



CALPULLI

MEXICAN DANCE COMPANY




Study Guide

There is no doubt that the Calpulli Mexican Dance Company (Calpulli Danza Mexicana) will leave their audience stunned and exhilarated. Their showcase of the regional dances of Mexico is astonishing – especially their unique interpretations of traditional Aztec dances. These thrilling dances are bound to entertain all ages and leave you in a state of amazement.

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L Objectives of the Performance

This performance serves to:

- Expose students to a live performance with high caliber performers;
- Maximize students' enjoyment and appreciation of the performing arts;
- Help students develop an understanding of the arts as a means of expression and communication.



This teacher's guide is designed to extend the impact of the performance by providing discussion ideas, experiential activities, and further reading that can promote learning across the curriculum. This program can be incorporated into study addressing the Learning Standards for the Arts as stipulated by the N.Y. State Education Department. Detailed information is available at: www.emsc.nysed.gov/ciai/arts/pub/artlearn.pdf

Learning Standards for the Arts ■ Dance

Standard 1: **Creating, Performing, and Participating in the Arts**

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

DANCE: Students will perform set dance forms in formal and informal contexts and will improvise, create, and perform dances based on their own movement ideas. They will demonstrate an understanding of choreographic principles, processes, and structures and of the roles of various participants in dance productions.

Standard 2: **Knowing and Using Arts Materials and Resources**

Students will become knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

DANCE: Students will know how to access dance and dance-related material from libraries, resource centers, museums, studios, and performance spaces. Students will know various career possibilities in dance and recreational opportunities to dance. Students will attend dance events and participate as appropriate within each setting.

Standard 3: **Responding to and Analyzing Works of Art**

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

DANCE: Students will express through written and oral language their understanding, interpretation, and evaluation of dances they see, do, and read about. Students will acquire the critical vocabulary to talk and write about a variety of dance forms.

Standard 4: **Understanding the Cultural Dimensions and Contributions of the Arts**

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

DANCE: Students will know dances from many cultures and times and recognize their relationship to various cultural, social, and historic contexts. Students will recognize that dance is performed in many different cultural settings and serves many functions in diverse societies.



2

Your Role as an Audience Member

TO THE TEACHER:

The audience is a very important part of the performance. Please talk to your students about what it means to be an audience member and how a “live” performance is different from TV and movies. Some performances may involve audience participation so students should be prepared to behave appropriately, given the nature of the performance and the requests of the artists on the stage.

BEING AN AUDIENCE MEMBER:

A theater is an energetically charged space. When the “house lights” (the lights that illuminate the audience seating) go down, everyone feels a thrill of anticipation. By discussing appropriate audience behavior as a class ahead of time, the students will be much better equipped to handle their feelings and express their enthusiasm in acceptable ways during the performance. Audience members play an important role— until an audience shows up, the performers are only rehearsing! When there is a “great house” (an outstanding audience) it makes the show even better, because the artists feel a live connection with everyone who is watching them. The most important quality of a good audience member is the ability to respond appropriately to what’s happening on stage... sometimes it’s important to be quiet, but other times, it’s acceptable to laugh, clap, or make noise!

GOOD AUDIENCE MEMBERS KNOW THESE KEY WORDS:

Concentration: Performers use concentration to focus their energy on stage. If the audience watches in a concentrated, quiet way, this supports the performers and they can do their best work. They can feel that you are with them!

Quiet: The theater is a very “live” space. This means that sound carries very well, usually all over the auditorium. Theaters are designed in this way so that the voices of singers and actors can be heard. It also means that any sounds in the audience - whispering, rustling papers, or speaking - can be heard by other audience members and by the performers. This can destroy everyone’s concentration and spoil a performance. Do not make any unnecessary noise that would distract the people sitting around you. Be respectful! Keep in mind that sometimes the performers will request the audience to take part in the action by coming on stage, asking questions, or calling out answers. At these times, it is appropriate to respond in the manner in which you are directed. Above all, listen to the performer(s) on stage and follow directions.

Respect: The audience shows respect for the performers by being attentive. The performers show respect for their art form and for the audience by doing their best possible work. Professional actors and musicians always show up for work ready to entertain you. As a good audience member, you have a responsibility to bring your best behavior to the theater as well. Doing so shows respect for the actors—who have rehearsed long hours to prepare for this day—and the audience around you. **Appreciation:** Applause is the best way for an audience in a theater to share its enthusiasm and to appreciate the performers. In a musical or opera, it is not usually acceptable to applaud in the middle of a song. However, it is appropriate to applaud after each song has finished. If the program is of classical music, applaud at the conclusion of the entire piece, not between movements. At the end of the performance, it is customary to continue clapping until the curtain drops or the lights on stage go dark. During the curtain call, the performers bow to show their appreciation to the audience. If you really enjoyed the performance, you might even thank the artists with a standing ovation!

Common Sense: The same rules of behavior that are appropriate in any formal public place apply to the theater. If audience members conduct themselves in orderly, quiet ways, with each person respecting the space of those around him or her, everyone will be able to fully enjoy the performance experience.



3 About the Performance

Calpulli Mexican Dance Company performs electrifying folkloric dances that will have you on the edge of your seat. These songs and dances will allow audiences to visit places where the way of life is a fascinating blend of diverse traditions and cultures.

Many dances from various parts of Mexico will be performed. Aztec dances and dances from states in Mexico such as Jalisco, Michoacan, Puebla, and Veracruz will be exhibited by Calpulli Mexican Dance Company.

ABOUT THE DANCES (REPERTOIRE) TO BE PERFORMED:

“Repertoire” is a collection of works that a company performs on a regular schedule. It applies to many types of performing arts including plays, songs, operas, and ballets. The following is a description of the individual suites (or grouping of dances as defined by their songs) that make up Calpulli Mexican Dance Company’s repertoire.

NORTE

The north (el norte) of Mexico is composed of several states most of which share a border with the United States. Northern Mexico includes Chihuahua, Nuevo Leon, Coahuila, Durango, Baja California Norte, and Baja California Sur. These states have similar music and dance styles. Surprisingly, these similarities are due to a large immigration of German and Czech people to Mexico.

In the mid 1800’s, many immigrants from Bohemia came to northern Mexico. During this time, the United States and Mexico were at war over the areas that are now Texas, Arizona, New Mexico, and California. Eventually, Mexico ceded the land to the U.S. with the Treaty of Guadalupe Hidalgo in 1848. However, the people that inhabited this land remained a great mixture of Mexicans, European immigrants, French, and Spanish as they all had a history in the area.

In Texas, there was what is known as The German Belt. This large population of Germans traveled south into what is now northern Mexico to work in fields, to mine and to work in railroad construction. They often brought their accordion with them. They played waltzes, polkas, schottische (chotis), and redowa (redova). This type of music also has accompanying dances that are very fun to do—especially because you dance with a partner!

