

Latino artistic expression

An educational resource guide for teachers

Based on excerpts from the PBS documentary

Visiones: Latino Arts and Culture

produced by National Association of Latino Arts and Culture



Sponsored by Target



Celebrate Hispanic Heritage

Hispanic Heritage Month begins September 15, and Target wants the world to celebrate. Explore the many ways Latino artists have shaped American culture—from lively Latin rhythms to festive mural art.

The arts have the power to unite communities. That's why Target strives to make the arts accessible to all, giving back \$2 million a week to communities nationwide. Partnering with the National Association of Latino Arts and Culture (NALAC), Target has developed resources to help teachers bring Hispanic Heritage Month into their classrooms. Drawing on NALAC's award winning documentaries, these materials showcase the legacy of Hispanic artists in music, theater, dance and the visual arts.

We hope you find the enclosed materials helpful as you celebrate Hispanic Heritage Month in your classroom. Thank you for making a real difference in the lives of children.





Latino art and culture speak to the spirit.

Through active engagement in the arts, we can experience the full spectrum of human emotion and diversity.

The Latino Artistic Expression Educational Resource Guide provides a small glimpse into the vast and growing forms of artistic expression that represent the fusion of multiethnic and multicultural influences. Inspired by indigenous, African and European ancestry, as well as by the contributions of advanced civilizations including the Aztecs, Toltecs, Caribs, Tupi, Maya and Inca; Latino artists and performers continue to reinvent and create new art forms that challenge, provoke and entertain.

From New York City's hip-hop culture, mural-painters in Los Angeles, Chicago and Philadelphia, to theater in Texas; Latino artistic expression is complex and fascinating.

Behind each image and activity that you experience with these materials you will find a treasure of stories and history. It is our hope that you will be intrigued or inspired to delve deeper into each topic for more information.

Making Connections

The purpose of the Latino Artistic Expression, Educational Resource Guide is to:

- encourage and inspire both teachers and students to participate actively in the arts
- explore cultural and historical connections
- promote critical thinking and creativity

Changing demographics in the U.S. are creating more multi-cultural and diverse experiences throughout the country. Culture is a way of life. Each one of us develops in some type of culture—experiencing shared traditions, beliefs, customs, history and folklore that are passed from one generation to the next. Many individuals identify with more than one cultural heritage and are living and experiencing cultural diversity every day.

Teachers have an opportunity to help students understand artistic expression in a way that makes every student take pride in his or her culture while gaining respect and appreciation for the art and customs of other cultures.

The arts can awaken curiosity, present new perspectives and move us to deeper understanding of the world and of ourselves. Through art, we think, we feel and we create. Art is at the very core of learning.

Preparation

Using the Resource Guide

The Educational Resource Guide is designed for teachers to introduce the study of murals, salsa, hip hop and carpa as important forms of Latino artistic expression within the disciplines of visual arts, music, dance and theater arts.

The Guide includes lesson formats that provide:

- **Background:** history and overview of the art form presented
- **Standards:** fine arts national content standards addressed through the activities
- **Materials:** list of items needed for suggested activities
- **Process:** includes an Introductory Activity, an Explore and Discuss activity for further exploration and discussion of the topic, and Additional Activities
- **Resources** and **Glossary** pages are also included in the Guide to facilitate and extend learning of key concepts

Objectives

Together, these materials can be used with students to:

- increase understanding and appreciation of the richness of Latino art and culture
- encourage dialogue and discussion, and
- excite further inquiry and creative expression

Note: All activities and content may be adapted for appropriate use with students in grades K-12.

Background

Murals are public expressions of art and culture. The most powerful influences on modern muralism in California were The Three Great Mexican muralists, Diego Rivera, David Alfaro Siqueiros and José Clemente Orozco. In 1922 they were commissioned to paint murals on public buildings that could be easily understood by the “common man” and would glorify pre-colonial Mexico as well as the 1917 Revolution. If you have ever been to Mexico, you may have seen some of that country’s murals—splashes of color on immense walls, bold images of revolution by the poor and the oppressed—images created by The Three Greats of muralism.

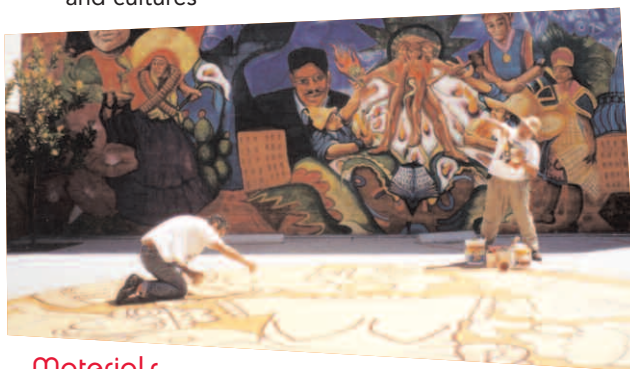
All three, Rivera, Orozco and Siqueiros, spent time in the U.S. Though none was present to witness the muralist movement of the '60s and '70s in California, the influence of their work is quite evident. In Los Angeles, murals became an artistic medium that created a strong visual presence of a people, who lacked representation and voice in public life. Today from coast to coast in the United States Latino muralists continue to create and to explore new technologies and techniques of this art form.

