows on the map showing the movement of people between the countries reported on.
- ◇ Return to the discussion at the beginning of this lesson concerning a connection between the different songs.
- ◇ Listen to the songs as the class discusses what other parts of one's culture is transported with people when they move to different regions of the world.
- ◇ Talk about people from other parts of the world that have come to the United States from other countries. (Maybe even students in your very class.) Discuss what they have brought with them. Discuss how people's culture in the United States is being influenced by these new immigrants. End by supposing what could happen to the music that is being made today in the United States with such influences.

Evaluation: (1) Students will show an interest in the Latin Tropical music played in class. (2) Students can explain the changing of music over time with the migration of people. (3) Students focus on positive benefits of migration and its influence on other cultures.

Extensions:

#1

- ◇ Have students research the performers of these songs, and find out if they have migrated. Add this information to the migration map the class creates. (Maybe divide students into smaller groups, having some groups research the countries and others research the musicians.)

#2

- ◇ Bring in a guest speaker to teach students to dance to one of the songs that you shared with them. Try to find the guest speaker from family or friends of your students.

**Spicy Salsa, Lemon Merengue:
Latin American History**

SECONDARY LESSON

Arizona State Standard: Proficiency (grades 9-12)

Writing and Literature

- **Reading:** R-P1:PO1, PO2, PO3, PO4, PO5
R-P2: PO1, PO2, PO3
R-P3: PO1, PO2, PO3
R-P5: PO1, PO2
- **Writing:** W-P1: PO1, PO2, PO3, PO4, PO5
W-P3: PO1, PO2, PO3, PO4

Listening and Speaking: all benchmarks apply. (*3)

Viewing and Presenting: all benchmarks apply.(*2)

Social Studies

- **History:** 1SS-P1: PO1, PO2, PO3
1SS-P2: PO1, PO2, PO3, PO4
1SS-P3: PO1, PO2, PO3
1SS-P11:PO4
1SS-P13: PO3* (*Only if addressing Chicano Studies)
- **Geography:** 3SS-P2: PO3, PO4

Music: 2AM-P1
2AM-P2
2AM-P4

Goals &

Objectives: (1) Students will explore Latin American history (2) Students will appreciate Latin Tropical music. (3) Students will become familiar with important Latin American musicians.

Many countries in Latin America have a handful of important musicians that have contributed to Latin music that is listened to today. If your curriculum happens to include one of these countries, learning about the lives of these musicians can be fascinating history lessons. (This lesson plan will concentrate on the Caribbean, however Argentina, Brazil, Mexico and Andean countries offer other distinct music forms as well.)

Length of lesson: 5 class periods

Materials & Preparation: variety of tropical, or tropical inspired songs from the various region you are studying (see "Notes on Latin Music Legends")
large class size world map
research materials--internet and/or library sources

LESSON:

First Period:

- ◇ Choose a few songs by performers throughout time that come from the Caribbean. Share these songs with your class, asking them if they know anything about these musicians. Accept relevant information that your students know. (interesting suggestions: Tito Puente, Willy Colón, Gloria Estefan, Bob Marley, Celia Cruz, Buena Vista Social Club, Ricky Martin, Arturo Sandoval, Albita, etc.)
- ◇ Ask students what these songs have in common. Plot each of their names on a world map, visually supporting the concept that all of them come from the same region of the world.
- ◇ Explain that rather than read a textbook about the history of this region, they are going to learn about this regions history through writing a biography of one of these performers.
- ◇ Have students choose a Caribbean performer, or research to find one.

Second-Fourth Period:

- ◇ Students conduct research and work on writing this performers' biography.

Fifth Period:

- ◇ In small groups, have students share their biographies (or have them do class presentations.)
- ◇ As a big group, synthesize information shared during presentations to gather some understandings about the history of this region.
- ◇ Have students individually write an essay explaining some aspects of the history of this region. Have them include 3 major events and three important people. (More research may need to be done.)

Closure:

- ◇ Discuss with students the history of this region and compare it to the history of the United States. Discuss with students what they understand better about the Caribbean now. Ask them if they changed any understandings they had as a result of their research.

Evaluation: (1) Students will be able to discuss Latin American history. (2) Students will show that they enjoy various Tropical songs. (3) Students will be able to identify various Latin American musicians.

Extensions:**#1**

- ◇ Watch the documentary film, *Buena Vista Social Club* and discuss economic, political, cultural, and or ethnic themes derived from the movie.

#2

- ◇ Translate and analyze a song that is politically relevant to the region your class is studying. (Ricardo Arjona, Silvio Rodriguez and Ruben Blades are three politically engaged musicians whose work could be used.)

#3

- ◇ Investigate a historical event in Latin America and create song lyrics to educate others about what happened.