The Germans weren’t the only ones who brought their dances to the north of Mexico. The Spanish brought zapateado (footwork) as well. Not only that, the people that adopted the Spanish and Bohemian dances were also greatly influenced by the Native people that inhabited the region. The Native people had a very strong connection to mother earth and often had warrior like stances when dancing. They danced with their knees bent, sinking their

Phonetic Reference

Jalisco: *ha LEES co*

Veracruz: *Ve ra CROOZ*

Michoacan: *Mee-cho-a-can*

Purepecha: *Poo-re-pe-cha* or *pu-re-pe-cha* with a long vowel symbol above the “u”

Huasteca: *Was-te-ka*

Nahuatl: *Na-wa-tl*

Jarana: *Ha-ra-na*

Jarochos: *Ha-ro-chos*

Zapateado: *sa-pa-te-a-do*

Huapango: *Wa-pan-go*

weight into the sacred ground. All of these elements came together to become what is now known as “norteño” dances. Rancheras, Tex-Mex, quebraditas, and other popular music genres of today all came from these elements coming together over time and created dances that are uniquely Mexican.

The polka is another great dance that was brought to northern Mexico. It is also a partner dance. Did you know that *polka* in Czech means “Polish Woman”? Also pulka (the original word to describe the dance) means “little half.” It refers to the quick half-steps taken when dancing the polka.

LOS VIEJITOS DE MICHOACÁN (THE LITTLE OLD MEN FROM MICHOACÁN)

Michoacán is located in the central west of Mexico. Its name is actually formed from a Nahuatl word. (Nahuatl is the language of the Aztecs, and is spoken in Mexico by many still today). Michin (fish), hua (those who have), and can (place) or the “place of the fishermen.” Lake Patzcuero is one of the most important bodies of water to Michoacán and many of the dances were created to retain the traditions of the town surrounding this lake of plenty. In addition to fishing, agriculture was another primary source of food for the people of Michoacán.

The native tribe of Michoacán is called the Purépecha. They are also commonly known as the Tarascas. These natives have a very old and rich culture. Even though their culture has been preserved to an extent, there are several influences to their music and dances. One of the influences is from Andalucía, Spain. The footwork that is representative of the dances of Michoacán are greatly influenced by Andalusian footwork. You can see this



MI HUASTECA

The Huasteca is a region in Mexico that spans the Northern part of Veracruz, southern Tamaulipas, and parts of the states of San Luis Potosi and Hidalgo. To a smaller extent, the Huasteca also reaches areas in the states of Puebla and Queretaro. In pre-colonial times, the Huasteca region was inhabited by several native peoples including the Huastecos, Tepehuas, Otomis, Totonacos, Nahuas, Guachichiles, Pames and Chichimecas. In the 15th century, the Nahuas became the dominant group in the region, and to this day the native language of Nahuatl can be found spoken there.

Through time, each state that now makes up the Huasteca region has come to represent the dances inspired by the region with its own distinctive costumes and movements. However, the music, by and large, is similar throughout the region regardless of the state in Mexico you hear it in. The music is known as Huapango or son Huasteco. It is performed by a small group of musicians, usually a trio, who play a jarana, violin, and a guitarra quinta guapanguera. Singers are known for their falsettos that characterize many of the songs.

SONES JALICIENSES (SONGS FROM JALISCO)

The Mariachi is one of the most recognizable Mexican images and its music is known around the world. Mariachi music originated from the town of Cocula in the state of Jalisco. The state is located on the central, west coast of the country.

The Charro Mexicano is comparable to the American cowboy, who also has deep historic roots tracing back to Spain and the earliest settlers in the Americas. They both represent the spirit of individualism, exuberance of life, the adventurer and conqueror of the frontiers. Today's American Rodeos are very much like the Mexican "charreadas."

The people from Jalisco perform some of the liveliest of the regional dances of Mexico. The songs and dances have a patriotic essence, and you may hear audiences cheer as emotion swells in their hearts. It is a suite that is usually saved to the end of a performance or finale.

In this suite, the most recognizable song and dance is the famous El jarabe tapatio, often called the "mexican hat dance" due to the last phrases of the song in which a couple dance around the large brimmed hat.

ESTADOS UNIDOS MEXICANOS



JALISCO

SAN LUIS POTOSÍ

SAN LUIS
POTOSÍ

La Huasteca



Cocula

JALISCO



footwork in “La Danza de los Viejitos” (the dance of the little old men). This dance is done in honor of the elderly Purépecha community-- a humorous depiction of old age with an inspiring message – music and dance keep the spirit young. The dancers wear cool clothing like what the natives would wear to work the land in the hot sun. They also wear a mask that looks like a jolly old man smiling, and a hat with bright and colorful ribbons on it. The hat not only trembles when the little old men do, but it is also a symbol of the sun with its colorful ribbons as the rays and its importance in agricultural life.

Michoacán boasts many different musical styles as well. They play “piruecas” which are songs (often love songs) sung in Spanish and Purépecha. The singers sing in a specific type of harmony that is particular to the Purépecha tradition. The songs are played in 3/4 time or 6/8 time. Another style is the son abajeño. It is very similar to a “son jarocho” but is a little more paused and less adorned/arranged. Along with son abajeño you use “zapateado abajeño” (footwork abajeño).



NOCHES DE (NIGHTS IN) VERACRUZ

Veracruz is located on the east coast of the country; on the Gulf of Mexico. Its dances and music are a rich, vibrant fusion of Spanish (flamenco, jota), African (drums, chants) and local rhythms (harp, jarana- which is a small guitar). The influences are the same as its neighbors in the Caribbean (Cuba, Puerto Rico, Dominican Republic, etc) each integrating their local traditions to create their own special flavor. However, they all share their own version of what we know now as Salsa, Danzon, Rumba and Son.

Jarochos and Jarochas are famed jokesters, teasing and constantly competing with each other with verses, with song and with dance. Most representative of this competitive spirit is El zapateado, which pits boastful dancers and proud musicians in a “battle”, the first making music with their feet, the other with their instruments.

In popular outdoor celebrations called Fandangos, there is singing and dancing around a raised wooden platform called a tarima, which originated in the southern town of Tlacotalpan, where the annual international Festival de Tlacotalpan is held in February – You should go, its fun! The tarima serves as an echo chamber for the dancers’ highly energetic footwork.

The climate is tropical in Veracruz, so people wear light clothing and the dancers usually perform in their elegant garb. Women wear a wide white, lace dress with accessories inspired by Spanish culture including a mantilla, a hair comb and a hand fan. The dress is so elegant that it is often also used as wedding dress! The men wear white pants, a Cuban guayabera, a hat and a paliacate, a traditional bandana to wipe up the perspiration after an exhausting dance number.





TARAHUMARA

The Tarahumara Indians call themselves Rarámuri. Rarámuri means “running plant”, which in its broadest sense means “those with light feet”. This term refers to the oldest tradition of the Tarahumara Indians: running. They are known to run extremely fast and for long distances. Due to language distortion, the Spaniards called them Tarahumara, which is just the Castilian term for Rarámuri, changed to Tarumari.

They occupy one fourth of the southwest of Chihuahua State in one of the highest peaks of the Sierra Madre Occidental mountain range. It is also known as Sierra Tarahumara with an altitude between 1500 and 2400 m. above sea level. The ground is abruptly broken into several regions, which accounts for the extreme temperature. In the highest parts of the mountains the average weather varies drastically according to the season: The Raramuris live in a climate of extreme temperatures ranges (refer to page 10). These temperatures were shared in degrees Celsius. Calculate the temperature ranges in degrees Fahrenheit.