Unlike statues and public monuments, murals are an integral part of their “host”; borrowing wall space and acquiring relevance from the architecture and function of each building and public space. A mural that is painted on the wall of a city-owned building may be more significant than one painted on the side of a convenience store. The murals painted by Diego Rivera in the National Palace in Mexico City are particularly significant when viewed as an historical record because of where they are found. The sense of story that a mural communicates makes one want to know more about this art form and the people who design and create them.

Standards

This lesson addresses national content standards found at <http://www.mcrel.org>

- Uses viewing skills and strategies to understand and interpret visual media
- Understands the visual arts in relation to history and cultures



Materials

- Access to the Internet
- Printer or copier

Process

Activities have been designed to give teachers the greatest flexibility. Determine ahead of time the level of study and research expected from the students, select activities and plan accordingly.

- **Introductory Activity:** Look on the internet for mural images and share background information about murals with students. Create a “gallery walk” experience by displaying printed images or photographs of murals in your classroom, hallway or other appropriate space. Have students pair up and select a mural to discuss and share understandings of the mural with each other.
- **Explore and Discuss:** After viewing a number of mural images, ask students to describe what they see, what they already know and what they would like to know about murals. What would you include in a mural design?

Background

Salsa is a Latin musical style that incorporates a variety of influences. Originating in Cuba and Puerto Rico and emerging from the musical climate of New York City, salsa has found popularity throughout the Americas, and other parts of the world.

Salsa descends from the tradition of son, which was born and nurtured in the countryside of eastern Cuba in the mid-1860s. Son has been described by Willie Colón as, “a collision of African rhythms with the poetry and guitars of Spain.” The original trios combined the guajira guitar music of the Spanish peasant farmers and the Afro-religious music of former slaves. In Havana, the son absorbed the influences of jazz and popular music; expanding the original trios to include a bass, bongos, and a trumpet to the basic instruments. A nine-stringed guitar called a tres, maracas and claves were also added. The most important of the percussion instruments; and the one that defines a piece of music as salsa is the clave. The clave is a rhythm played by hitting one clave stick against another.



Salsa bands require a large number of percussion instruments—guiro, maracas, bongos, timbales, conga drums, claves and cow bells; as well as a bass, a horn section, a chorus and a lead vocalist. Salsa is compelling, danceable music with rhythms

that move body and soul. Tito Puente, a percussionist and band leader of the New York Latin dance scene, along with Celia Cruz, Oscar D’León, Willi Chirino, Charlie Palmieri, Cheo Feliciano, Ray Barretto, Héctor Lavoe and Willie Colón are among contributors to the popularity of salsa.

Standards

This lesson addresses national content standards found at <http://www.mcrel.org>

- Knows and applies appropriate criteria to music and music performances
- Understands the relationship between music and history and culture

Materials

- Access to the Internet
- Printer or copier

Process

Activities have been designed to give teachers the greatest flexibility. Determine ahead of time the level of study and research expected from the students, select activities and plan accordingly.

- **Introductory Activity:** Listen to salsa music from one of the artists mentioned in the background section. Identify the signature sound of clave. If possible obtain some claves and have students imitate the rhythms they are hearing.
- **Explore and Discuss:** The history of salsa can inspire the exploration of many topics, including immigration, geography, art, history, religion, musical instruments, music history and many other topics. Form small groups to research and report on some of the topics of interest.

Background

Latino Theater is the past and the present. The 300 year-old tradition of living theater called carpa (Spanish for "tent", from the Quechua karpa) flourished in Mexico and the Southwestern United States in the 1920s and '30s. The carpa has origins in the seasonal theaters of the 1870s that began performing Don Juan Tenorio for the Day of the Dead (November 1) and finished with the religious plays for Christmas.

La Carpa Garcia, Carpa Monsivais and Carpa Cubana are some of the best-known carpas in the United States. In a vacant lot, a plaza, or the middle of the street, performers erect a huge circus tent, while someone screams "carpa" to announce the magical theatrical experience. It is living theater at its best with masterful verbal improvisation. The carperos laugh at themselves, death, poverty and the social and political issues of the day. Everyone laughs and walks away ready to face the world again.

Shows usually consisted of three tandas, or acts. In order to be successful on the carpa stage, an actor had to establish immediate rapport with the audience and get laughs or risk being booed off stage. Many who allowed their personality to shine through the characters and were good with improvisation, later found success in cinema. Mexican comedians and film legends like Cantinflas, Resortes and Clavillazo were once carpa performers.

In the United States, in addition to Carpa, the history of the Puerto Rican Traveling Theater, Teatro Campesino and Pregones is key to understanding Latino living, street theater and its influence and contributions.

Standards

This lesson addresses national content standards found at <http://www.mcrel.org>

- Understands how informal and formal theater, film, television and electronic media productions create and communicate meaning
- Understands the context in which theater, film, television and electronic media are performed today as well as in the past

Materials

- Access to the Internet
- Printer or copier



Process

Activities have been designed to give teachers the greatest flexibility. Determine ahead of time the level of study and research expected from the students, select activities and plan accordingly.

- **Introductory Activity:** Discuss the concepts of imagination, improvisation and theater. Introduce carpa as a form of living, street theater. Make connections to student's experience and background knowledge about the topic as appropriate.
- **Explore and Discuss:** Begin with students talking to family members and community members about past and present theater experiences. Guide students to research specific aspects and elements of Latino theater.