A great part of today’s Tarahumara tradition relates to that learned from the Jesuit missionaries during the almost 150 years they lived together in colonial times. Their mythical and religious festivities are made up of dances and offerings, where the traditional corn alcohol beverage called “tesgüino” is always present. To them, dancing is a prayer; thus, by dancing, they seek forgiveness, they ask for rain (“dutuburi” dance), they give thanks for the rain and for the harvest, and they help “Repá betéame” – he who lives above-- so that he may not be defeated by “Reré betéame” – he who lives beneath-- that is, the devil.



FIESTA EN YUCATÁN

Yucatan is a peninsula on the east coast of Mexico. Many of the residents there speak the indigenous Mayan language in addition to Spanish. Also, many of the people wear the traditional dress of the region: a white, embroidered dress cut in rectangular form. The men generally wear all white, with alpargatas—a special sandal that has a tiny heel, helpful for doing footwork.

One of the traditional dances is a dance called “cintas”, which literally means “ribbons.” Several colorful ribbons are attached to the top of a tall pole and each dancer holds onto one ribbon. They weave in intricate patterns so as to make a beautiful pattern of ribbons tightened around the pole. The entire community participates; young and old.

Another characteristic aspect of the dances of Yucatan are the intricate footwork that is done on a small box, often while balancing a tray of water-filled glasses on the head—testing the balance and agility of the dancer. Dancers may compete with footwork or test each other on how many glasses they can balance on their head—without dropping them of course!

Along with the traditional dances, comes a sort of characteristic use of poetry called bomba. It is a fun poem (often romantic or with double-meaning) that is often competitively recited. The following is an example:

Bomba!
Del cielo cayó un pañuelo
Bordado con mil colores
Y en una orilla decía
Mestiza de mis amores.

Bomba!
A handkerchief fell from the sky
Embroidered with a thousand colors
And in the corner was written
My lovely mestiza



MEXIKA TIAWI

The traditional Aztec dance “Mexika Tiawi” in Nahuatl is roughly translated as “Mexicans Onward!” The piece was debuted in 2008 and is based on the Aztec tradition known as the Tetzkatlipoka (black smoky mirror). The Tetzkatlipoka is an Aztec tradition that focuses on developing consciousness. The belief is that an equal balance of mind, body, emotion, and energy are believed to produce a healthy soul. The powerful dance form carries symbolism associated with natural elements; it is a high energy movement meditation that concentrates the life force of the participants to achieve self- knowledge and harmony. Calpulli’s suite uses this inspiration to evoke glorious movements representing flight, planting grains, and horned deer.

The Aztecs thrived in Mexico from 1300 A.D.- 1521 A.D. Their traditions and ideas were assimilated from those of the Mayas, Olmecs, and Toltecs before them. In fact their language, Nahuatl, was inherited from the Toltecs. They were warriors. The arts, dance, and music were important to them and had several different songs and dances for special occasions such as weddings, rain, war, birth, and death.

Do you know the following Spanish words? *Tomate, Chocolate, Aguacate, Atlantico, Mexico*

All of these words originated from the Nahuatl language.



QUE CHULA ES PUEBLA

Que Chula es Puebla (How Lovely is Puebla): The “China Poblana,” or “Chinese Pueblan,” is a term used to describe the traditional style of dress of women in the Mexican Republic. Legend states that a young female East Asian slave named Caterina de San Juan is responsible for the birth of this traditional style of dress. She was sold as a slave to the Pueblan Miguel de Sosa in Acapulco, Mexico. She often wore a sari (a female garment originating from India that is often wrapped or draped around the body) because she did not want to dress like the locals. She wore an embroidered blouse, long skirt, and shawl. Her style eventually influenced the traditional Mexican style of dress. Throughout history, the “Chinese Pueblan” has served as an image of Mexico’s grace and beauty. The “China Poblana” has become a national symbol. The song and dance calls to Puebla’s most praised cities and the goods each produces.

There is mystery behind the origins of the China Poblana, with some sources citing her origins in South Asia. With this inspiration, being based in Queens, New York, Calpulli used a base of Indian fabrics from the local community for its hand-made costumes.



MUSIC

Music is an important element of the performance. The music combines coastal Mexican rhythms, Aztec drums and sounds, and Mariachi to create a stimulating visual and auditory performance. Music and dance go hand in hand, and their multitude of influences and unique regional and historical characteristics mirror each other.

COSTUMES

The Calpulli Mexican Dance Company will also showcase traditional Mexican costumes. Such garments can be very elaborate like the fascinating headdresses of the Aztecs and flowing gowns. Many costumes are handmade in New York City while others have to be found in Mexico. Costuming is a source of pride for dance companies and communities in Mexico who perform, and this leads to diversity in interpretation and quality of craftsmanship.





4 The Company

Calpulli Mexican Dance Company (a.k.a. Calpulli Danza Mexicana) was founded in 2003 by a group of artists working and living in New York City. As a not-for-profit organization, its mission is to teach and produce dance-based programming incorporating live music and theater to promote the rich diversity of Mexican cultural heritage. Calpulli celebrates the rich, regional dance traditions of Mexico's diverse cultural history interpreted through its unique artistic vision. The fresh, vital repertoire honors Mexico's past and immigrant life in the United States.

Calpulli is a word of the Nahuatl language referring to the groups or clans categorized by trade, which contributed to the whole of the Aztec civilization. This young, energetic group is a calpulli of artists. Calpulli produces professional performances via its touring company and arts in education programming comprised of Mexican dance and music. Events range from didactic to theatrical each showcasing Mexico's rich cultural heritage and history through dance.



Artists with Calpulli adore Mexican culture and many have dedicated their lives to its sharing and advancement. Calpulli celebrates tradition while taking the perspectives, influences, and inspirations of its life in the United States and New York City to create culture expressions that capture essences and relevance to us now. Please visit, www.calpullidance.org.



5

Activities Before the Performance



Curriculum Focus: Social Studies

Activity: Research the culture and geography of Mexico with mini-lessons using the Five Themes of Geography

NYC Social Studies Standard: 3

Coordinate with Student Guide, “Where in the World is Mexico?”

① Mini-lesson 1:

Location Demonstrate the use of a compass rose to determine North, South, East and West on a world map.

Whole Group: Students use map and compass rose to describe location. Absolute location: Locate Mexico, the United States and South America on a world map. Relative location: Where is Mexico in relation to the United States? To the rest of South America?

Small Groups: The geography of Mexico is identified by its mountains, the Sierra Madres, which cover 80% of the country. There are also many rivers and lakes. Mexico was called “the Land of the Shaking Earth” by the Aztecs because of the many earthquakes that plague the country. Locate specific places using topographical maps of Mexico. It would be helpful to find photographs that depict the following regions and locations and assign each group one location to pinpoint on their map. After the areas are found, share findings with the whole group.

② Mini-lesson 2:

Region Explain how the physical features of the land, particularly the Sierra Madres (the “mother mountains”) have influenced the geography and culture of Mexico.

The three principal ranges are:

1. The Sierra Madre Oriental, which runs on the eastern border parallel to the Gulf Coast and past Mexico City, and has two of Mexico’s highest peaks.
2. The Sierra Madre Occidental, which runs from the U.S. border on the north almost to Mexico City, and has canyons deeper and longer than the Grand Canyon in the U.S.
3. The Sierra Madre del Sur is not as high, but very rugged, and had isolated Mexico’s west coast for many years.

These have divided the 32 states into three distinct regions:

1. Tierra Caliente: the southern Pacific and Gulf Coast areas. Hot and humid, this rainforest atmosphere can have between 60-140 inches of rain per year!
2. Tierra Fría: the northern states, drier and cooler because of its higher elevation.
3. Tierra Templada: the temperate land. Lying in between the other two regions, it encompasses most of Mexico, including the central Mexican plateau and Mexico City.

◎ Mini-lesson 3:

Place Research the natural resources, physical features, vegetation and animals of Mexico.

Whole Group: Demonstrate how students can use resources in the library and search engines on the Internet to find the information they require.

Small Groups: Students will use the locations and regions they pinpointed on their maps as their research location. A follow-up mini-lesson will demonstrate how to present the information in report form.

Tierra Caliente: Flora include bananas, oranges, rice sugar cane, cacao beans, oranges, grapefruit, mangoes, rubber trees and chicle (chewing gum). Fauna includes monkeys, macaws and other parrots, armadillos, tapirs, snakes, iguanas and crocodiles.

Tierra Fria: Flora include agave cacti, mesquite bushes, yucca trees, pine trees, oak trees, corn and coffee. The elephant tree grows here in Baja, and is found nowhere else in the world! Fauna include coyote, wildcats and lizards, while the islands off the tip of Baja are home to the elephant seal and other rare species. There is a lot of cattle ranching here, too, as the land is not good for farming.

Tierra Templada: The climate is good for farming, so many crops are grown here such as beans, wheat, peaches, cherries, apples and potatoes. Fauna include birds such as partridges, turkeys, ducks, pelicans, sandpipers, mockingbirds, parakeets and doves, and mammals such as ocelots, deer, skunks, rabbits and bears.

◎ Mini-lesson 4:

Movement- Using the research techniques learned, students research the cultural traditions of the Aztecs and Maya of Mexico located in the area they pinpointed, including dance, music, art, writing and the invention of the calendar. Research the influence the Spanish conquistadores and the consequent immigration of Spanish to Mexico had on the culture – and balance of power – of Mexico.

Mexicans consider themselves to be one of three groups: Native Americans (Indians), Spanish (criollos), or mestizos – a mix of both.

The criollos still control most of the wealth of Mexico, leaving much of the populations, especially the Native Americans, in poverty. Students may research the movement into the cities for work, industry, entertainment, the media and government, creating some of the most populated cities in the world. Largely overlooked by the government, the countryside is poorer. The South hosts many Native Americans, where people speak their tribal languages instead of Spanish.

Create a timeline of the movement of people in Mexico. Some key dates to note:

- 15,000 b.c.e. first Native Americans migrate to Mexico.
- 1,500 b.c.e Rise of the Olmec civilization.
- 400 b.c.e. Olmec decline; rise of Mayans, Zapotecs, Mixtecs, Tarascans, Totonacs.
- 900 a.d. Mayans disappear.
- 1200 a.d. Aztecs arrive in the Valley of Mexico.
- 1521 a.d. Aztec capital falls to Spanish invaders.

◎ Mini-lesson 5:

Human-Environment Interaction– After sharing their research through presentations, discuss and compare the similarities and differences between the three major climate regions and how the environment in which they live contributes to the development of their culture. It is important to note that the development of agriculture, particularly the growing of corn, helped to create civilizations from primarily nomadic peoples.

Famous Mexicans

Students can research and report on the following famous figures of Mexico:

- Miguel Hidalgo – the “Father of Mexican Independence.”
- Benito Juarez – “The Abraham Lincoln of Mexico.”
- Frida Kahlo – artist whose work incorporated traditional Mexican folkloric images.
- Diego Rivera - muralist and political activist whose huge murals incorporated historic, political and industrial themes.
- Francisco “Pancho” Villa – revolutionary general who fought for the poor.
- Emiliano Zapata – a leader of the 1910 Revolution and hero to the poor and disenfranchised.
- Octavio Paz – poet laureate of Mexico



Curriculum Focus – Visual Arts
NYC Arts Standard 1,4

Blueprint for the Arts: Visual Art: Art Making, Making Connections

Activity 1:

Create a self-portrait in the style of Frida Kahlo

Whole group: Show some of Frida Kahlo's self-portraits that she painted even when she was in great pain as a result of injuries suffered in a traffic accident that left her bed-ridden for years.

Individual work: create your own self-portrait with pets or objects that have significance to your life. Use tempera paints for rich colors.

Activity 2:

Create a mural in the style of Diego Rivera

Whole group: make a list of ideas and issues that are important to the students; it can range from this year's election to activities that are important to students.

Small groups: Choose which scene or section of the mural you will create.

Use a long piece of butcher block paper (tip: you can get these far less expensively at a restaurant supply store than an art store). Assign a location for each of the scenes. Choose which scene will be the focal point for the composition. Each small group will first sketch their scene on the paper with pencil or colored chalk. Discussions can be made about composition, and whether anything needs to be added to create a sense of balance, as Diego Rivera created in his murals. When the groups are satisfied, paint the sketches over with tempera paints.

Another method you can use is to create a replica of a Rivera painting or mural (or an original work by a student in his style) and create a grid over a photocopy of the work. Use student's math skills to compute how much larger each grid box will have to be to cover the butcher paper. Reconstruct the lines on the mural paper; each student will recreate the objects within their grid box. Select one student to oversee the work to make sure the drawings in one grid connect with another. Paint each grid in the same way, keeping a continuity of color and line.



tip If you want a longer-lasting installation for your school, try painting on foam core board; it is light enough to hang, and strong enough to last for a few years. Plywood is more permanent, but has to have a primer painted on its surface before beginning.

Extension 1:

The "talking" mural: for younger students, have them create their piece individually, cut it out and glue it to the mural paper. In a separate conversation or thought "bubble," they can write what they think their character, animal, flower or object is saying, and glue the bubble above their work.

Extension 2:

Make the murals 3 dimensional by gluing on yarn, cotton, twigs, fabric scraps, sand, pebbles or beans for a 3-dimensional effect.

Curriculum focus: Dance

Whole group: Teach the Mexican Hat Dance, the national dance of Mexico. Find a recording in your local library or online. A very festive version is “A Trip To Mexico” by Jose Ortega and his Mariachi Band. The track is “Jarabe Mexicano (Mexican Hat Dance).” (when you are looking for this song on recordings, usually “Jarabe Tapatío” is what you want). Make a sombrero for each circle.



Form one large circle, or several small circles. Students put one heel at a time into the middle of the circle, alternating their feet with the rhythm of the music. Dance to the right around the circle when the music changes, then to the left. Repeat. The third time, after the heel movements, join hands and dance to the center of the circle, raising hands high; retreat, bending low. Finish in the middle again, hands held high!



To see it in action for school groups, go to YouTube and search for: Mexican Hat Dance, 4differentdirections to see prek and K students dancing in the gym; search for: Mexican Hat Dance GHEEROT to see 6th/7th graders in action in the library, with swinging partners instead of the whole circle turning together. The most polished is Mexican Hat Dance; ddenhartog which shows children singing and dancing in a staged school musical:

🕒 Make a sombrero for the dance by following these directions:

MATERIALS:

Large paper, scissors, markers, glue.