Hip Hop

DANCE

Background

Dance is a series of movements performed in patterns. Through music and dance, people around the world celebrate life, history and the special blend of influences that define them. There are many Latino dance forms. However, one that has strong ties to urban youth is Latino hip hop with influence on what we wear, listen to and express. Hip hop is an accessible form of self expression.



The history of hip hop music begins in the early 1970s in New York City, and continues until this day. Hip hop rhythms have origin in West African and African American music. With influences from James Brown's music, reggae, capoeira, African dance, the martial arts and funk drumming, break beats became the heart and soul of what we call hip-hop today. The break beat of the drums is so powerful that their sound brought people together from all parts of the Bronx, mostly African Americans and Puerto Ricans to what was referred to as a "jam".

"B-boy" is a word coined by Jamaican DJ Kool Herc, for a dancer who dances to break beats. The word b-boy was a short term for "break boy" or "beat boy" or "Bronx boy". (B-girls are now also part of the scene.) In the Bronx, the original b-boys were mostly African American, but in the

early '70s Latino youth started coming into the scene. A salsa type of feel was added to the established b-boy style. Challenging each other as well as dancing together, the crews with Latino and African American youth began to create some of the most innovative hip hop moves. Moves like The Baby Freeze, The Chair Freeze, Swipes, One Shot Head Spins/Drills, CC Long Footwork/The 6 Step, The 4 Step, Baby Bridges, The Neck Move and the Back Spin.

Standards

This lesson addresses national content standards found at <http://www.mcrel.org>

- Understands dance as a way to create and communicate meaning
- Understands dance and various cultures and historical periods

Materials

- Access to the Internet
- Printer or copier

Process

Activities have been designed to give teachers the greatest flexibility. Determine ahead of time the level of study and research expected from the students, select activities and plan accordingly.

- **Introductory Activity:** Look on the internet for images of hip hop. Invite students to talk about what they know about break dancing and hip hop. Talk about aspects of the history and influences of this dance form.
- **Explore and Discuss:** Capoeira is a dance, a sport, a game and an artistic expression of freedom. Research capoeira. Describe similarities and differences between capoeira and hip hop.



The resources listed represent Latino Museums and Museums with Latino Collections. By connecting to these web sites, teachers can access virtual tours, lessons and museum events and activities that students may experience beyond the classroom.

Museum of Latin American Art

http://www.molaa.org/molaa_at_a_glance.html

Museo de las Americas

<http://www.museo.org/>

Art Museum of the Americas, OAS

<http://www.oas.org/main/main.asp?sLang=E&sLink=http://www.museum.oas.org>

Mexican Fine Arts Center Museum

<http://www.mfacmchicago.org/>

El Rancho de las Golondrinas: A Living History Museum

<http://www.golondrinas.org/>

Millicent Rogers Museum

<http://www.millicentrogers.org/>

Americas Society

<http://www.americas-society.org/>

El Museo del Barrio

<http://www.elmuseo.org/>

The Studio Museum in Harlem

<http://www.studiomuseuminharlem.org/>

Museo de Arte de Ponce *Spanish*

<http://www.museoarteponce.org/index.php>

Museo del niño *Spanish*

<http://www.museodelninopr.org/>

Mexican Heritage Plaza

<http://www.mhcviva.org/>

Smithsonian Latino Center

<http://latino.si.edu/start.html>

Latino Museums and Museums with Latino Collections

<http://latino.si.edu/latmuse.htm>

**BOMBA**

A folkloric song style (rhythm and dance) of Puerto Rico with predominantly African influence, commonly found in salsa repertoires.

CAPOEIRA

An Afro-Brazilian martial art developed initially by African slaves in Africa, moving to Brazil, during the colonial period. It is marked by deft, tricky movements often played on the ground or completely inverted. It also has a strong acrobatic component in some versions and is always played with music.

CARPA

A tent or vaudeville traveling show including comedic sketches, puppet shows, political satire, acrobatics and dance. In the United States, Carpa Cubana, Carpa Monsivais and La Carpa Garcia were the best-known.

CLAVE RHYTHM

A five-note, two-bar rhythm pattern which generates rhythmic measurement and is the foundation and backbone of salsa, and all Afro-Cuban based music. Clave rhythm is the basis of Afro-Latin musical styles, and is considered the key, the identity, the root and "the soul" of the music.

FAÇADE

The face of a building.

FRESCO

A method of applying color directly into wet plaster, especially used in mural painting.

GUARACHA

Traditionally an early form of peasant street music with satirical lyric content, somewhat in the son rhythm style.

HIP HOP

A style of music considered to be a culture including rap, dance, music, graffiti, etc.

HISTORICAL CONTEXT

The events that took place around something through which one understands it.

IMPROVISATION

The spontaneous use of body, voice and mind to explore, create or present theatre.

INTERACTIVE THEATER

Any form of theater in which the audience is not a passive performer. Encompasses a range of different styles, ranging from "spot" improv to loosely scripted stories.

MEXICAN MURALISM

Art movement of the 1920s and 1930s that was directed toward social and political ends, it emphasized the ties of modern Mexico to its pre-Columbian past and was pioneered by the artists Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, with the patronage of the Mexican minister of culture, José Vasconcelos.

MURAL

Any large-scale wall decoration in painting, fresco, mosaic or another medium.