STEPS:

1. Cut pieces 1 (brim) and 2 (crown) out of paper.
2. Decorate.
3. Cut circle in brim according to head size of student. (see math activity)
4. Cut 4" slits along the brim's edge.
5. Cut slits on brim are overlapped and glued together to turn brim up.
6. Cut 1" slits along the crown's edge.
7. Glue crown together to the size of the student's head.
8. Cut slits make tabs that can be turned outward.
9. Put glue on crown's tabs, then slide brim down over crown, press tightly and let dry.
10. Brim with cut slits
11. Ask any adult in your family if they know their hat size. Then, get some string and a tape measure or ruler.
12. To determine their hat size, use the string to measure the circumference or length around the head. Place the string where a hat would normally rest (above the eyebrows and ears.) Do not pull the string too tight.
13. Mark or cut the string to the length that you measured. Lay the string beside a tape measure or ruler to see the inches. Compare the inches to the hat sizes on the graph.



Dancers wear flowers and ribbons in their hair, the bright colors complementing their beautiful, festive



costumes. Make flowers for your fiesta table with colorful tissue paper. Fold six sheets of paper into a fan, and then cut the fan in half to make two flowers. Work with one flower at a time. First, use scissors to round the edges. Next, bend a plastic bag "twisty" wire around the center of the paper and twist the ends together.

Now, carefully lift the layers until you form a circular flower. Tape the lowest petals together so it stays open, like a flower in full bloom. Use different colors and gather all your flowers into a stunning bouquet!

More Activities:

Learn a genre of poetry from Mexico called the *décima*.

Whole Group: Read background material aloud: “The southern town of Tlacotalpan is a very important place for musicians and dancers to gather around the tarima (a raised wooden platform), singing and dancing in the tradition known as fandango nights, a tradition whose roots can be found in Spain. Poets gather around the dancers and improvise poems called *décimas*, each trying to outdo the other with their quick wits.”

Small Groups: Write a poem in the *décima* style. The *décima* has 10 lines. The rhyming scheme is ABBAACCDDC. In Spanish, the *décima* has 8 syllables in each line, but in English you may use 10 (Make a connection to the iambic pentameter and 10 syllable lines Shakespeare uses). Refer to the following example of the *décima*:

Example of a *décima*:

“Fandango Nights”

Twirling and swirling and dancing away:
Please come and dance the fandango with me!
Even when our friends miss a beat you’ll see,
We will twirl around while musicians play
Our steps so sure they never go astray.
Tapping and rapping and keeping the beat--
Heel-toe-heel-toe, the rhythms of our feet
Like drumbeats, like heartbeats, da-DUM da-DUM,
Faster and faster and faster we thrum
On fandango nights, in the summer’s heat.

Discuss the rhyme scheme and syllabic rhythm of the *décima* style. Brainstorm a list of themes that they can use in the creation of their poem. Recite - or sing - your *décimas* at the fiesta!

True or False

1. The United States is north of Mexico. _____
2. The Sierra Madre Mountains are in Mexico. _____
3. Veracruz is on the west coast, on the Pacific Ocean. _____
4. Mexico City is on the Gulf Coast. _____
5. Guatemala shares a border with Mexico. _____

(1. T; 2. T; 3. F; 4. F; 5. T)



6

Activities After the performance

1. **Reflection:** In discussing a dance performance, it is often more productive to ask the question “What did you see in the dance?” or “What do you remember most strongly about the dance?” rather than “Did you like the dance?” The first two questions lead to observation or analysis of the performance, encouraging recall of details, while the third question encourages more judgmental responses. Although audience members respond positively and/or negatively to a work of art, critique should come into play later in the discussion process. Discussion of which aspects of a dance remain in one’s memory often reveals the choreographic choices at the heart of a work.
2. Have students describe a memorable moment from the performance in various ways—verbally, in writing, by drawing, or through movement. Ask students if the Calpulli Mexican Dance Company performance differed from what they expected. What kind of feeling or mood did your students have during the performance? Did it make them happy? Discuss other
3. kinds of dance and music. Has music or dance ever evoked any other emotions in your students?
3. Have students write a review of the Calpulli Mexican Dance Company performance. What words describe the performance and costumes? What was your most memorable part of the performance? Before the performance, make sure to inform students that you will be completing this exercise so they can pay close attention to important details.
4. Have students discuss whether music or dance play a significant role in their families? Does anyone sing or dance? Ask older family members or friends about the dances of their youth and its impact on their society’s culture. How do these experiences compare to the Calpulli Mexican Dance Company performance?
5. Have students write a short essay with examples from their research about how music and dance impact society and change over time.

Region-specific Exercises

Now that you have seen the performance, you can do the following exercise to further your knowledge about the individual regions that you just saw:

Norte

- ① **Exercise:** Bohemia was comprised of Germany, Czechoslovakia, and France. These are the cultures that influenced el norte. Can you find out how far they had to travel to get to Texas? How many miles? How many feet? Also, there were no airplanes yet. How do you suppose they got there? What oceans did they cross?
- ① **Exercise:** Look up schottische on www.youtube.com, and then look up “dances of Nuevo Leon” right after. Do you see any similarities?
- ① **Exercise:** Look up “polka” on youtube.com and then compare it to “dances of Nuevo Leon” again. Are there still similarities? Do you see the quick “half-steps”?

Michoacán

- ① **Exercise:** Piruecas are songs are played in $\frac{3}{4}$ time or $\frac{6}{8}$ time. Ask your teacher to show you what $\frac{3}{4}$ time sounds like. Count 1,2,3. 1,2,3. 1,2,3.. accenting the “1” every time. Clap the rhythm. Now try to do it with your feet!
- ① **Exercise:** Influence from Spain is strong in many dances from Mexico. Youtube “flamenco andaluz” and then youtube “la danza de los viejitos”. Do you see any similarities? Differences?

Noches de Veracruz

- ① **Exercise:** The people of Veracruz are called Jarochos and are famed for improvising clever poems called décimas: 10 rhyming lines made up of 8 syllables each. Google “Guillermo Cházaro Lagos,” one of the most well known poets from Veracruz and find an example of a décima. Count the number of lines and syllables.
- ① **Exercise:** La Bamba is one of the most recognized songs and dances from Veracruz, and it was a song made popular in the USA and around the world by Ritchie Valens. It is a traditional dance from Veracruz where the dancing couple (who are newlyweds) tie a huge ribbon into a bow with their feet (no hands allowed). Youtube “La bamba.” How is the Ritchie Valens version of the song different from that performed in Mexico?
- ① **Exercise:** The tarima serves as an echo chamber for the dancers’ highly energetic footwork. Find a sturdy wooden box that you can stand on securely. Dance on the box and then on the ground. In what ways is the sound different? What would be the benefits of dancing on the box for audiences watching and hearing the dancers?

Mi Huasteca:

- ① **Exercise:** Google “huasteca” and/ or the states it reaches in Mexico. Draw a map of the huasteca. What is the shape of the region? How long was it at its widest point? At its narrowest point?
- ① **Exercise:** Research project- the Huasteca region was inhabited by several native peoples including the Huastecos, Tepehuas, Otomis, Totonacos, Nahuas, Guachichiles, Pames and Chichimecas. Look up information online and at your library about the different native groups mentioned. Combined with the map of the huasteca, map out where each group lived. Were there any overlaps? Which groups were farthest apart?
- ① **Exercise:** Singers are known for their falsettos that characterize many of the songs. Wikipedia falsetto for the musical definition, then youtube it. Can you imitate the sound?

Jalisco

- 🎯 **Exercise:** The music of Jalisco is a mixture of different native and European rhythms and some African influences but, as they exist today, they are strictly a Mexican signature. Look at this Mariachi band. What instruments are they playing?



Tarahumara

- 🎯 **Exercise:** The Raramuris live in a climate of extreme temperatures ranges (see page 11 for more info). These temperatures were shared in degrees Celsius. Calculate the temperature ranges in degrees Fahrenheit.

Fiesta en Yucatán

- ① **Exercise 1:** Along with the traditional dances, comes a characteristic use of poetry called bomba. It is a fun poem that is often competitively recited. What does the last line of the following bomba say? Find it in a Spanish/English language dictionary. When you find out, recite it all together! Can you think of a bomba/ poem in response?

Bomba!
A handkerchief fell from the sky
Embroidered with a thousand colors
And in the corner was written
Mestiza de mis amores



References:
www.bombasyucatecas.com

- ② **Exercise 2:** Find a long pole (a broomstick works) and stick several colorful ribbons to the top. Each ribbon will correspond to one person. You will make a circle. Call out numbers in order. The odds will go clockwise and the evens counter-clockwise—weaving in and out. Check this link on youtube for an example: <http://www.youtube.com/watch?v=Luu1MOF80QQ>



Elements Of Dance

All dance has the same three basic building blocks:

1. **Space**—the whole design and use of the place in which a dance unfolds
2. **Time**—measurable period when movement or dance occurs. Dance articulates the passage of time through a myriad of movement patterns, from complex, rhythmic to long, unbroken stillness.
3. **Energy**—amount of force of the movement; sometimes referred to as the color, texture or dynamic of the movement

Dance productions incorporate some of these theatrical elements:

1. **Scenery**—environment or setting of a dance, created, for example, by painted flats, painted backdrops, back curtains, lighting and/or slides on a cyclorama (a white screenlike curtain at the back of the stage)
2. **Prop**—item the performer handles, such as a hat or pocketbook, used to create a sense of time and place
3. **Score**—musical or sound accompaniment (may be created for the dance or may be preexisting music or sound)
4. **Stage lights**—lights used to illuminate the stage, or an area of the stage, to suggest a mood or setting
5. **Backstage**—the area around and behind the stage where theater technicians work, and where dancers enter and exit the stage

A dance production requires many people in different roles, working together as a team:

1. **Choreographer**—artist who creates dances
2. **Composer**—creator of music
3. **Dancer**—artist who executes and gives meaning to the movements of a dance
4. **Artistic director**—artistic leader of a dance company, who may or may not be a choreographer. S/he makes the decisions about hiring and casting the dancers, and about the repertory.
5. **Rehearsal director**—person responsible for coaching and rehearsing a dance after the choreographer creates the dance
6. **Designer**—creator of the costumes, lights or sets for the production
7. **Stage manager**—person who calls the cues (e.g., changes in lighting, raising and lowering curtains, moving scenery) and directs the theater technicians backstage
8. **Theater technicians (or technical crew)**—those people responsible for the backstage technical activities (lighting, sets, curtains, and sound)



Cultural Context

Mexico is a Spanish-speaking country located just below the United States. It is about three times the size of Texas with 31 states and one federal district. Their economy is one of the largest in the world and is constantly expanding. The temperature ranges from tropical to desert. The majority of Mexico is comprised of coastal lowlands, central high plateaus, and mountains that reach up to 18,000 feet.

The colors of the Mexican flag are red, white, and green because these are the colors of Mexico's national liberation army.



THE MEXICAN FLAG

The image of an eagle holding a serpent in its talon depicts Mexico's coat of arms. This particular coat of arms was derived from an Aztec legend.

IMPORTANT EVENTS

Mexican Independence Day

Civilizations inhabited Mexico before the fight for independence started. Some of these civilizations were the Olmec, Teotihuacan, Maya, Toltec, and most influential, the Aztec Empire. During this time, Christopher Columbus had been exploring the new land of America. Influenced by his findings, the Spaniards went on journeys to other lands in order to find valuables like gold and other riches. In 1521, the Spanish finally arrived in Mexico with their leader Hernán Cortés. The Spaniards immediately located the most powerful region of Mexico, the Aztec Empire, and began their attack.

The Aztec Empire ruled over many indigenous nations. The Aztec rule was burdensome to these nations. In order to gain freedom from the Aztec empire, the indigenous nations became allies of the Spaniards and eventually conquered the Aztec empire. The acquisition of all of this land became known as Nueva España, or New Spain.

As time progressed, the population drastically decreased due to epidemics and grueling physical labor. In fact, the Indian population that was living in this area dropped from 20 million to one million after one century of Spanish rule. Within this population, there were many socioeconomic groups. The highest group were the Spaniards, who were born in Spain. Second were the Criollos, who had Spanish parents but were born in Mexico. Mestizos were next on the scale. They were half Spaniard and half Native. Fourth were the Indios, or Native Americans. At the bottom of the social scale were Negros, who were African slaves.

The Criollos were not satisfied with being treated as second best. In 1810, their discontent led them to lead a revolt in order to gain their independence from Spain. Their original plan was to start their revolution in early October, but their plans were discovered in early September. They decided to go ahead and start their revolution on September 16th, 1810. The bells of the church were rung by Father Hidalgo, signaling the beginning of the ten-year Independence War.

In Mexico, the month of September is known as Mes de la Patria, or the “month of our nation.” To celebrate this holiday, people gather around the plaza, or zócalo on the evening of September 15th. At the zócalo, the president delivers the grito at 11:00 P.M. The grito is the “cry of independence” in the Spanish language. This is performed in honor of Father Hidalgo when he rang the Church bells and cried out to his followers to start the revolution. In Mexico, the National Palace or Palacio Nacional holds the bell rung by Hidalgo. This building contains the President’s offices and is located in Mexico City, at the



IN MEXICAN HISTORY



Plaza de la Constitución. This tradition attracts many people. The zócalo gets very crowded with energetic and excited people awaiting the official grito from the President. Finally, when the bell is rung and the grito is delivered, the people shout the names of important heroes that helped gain Independence. Then, the crowd shouts, “Viva México!” which means “long live Mexico!” During the ceremony, rockets are set off to remind all of the people how important it is to be a free and independent nation.

There are many decorations and flags displayed throughout Mexico in honor of Mexican Independence Day. In the Spanish language, Mexican Independence Day is referred to as “Dieciséis (16) de Septiembre.” Traditional foods like antojitos, a variety of finger foods, are served along with punch, or ponche. Soups like pozole, a soup made with hominy and pork, are served. Foods are also made to display Mexico’s national colors, such as chiles en nogada (peppers in walnut sauce). In this dish, the peppers are green, the sauce is white, and the pomegranate is red. Sugarcane, raisins, apples, and guayabas (guavas) are also popular fruits to serve on this holiday. There are also many parades and festivals that fill the streets in order to celebrate Mexico’s independence.