PERFORMANCE ART

Since the late 1970s, the most popular term for art activities that are presented before a live audience and encompass music, dance, poetry, theater and video.

POLITICAL CONTEXT

The environment in which something is produced indicating its purpose or agenda.

PLENA

A folkloric Puerto Rican style traditionally played on the panderetas; the lyric style typically deals with social or political, statements, criticisms or satire.

RAP

The action of combining words that rhyme and then rhythmically placing those words over music.

SALSA

Generic term, developed in the late '60s and '70s, used to describe the blending of numerous specific music styles into dance orchestra arrangements. The one common element in the musical structure is the rhythm pattern of the clave.

SOCIAL CONTEXT

The environment of people that surrounds the creation of something or that conveys meaning to an intended audience.



Acknowledgements

The National Association for Latino Arts and Culture (NALAC) was founded in 1989 in response to a need for a service organization for Latino arts and cultural organizations and artists. Since its founding, NALAC has recognized, promoted and supported the efforts of hundreds of programs, organizations and individual artists in Mexican American, Puerto Rican, Cuban, Dominican, Central American and South American communities in the United States, serving more than 300 Latino arts organizations.

Content from *Visiones: Latino Arts & Culture*, an award-winning documentary produced by the National Association of Latino Arts and Culture (NALAC) in partnership with Galan Incorporated, Television/Film. For more information on NALAC visit www.nalac.org

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Roberto G. Garcia Sr. "Don Fito" was a member of La Carpa Garcia, the most famous itinerant show that took theater to Spanish speaking audiences in Texas and the Southwest during the Depression.

Garcia's parents, Manuel and Teresa Garcia, brought the tradition of carpa or tent show with them when they were forced to leave Mexico in 1914. For a 10 cent admission, spectators saw a mixture of variety acts, clowns, satirical skits, trapeze artists, dramatic monologues and song and dance numbers under a hand-sewn tent set up in a vacant lot. Most of the performers were members of the family, but in-laws, cousins and others also were drawn into the San Antonio-based troupe. Pedro González González, entertainer, got his start in show business with La Carpa Garcia.



Wearing clown makeup, a wig, a thin long tie, and calling himself "Don Fito, el bato suave" (cool dude), Garcia appeared in comic sketches, did slapstick and sang parodies. As a comedian, Garcia brought a kind of South Texas vernacular and humor to the stage, said Peter C. Haney, a lecturer in Mexican American Studies with the University of Texas at Austin. "He sang parodies of popular songs that jarringly mixed the conventions of various kinds of romantic songs not necessarily exclusively associated with Mexico," said Haney who interviewed Garcia in 1990 for his doctoral dissertation.

When the carpa folded in 1947, Garcia went to work for the City of San Antonio. He retired in 1982 and

died at the age of 89 on March 19, 2006. He and his family are credited for keeping the history of the popular form of theater alive by sharing photographs and other memorabilia with researchers. Many of the photos and other items from their collection have been shown at the Witte Museum and the Hertzberg Circus Museum. From May to September 2006, La Carpa Garcia will be featured in an exhibit at the Bob Bullock State History Museum in Austin.





Objective

This activity allows students to explore the history of La Carpa Garcia and elements of vaudeville theater.

Procedure

- Brainstorm current community issues, social concerns and political situations. List responses and discuss how some of these could be acted out humorously.
- Form three groups to research what happens before, during and after a carpa performance.
- In an outdoor space re-enact carpa performances, including setting up a tent and having a participatory audience.

Discussion and Extension

Why do you think street or theater gained popularity?

What messages could you convey using only body movements and facial expressions?

What body movements or facial expressions stood out for you? Why?

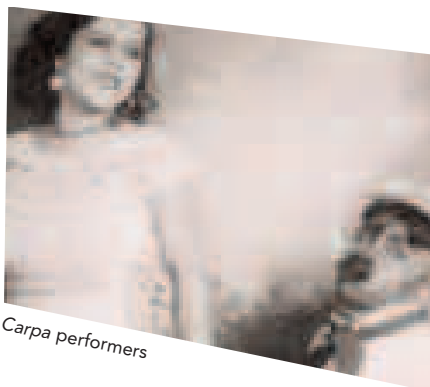
Could you express these messages in a drawing for others to see and guess the action?

Materials

- Resources for carpa research
- Pictures or video clips of Carpa theater

Glossary

- Carpa



Carpa performers



Carpa/tent



Web Sites

Note: Only the specific web pages have been reviewed for their appropriateness for students. The internet is an ever-changing resource and new web sites may emerge replacing the recommended sites.

Carpa historical information

<http://www.tsha.utexas.edu/handbook/online/articles/MM/pqmsq.html>

History of Hispanic Theater in the United States and Puerto Rico

<http://www.fordfound.org/elibrary/documents/0146/004.cfm#0146-div1-d0e142>

Carpa Garcia

http://en.wikipedia.org/wiki/La_Carpa_Garcia

Masks in theater

http://encarta.msn.com/encyclopedia_761575829/Mask.html

Teatro Campesino

<http://www.elteatrocampesino.com/>

Pregones

<http://www.pregones.org>

Readings

The Hispanic Almanac by Nicolas Kanellos

Staging America: Cornerstone and Community Based Theater (Theater in the Americas) by Sonja Kuflinec

Performing Democracy: International Perspective on Urban community-based Performance by Susan Chandler Haedicke

Theatrical Costume, Masks, Make-Up and Wigs: A Bibliography and Iconography by Sidney J. Bowers

Masked Performance: The Play of Self and Other in Ritual and Dance by John Emish

Visioner Tie-In

Note: The Latino Artistic Expression Educational Resource Guide is based on the 2004 PBS series, *Visiones, Latino Art and Culture*. Visit www.nalac.org to obtain the full DVD series.