Cinco De Mayo

With the conclusion of the Mexican-American War in 1848, the Mexican economy was left in a severe crisis. In fact, things were so bad that President Benito Juárez of Mexico had to suspend all foreign debt payments for two years. Unfortunately, the English, Spanish, and French decided to invade Mexico when they became aware of Mexico’s vulnerability. The English and Spanish eventually withdrew from Mexico but the French did not. They continued to invade and attempted to build an empire in Mexico. It wasn’t until May 5th, 1862 when the Mestizo and Zapotec Indians successfully defeated the French army in the Battle of Puebla, or the “Batalla de Puebla”.

Every year, Mexicans celebrate this victory over the French. This victory symbolizes Mexican unity and patriotism. Celebratory festivities take place in many parts of Mexico, especially in Mexico City and in the state of Puebla. Reenactments of the battle also take place during the celebration. Cinco de Mayo is heavily celebrated in the United States due to its high commercialization. Americans of Mexican descent living in the United States often participate in activities such as parades and folkloric dancing. This map shows Veracruz, where the French invasion took place (Educational materials provided, in part, by www.inside-mexico.com).



Day of the Dead

Day of the Dead, or “El Día De Los Muertos,” is celebrated in Mexico to honor all loved ones who are deceased. This holiday is celebrated every year on November 1, All Saints Day, and November 2, All Souls Day. November 1 is reserved for all children and infants who have passed away, while November 2 honors adults who have died. It is said that the origin of this holiday dates back many thousands of years ago.

Natives in Mexico engaged in rituals that seemed to mock death. When the Spaniards arrived, they tried to ban these ceremonies. When they could not fully eliminate this ritual, the Spaniards moved the holiday to November 1 and November 2. Before the arrival of the Spaniards, the ritual used to be practiced in the beginning of August. Aztec principles are assumed to have been very influential to the rituals. The Aztec god, Mictecacihuatl, was originally honored when the Day of the Dead was first celebrated. She was known as the “Lady of the Dead,” because she died at birth, according to Aztec beliefs. To pay respect to those who have passed away, private altars, or altar de muertos, are built with sugar skulls, marigolds, and the person’s favorite things— food, beverages, music, etc. Wooden skull masks, or calacas, are worn or placed on altars. The display of skulls was known as a symbol of death and rebirth in Atec and Meso-American civilizations. The natives did not fear death. They believed that they became fully awake when they passed away. Many of those who live in Mexico still believe this today.



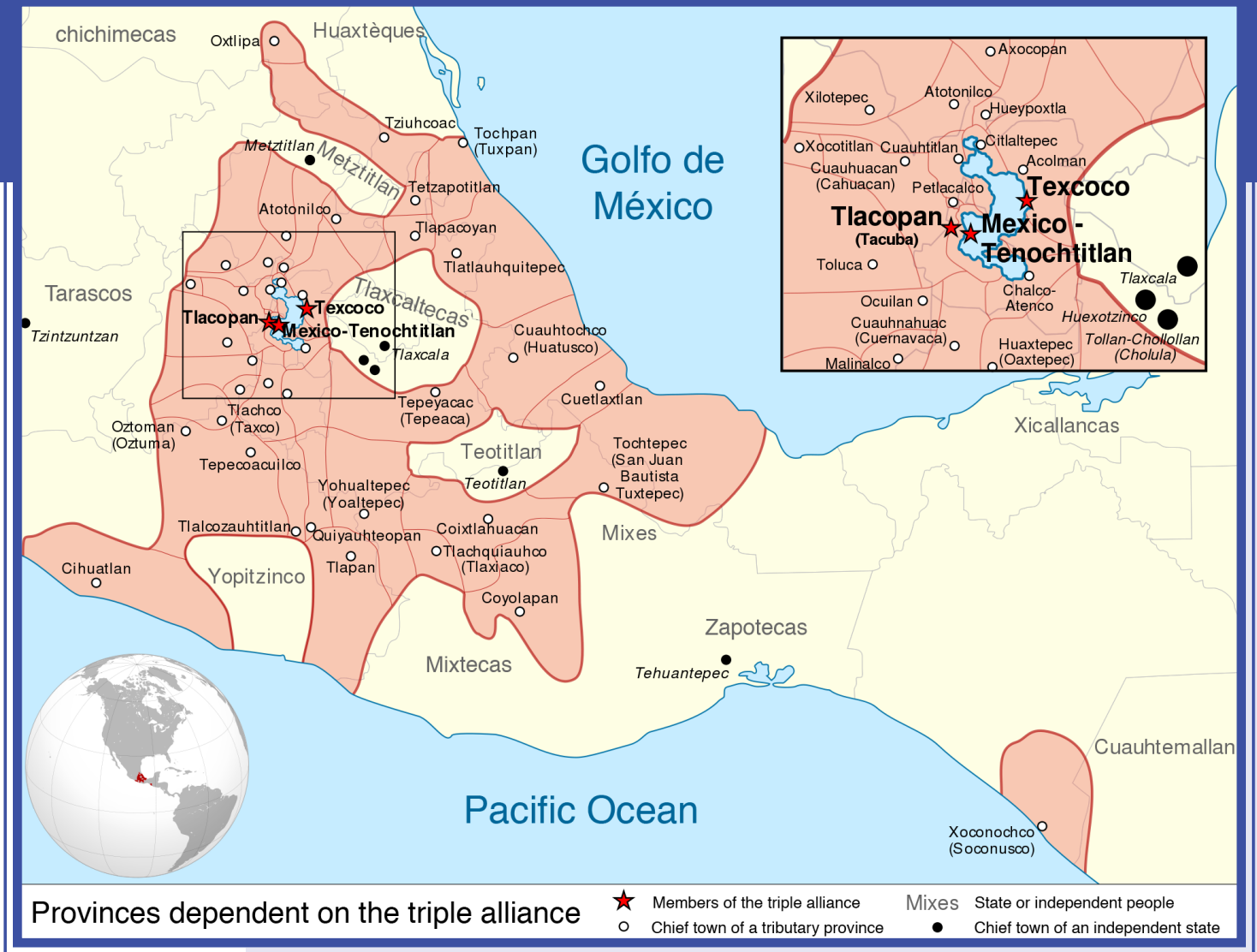
A traditional altar

*Educational materials provided,
in part, by www.insidemexico.com*

Where in Mexico did the word “calpulli” originate?

“Calpulli” is a word that comes from the Aztec language Nahuatl. The Aztecs made their home in the South Central region of present-day Mexico. The term “calpulli” was used by the people to refer to the different clans that made up the Aztec village. A clan is a group of people related by blood or knowledge. Each calpulli formed a neighborhood within the Aztec village that had its own unique economic roles and trade functions.

Calpulli Mexican Dance Company is a “calpulli” of dancers, musicians, and artists of many disciplines dedicated to Mexican traditions and expressing, recreating, and creating anew in New York City and the United States.



Map of the Aztec Empire lead by Tenochtitlan circa 1519, before the arrival of the Spanish.

The Aztec Empire

The ancient Aztecs are said to have dated back to the early 13th century. The Aztec empire expanded over a large portion of Mesoamerica, or “middle America,” which was home to hundreds of thousands of people. It is difficult to understand the exact boundaries of the Aztec empire, because the Aztec empire consisted of an alliance of city-states which had their own influence and control over certain areas. The map to the left can help you to better visualize the region of Mesoamerica.