Episode 2: Miracle on 47th Street

Episode 3: Born Into Teatro

Episode 5: Carpas



Latino playwrights are transcending the tradition of imposed silences and lifting their voices to explore colliding cultures, explode stereotypes and probe everything from love, spirituality, loss and much more.

GALA Hispanic Theatre

Did you know that GALA has become what many consider the country's leading Spanish-language theater, winning a loyal following and scores of awards?

Founded in 1976, GALA Hispanic Theatre has long been a groundbreaking and energetic "theater with a different accent," presenting classical and contemporary plays in Spanish and English, plus an accompanying program of dance, music, poetry, spoken word, art and, more recently, film.

From the beginning GALA had two primary goals: to bring Spanish and Latin American plays to the attention of Spanish-speaking people in Washington, DC and to make the English-speaking public aware of the richness and variety of Hispanic theater. Through its diverse and innovative bilingual programming, the theater has fulfilled these goals year after year.

<http://www.galatheatre.org/>

Pregones Theater

Did you know that Pregones Theater marked its 25th anniversary with the construction of a brand new, state-of-the-art performing arts facility in The South Bronx, New York?

Founded in 1979, Pregones Theater has built an alternative musical theater repertory built on Caribbean, Latin American, and U.S.-Latino expressions. Pregones Theater is best known for the dynamic visual and rhythmic character of their productions.

In the last 25 years, Pregones has produced over 30 world premieres and presented 100 visiting artists. The ensemble consists of professional Latino actors, musicians, directors, dancers and designers working in contemporary styles. Live music, composed and performed by the ensemble, is a central feature of their art. Design, movement and gestures are also characteristic of their work. Artistic rigor and cultural resonance are important goals for Pregones Theater.

<http://www.pregones.org>

Amalia Ortíz

Did you know that poet Amalia Ortiz has performed on three seasons of Def Poetry on HBO and the 2003 NAACP Image Awards on FOX?

Amalia Ortiz created and stars in *Otra Esa* on the Public Transit. A powerful one-woman show about destination and destiny, on the bus in San Antonio. Amalia Ortiz, represented San Antonio at the National Poetry Slam in 2000 as the first Latina to compete in the National Slam Finals. In 2002, she was awarded the San Antonio Current's editor pick for "Best Local Poet" and the Alfred Cisneros Del Moral Writer's Grant from Sandra Cisneros.

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Magdalena Gómez

Did you know that Magdalena Gómez began writing poetry at an early age, and began her work as a performance poet in the New York City poetry scene while still in high school in 1970?

Magdalena is a workshop facilitator for the Women of Color Leadership Network (at the University of Massachusetts, Amherst) and a consultant with SMART Schools based at the Education Development Center in Newton, MA.

<http://www.bigredmediainc.com/Caliente.html>





Hip Hop is improvisational, spontaneous performance in a circular dance space, or cipher, which forms naturally once the dancing begins. The dancer is constantly challenged with variations in music, undefined dance space and potential challengers or opponents in the audience.

Many hip hop dance forms are associated with New York City. However, the history and influence of hip hop culture" extend far beyond New York City. Some of the earliest dancing by b-boy pioneers was done upright, a form which became known as "top rockin'." The structure and form of top rockin' has infused dance forms and influences from Brooklyn uprocking, tap, lindi hop, James Brown's "good foot," salsa, Afro-Cuban and various African and Native American dances. There is even a top rock Charleston step called the "Charlie Rock." Early influences on b-boying/girling also include martial arts films from the '70s. Afro-Brazilian Capoeira, a form of self-defense disguised as a dance provided inspiration for certain moves and styles.



Hip hop is an athletic and acrobatic style of dancing, which can often appear to defy the laws of physics. It combines spinning on the knees, head, hands, elbows and back, body popping, creating 'windmills' with the legs and using mock fighting moves. Dancers usually perform on slick floors such as linoleum or cardboard to reduce friction between their clothes and the floor, allowing for quicker, smoother moves. Breakdancing requires good upper body strength, flexibility and a good sense of balance to be able to perform the more complex

moves. Loose sports clothing is usually worn to allow free movement and smooth spinning. Helmets are often worn for moves such as head spins.

Early pioneers of this dance form focused on spontaneous performance, the impact of the steps moves and illusions and positioning audiences to see the transitions and composition of hip hop. Hip Hop has contributed to the evolution of phenomenal forms of expression and there are many followers of hip hop.





Objective

This activity allows students to explore the roots, technique, style and creativity of hip hop; as well as the concepts of improvisation, dance as storytelling, competition and the relationship between audience and participants.

Procedure

- In a circular group (cipher) each student takes a turn in the center and describes or demonstrates a talent or special interest. The next person compliments the previous person and proceeds to share his/her own talent. Emphasis is on participation, creativity, audience dynamics and positive reinforcement.
- Use video clips or pictures of several related dance forms (salsa, capoeira, meringue, charleston) to identify different movements or beats that are similar or connected. Have students write down a few words per clip that describe the style or technique of the dance. Compare at the end. Show interrelated nature of African / Latin / American pop culture dance styles. Emphasis on roots of dance technique and style.
- Moving and freezing: In an open space allow students to move around to a song with a hip hop beat (preferably Latin) and stop the music from time to time so that they can freeze in a position. Eventually have them freeze without stopping the music so that they can have a feel for the beat and the rhythm. Perhaps after mastering this, have them only move one part of the body (i.e. hips, arm, head) and continue the moving/freezing routine. Emphasis on syncopation, body isolation, creativity, and improvisation.
- Form small groups to create collages reflecting hip hop culture and the Latin influences on this type of dance. Students describe and explain their choices while displaying collages. Emphasis on creativity.

Discussion and Extension

Do movements express ideas?

What makes a movement interesting?

What makes one want to dance? Why do people enjoy watching it?

Research different expressions of dance: social, formal, ritual/cultural, folk and personal.

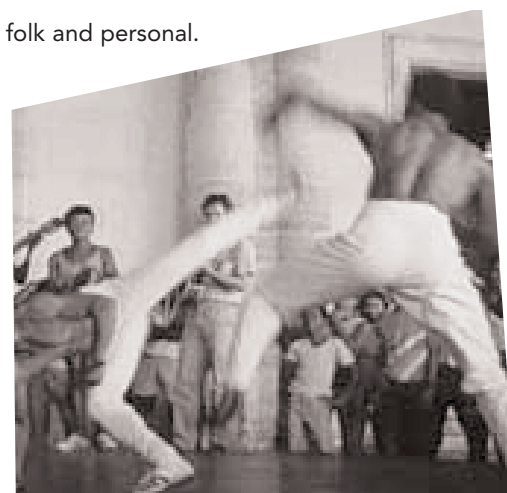
Create a dance, poem or collage to express why people dance.

Materials

- Resources for hip hop research
- Pictures or video clips of different dance forms
- Music

Glossary

- Improvisation/spontaneity



capoeira



Web Sites

Note: Only the specific web pages have been reviewed for their appropriateness for students. The internet is an ever-changing resource and new web sites may emerge replacing the recommended sites.

Hip Hop History 101

<http://www.daveyd.com/historyphysicalgrafittifabel.html>

Hip Hop Dance

http://en.wikipedia.org/wiki/Hip_hop_dance

Capoeira

<http://en.wikipedia.org/wiki/Capoeira>

Hip Hop history article, for teacher perspective

<http://www.hiphopcity.com/history/evolutionofrap.htm>

Kwikstep and Rockafella biographies

<http://www.fullcirclesoul.com/>

Readings

Behind the Scenes with David Parsons. First Run Features, 1982. (Choreographer David Parsons shows the relationship between dance and everyday movements.)

New York Ricans from the Hip Hop Zone. by Raquel Z. Rivera

From the underground: Hip Hop Culture as an Agent of Social Change. by Hashim A. Shomari

Visioner Tie-In

Note: The Latino Artistic Expression Educational Resource Guide is based on the 2004 PBS series, *Visiones, Latino Art and Culture*. Visit www.nalac.org to obtain the full DVD series.

Episode 4: Hip Hop Nation



The Mambo, Salsa, Cha-cha-cha, Rumba, Merengue, Samba, Flamenco, Bachata and the Tango are popular dances with specific types of music and steps that go with the music, the counts, the rhythms, and the style. Latin dancing has made many contributions to other types of dances we have today.

Ballet Folklorico

Did you know that Mexico's traditional dances are regional and have been influenced by European colonial (Spanish, German, and French) as well as indigenous customs?

This varied influence is evident in the costumes, steps, music, and themes or stories. In the United States, Mexican Americans often form folklorico groups to pass their cultural traditions on to their children.

In ancient Mexico, dance was the accompaniment of the festivities in ritual acts to honor, adore, and entertain the gods. Now we can enjoy pre-hispanic dance and other dances that reflect the tradition enforced mainly by the Spanish missionaries. These represent struggle, persecution, and animal behavior. They show numerous situations of daily life as well as extraordinary events. Hundreds of years of history and tradition are expressed through dance.

<http://www.balletamalia.com/>

<http://www.puromexicoballet.com/>

Flamenco

Did you know that flamenco emerged not only from Gypsy roots, but also from Sephardic Jewish roots?

The sound of staccato handclapping and the sight of women with twisting arms and electrifying footwork epitomize the fiery Gypsy art of flamenco. In fact, the word "flamenco" means "Flemish" in Spanish. Their religious songs were referred to as "flamenco." Flamenco combines acoustic guitar playing, singing, chanting, dancing and staccato handclapping. The flamenco dancer performs with passion and fervor, but always striving for grace and dignity.

<http://www.inquisitivetraveler.com/pages/artlib/flamenco.html>

<http://www.ballethispanico.org/home.html>

Tango

Did you know that The Tango, often called 'The Argentine Tango', is Argentina's contribution to the world of dance?