In Mesoamerica, the Aztec people chose to live in areas where there were highlands separated by eroded volcanic peaks and staggered mountain ranges. When the Aztecs first came to be, they migrated around the Mexican Valley. They struggled to survive up until the year 1325, when they finally settled along the southwest border of Lake Texcoco. When they arrived here, they saw their country’s future coat of arms: an eagle sitting on the stem of a prickly pear while holding a serpent in its talons. They regarded this as an omen and began to build the Aztec empire capital, Tenochtitlán.

How did the Aztec people survive?

In order to survive, the Aztec people fished, hunted, gathered, and gardened. They were lucky to have valley rivers that were filled with fish, insects, shrimp, tadpoles, and ahuatle, a naturally occurring pasta. Those who were closer to the ocean survived by eating crabs, oysters, fish, and turtles. Animals such as rabbits, snakes, armadillos, deer, pumas, coyotes, and wild turkey were also important food sources for the Aztec people.

They also raised plants such as cocoa, vanilla, bananas, squash, pumpkin, beans, chili, tobacco, onions, red tomatoes, green tomatoes, sweet potatoes, jicama, huautli, and maize.

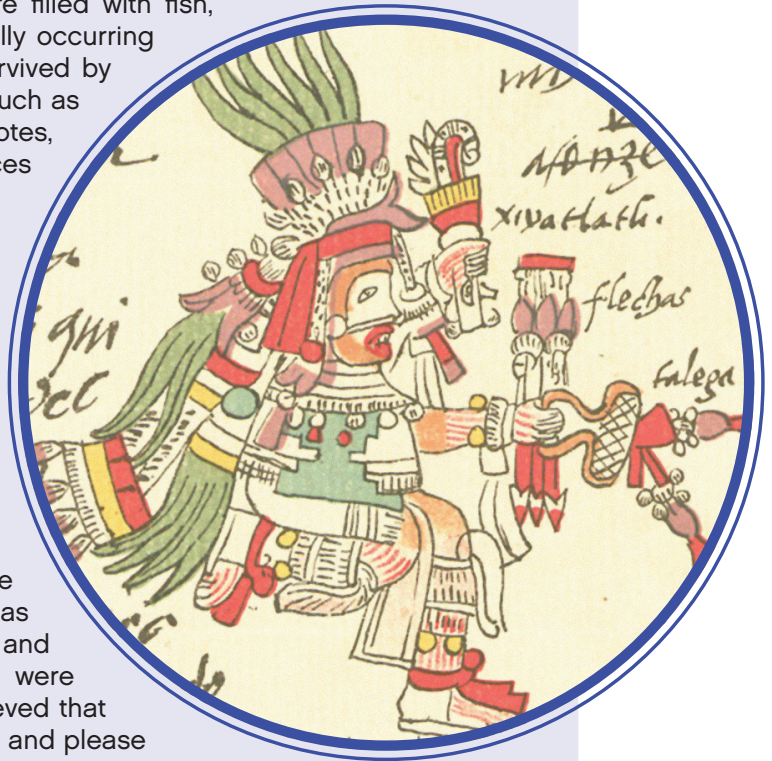
What rituals and practices did the Aztecs participate in?

Human sacrifices were important in the Aztec culture during important religious and social occasions. For instance, in order to please the main Aztec god Huitzilopochtli (known as “hummingbird wizard,” god of war, sun god, and patron of Tenochtitlán), captives and slaves were sacrificed and then offered up. The Aztecs believed that these sacrifices would prolong human existence and please their gods. Sacrifices were crucial in keeping the gods happy.

The Aztecs also conquered other tribes but allowed them to retain their own rules and religion. When a tribe was conquered, they were expected to support the Aztec nobles, priests, and administrators with food, textiles, pottery, etc. The warriors who conquered and hunted to appease the gods were well-respected in the Aztec culture. In fact, there was a god of war, hunting, fire, and fate named Camaxtli (or Mixcoatl). This god was included in the Aztec religion in order to honor the warriors. It was believed that Camaxtli sent those who were slain in battle or sacrificed to become stars in the sky.

How did the Aztecs communicate?

The Aztec people did not have a written language. Instead, they spoke Nahuatl. In order to keep their language alive, they used the method of direct representation and hieroglyphic paintings. Hieroglyphic paintings were often used in ancient civilizations to denote objects, concepts, or sounds through writing.



The god Camaxtli
Mixcoatl or Camaxtli as depicted in the
Codex Telleriano-Remensis.



Glossary Of Terms

1. ahuatele—a naturally occurring pasta
2. altar de muertos—private altars built to pay respect to deceased loved ones
3. antojitos—finger foods
4. calacas—wooden skull masks
5. chiles en nogada—green poblano chili stuffed with a picadillo and covered in a walnut creme sauce and sprinkled with pomegranate seeds
6. clan—a group of people who act together because they have the same interests or aims
7. culture—the sum total of the social patterns, arts, beliefs, institutions, and all other products of human work and thought that are characteristic of a community
8. fandango—a lively folk and flamenco couple dance
9. grito—cry; cheer
10. guayabas—guavas (fruit)
11. hieroglyphics—various written characters used to denote objects, concepts, or sounds
12. huautli—amaranth grain
13. interpretation—the expression through performance of a particular conception of a musical composition
14. maize—Indian corn
15. jicama—A Mexican vine, also known as a yam or Mexican turnip
16. melody—a succession of musical notes arranged in a related pattern; a tune
17. Mesoamerica—region of Central America and southern North America that was occupied by several civilizations
18. migrated—to move from one region or country to another, often to seek work or other economic opportunities
19. percussion—the beating or striking of a musical instrument or the clapping, tapping, or snapping one's fingers.
20. percussion instruments—musical instruments that produce tones when struck by the end or an object like a stick. A drum is a common percussion instrument.
21. ponche—Spanish word for “punch”
22. pozole—a thick soup made with pork, hominy, garlic, and chili
23. rhythm—a pattern of sounds at a particular speed or tempo
24. slavery—a condition of submission with domination by some person, influence, or habit
25. tempo—the speed at which music is played
26. tradition—knowledge, beliefs, and practices passed down among people, often through several generations. Traditions may include songs, dances, crafts, foods, celebrations, storytelling, and other activities or objects.
27. Folklore-
28. Ballet folklorico-

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- www.inside-mexico.com
Information on Mexican culture
- www.themexicandress.com
Information on Mexican dress
- www.mexicolore.co.uk
More information on the Aztec civilization
- http://www.ncteamericancollection.org/aaw__decima__poetry.htm
Comprehensive “decima” lesson plans
- <http://www.statemuseum.arizona.edu/exhibits/santosdiablos/info.shtml>
View a collection of Mexican masks online at the University of Arizona
- www.travel.state.gov
Information on Mexico

Music

- <http://cnx.org/content/m12599/latest/>
Listen to three traditional Mexican children's songs, sheet music also included
- <http://www.last.fm/listen/artist/MEXICAN%2BFOLK%2BSONGsimilarartists#pane=webRadioPlayer&station=%252Flisten%252Fartist%252FMEXICAN%252BFOLK%252BSONG%252Fsimilarartists>
Listen to modern day Mexican Folk music by young and upcoming artists
- <http://www.tsl.state.tx.us/ld/projects/ninos/songsrhymes.html>
Traditional songs/rhymes from Mexico (See "Chocolate" and "Las Mañanitas")



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