Tango is a dance, music and poetry that originated in Buenos Aires at the turn of the century, developing in the intermingled mix of cultures that was Buenos Aires. Though musical historians argue as to its exact origins, it is generally accepted that the tango borrowed from many nations--the relentless rhythms that the African slaves--the candombe--beat on their drums (known as tan-go); the popular music of the pampas (flatlands) known as the milonga, which combined Indian rhythms with the music of early Spanish colonists; and other influences, including Latin. Some say the word "tango" comes from the Latin word *tangere* (to touch.)

http://www.tejastango.com/tango_history.html





Murals are public expressions of art and culture. Muralism as an art form has been around for a very long time. The cave paintings of many cultures throughout the world are considered murals and have, in some cases, remained remarkably well preserved even after thousands of years. Murals can be found in the great civilizations of Rome, Greece and Egypt among many others.

Students of all ages can explore and experience the work of past and present muralists. Introduce the work of The Three Great Muralists of Mexico—Rivera, Orozco and Siqueiros. Share images and information about the modern mural movement that blossomed in Los Angeles in the 1970s. Murals range from gigantic creations like the “Great Wall of Los Angeles” that took years to complete to smaller creations painted by one or two artists.



Research the work of Latino muralists like Judith F. Baca, Ray Patlán and many others who continue to create and explore new technologies and techniques for this art form. Public art, and murals in particular, are powerful forms of social communication. Muralists have the advantage of reaching a wider audience since they are not limited to showing their work in art galleries and museums. Their work is accessible to everyone, regardless of age, gender, education, language spoken, ethnicity, or socio economic status. For this reason, murals often serve a variety of functions that are not easily achieved through more

traditional methods. Murals can be a good way to gauge the concerns, dreams and hopes of a people. Their themes often reflect and express what is meaningful and important in a community.

Murals are more than just giant paintings. The creation of a mural is an interactive, collaborative process that blends art, history, culture, current events, community, politics and social change. Murals encompass many complex areas of study—the collaborative and technical skills involved in public mural making, the symbolism, and the expression of culture and personal identity.

Why would someone use a mural to share an idea or depict a historical event?
What do murals say about the people or persons who create them?

There is a sense of story behind every mural. Discover murals near you and the people who created them. Design and create your own mural.





Objective

This activity provides an opportunity to observe the work of Rivera, Orozco and Siqueiros; learn about each artist and understand the muralist movement.

Procedure

- Obtain pictures, posters and images of murals painted by Rivera, Orozco and Siqueiros for students to observe, describe, discuss and analyze.
- Compare and contrast the murals of The Three Greats and some of the modern murals.
- Read biographies of each artist from books, the internet and other sources.
- Form three groups and have each group prepare a presentation to the rest of the class on one of the three muralists. Include in the presentation a detailed description of one of the artist's murals—size, color, shapes, symbols and other details.
- Research and describe the buildings and public spaces that have been used for murals.
- Distribute large size paper, drawing and painting materials to each group. Have students draw/paint their interpretation of one of the artist's murals.

Discussion and Extension

What thinking, conceptualizing and organizing steps are involved in the creation of a mural?

What are the advantages and the challenges of creating a mural with a group?

Where would you expect to see murals? Why?

Are there murals in your community? Do you know who created them?

Create a photo album of murals in your community or close to where you live.

Materials

- Images of murals
- Biographical information on muralists
- Paper for planning and painting a mural
- Paint, markers

Glossary

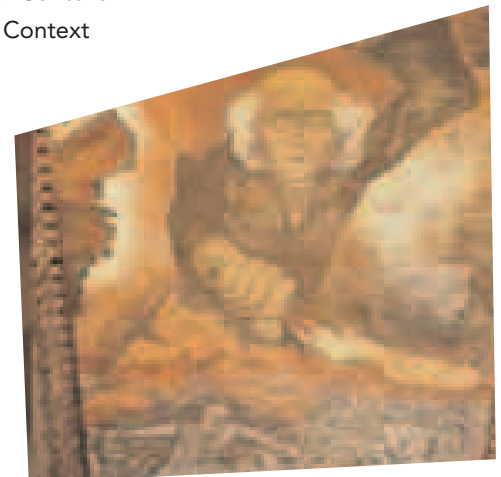
- Mural
- Façade
- Fresco
- Social Context
- Historical Context
- Political Context



Diego Rivera, "Pan-American Unity", 1940, University of San Francisco



Siqueiros art



Orozco art



Web Sites

Note: Only the specific web pages have been reviewed for their appropriateness for students. The internet is an ever-changing resource and new web sites may emerge replacing the recommended sites.

Listen to Judy Baca's message on education

<http://www.judybaca.com/>

The Art of the Mural—PBS American Family

<http://www.pbs.org/americanfamily/mural.html>

Diego Rivera-PBS American Masters

http://www.pbs.org/wnet/americanmasters/database/rivera_d.html

Nicaraguan Murals

<http://www.stanford.edu/group/arts/nicaragua/murals/>

Mural article from Short North, Ohio

<http://www.shorthnorth.com/Murals.html>

Recommended books on murals as art

<http://www.eartfair.com/resources/booksmurals.html>

Readings

Cockroft, Eva Sperling. *Signs from the Heart: California Chicano Murals*. University of New Mexico Press. 1993.

Drescher, Timothy. *San Francisco Bay Area Murals: Communities Create Their Muses 1904-1997*. Pogo Press. 1998

Dunitz, Robin, and Prigoff, James. *Walls of Heritage, Walls of Pride: African American Murals*. Pomegranate Communications, Inc. 2000.

Dunitz, Robin. *Street Gallery: Guide to over 1000 Los Angeles Murals, Revised 2nd Ed.* 1998.

Dunitz, Robin, and Prigoff, James. *Painting the Towns: Murals of California*. 1997.

Miller, Mary E. *The Murals of Bonampak*. Princeton University Press. 1986.

Visioner Tie-In

Note: The Latino Artistic Expression Educational Resource Guide is based on the 2004 PBS series, *Visiones, Latino Art and Culture*. Visit www.nalac.org to obtain the full DVD series.

Episode 1: Museums of the Streets



The U.S. Latino and Latin American community has long been active in the various visual arts forms. Several initiatives are currently exploring ways to advance the identification and preservation of Latino visual arts primary source materials. The preservation and accessibility of such materials has a direct relationship to the development of scholarship related to Latino visual arts and its contribution to the larger body of art, culture and society.

Luis Jiménez (1940-2006)

Did you know that Luis Jiménez's work is recognized internationally and is represented in the collections of The Metropolitan Museum, The Chicago Art Institute, The Hirschorn Museum and Sculpture Garden, Washington, DC and many others?

Luis Jiménez's work is recognized internationally and is represented in the collections of The Metropolitan Museum, The Chicago Art Institute, The Hirschorn Museum and Sculpture Garden, Washington, DC and many others. His talents as an innovator, great draftsman and social commentator, particularly on social issues of the Mexican American/Chicano community, made great contributions to contemporary art in America.

Growing up in a barrio of El Paso, Texas, Luis Jiménez learned about art by reading books, working in his father's electric and neon sign shop, and visiting museums and murals in Mexico City. His years at the University of Texas were crucial and formative. He received a UT Distinguished Alumni Award in 1998. Displayed in parks, museums and other public spaces around the nation, his massive fiberglass sculptures add beauty, provoke discussion and sometimes spark controversy. Jiménez prided himself on creating art that was accessible in its location and theme by depicting scenes from the life of the common man.

http://www.art.uh.edu/FACULTY_STAFF/Jimenez.html

Pepón Osorio (1955-)

Did you know that visual artist Pepón Osorio received a MacArthur "genius" award for his work in 1999? This prestigious award is given by the John D. and Catherine T. MacArthur Foundation to persons who do creative and original work in any field.

Pepón Osorio, best known for large-scale installations, was born in Santurce, Puerto Rico. He was educated at the Universidad Inter-Americana in Puerto Rico and Herbert H. Lehman College in New York, and received an M.A. from Columbia University in 1985. Osorio's pieces, influenced by his experience as a social worker in The Bronx, usually evolve from an interaction with the neighborhood and people through his work. "My principal commitment as an artist is to return art to the community," he says.

Pepón Osorio's objects and installations pulsate with energy and vitality. They are typically embellished with plastic toys, baubles, sequins, elaborate fabrics, and other industrially produced materials in colors not found in nature. These knickknacks, or *chucherías*, as they are called in Spanish, contribute to a vision that celebrates mass culture and the contemporary society's love of kitsch.

Continued on next page



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His work has been shown at the Whitney Museum of American Art and El Museo del Barrio in New York, the Smithsonian Museum of American Art in Washington, DC, El Museo de Arte de Puerto Rico and El Museo de Arte Contemporáneo de Puerto Rico. Pepón Osorio lives in Philadelphia.

<http://www.pbs.org/art21/artists/osorio/index.html>

Lourdes Portillo (1950-)

Did you know that Lourdes Portillo is an Oscar-nominated director with over twenty years film-making experience and has created ten major films?

Portillo's films have been shown world-wide. Mexico-born and Chicana identified, Portillo's films have focused on the search for Latino identity. She has worked in a richly varied range of forms, from television documentary to satirical video-film collage.

Portillo got her first filmmaking experience at the age of twenty-one when a friend in Hollywood asked her to help out on a documentary. Portillo says: "I knew from that moment what I was going to do for the rest of my life." Portillo has collaborated extensively with noted directors Susana Muñoz and Nina Serrano and with Academy Award-winning editor Vivien Hillgrove. Working with other women artists has helped Portillo break down the proscriptions of traditional documentary making because "women, and women of color in particular, often come into filmmaking with a different set of objectives than their male counterparts."

Portillo continues her effort to explore the Mexican psyche, and broaden the spectrum of screen representation of Latinos and Chicanos. Her tireless creative impulses are meanwhile driving her in new directions.

<http://www.lourdesportillo.com/>

Kathy Vargas (1950-)

Did you know that Kathy Vargas has earned an international reputation as a compelling artist/photographer with a unique vision?

She began studying painting and later photography in the early '70s and earned bachelor of fine arts and master of fine arts degrees from University of Texas San Antonio in the '80s. Her numerous exhibitions include one-person shows at Sala Uno in Rome and the Galeria San Mart'n in Mexico City. A major retrospective of Vargas' photography was mounted in 2000 by the McNay Museum in San Antonio, Texas. Her work was featured in "Hospice: A Photographic Inquiry" for the Corcoran Gallery and "Chicano Art: Resistance and Affirmation (CARA)." Photographs by Vargas hang in the Smithsonian American Art Museum, the Museum of Fine Arts in Houston, and the Southwestern Bell Collection. She was the director of the visual arts program at the Guadalupe Cultural Arts Center for many years. Currently, she is the Chair of the Art and Music Department at the University of the Incarnate Word in San Antonio, Texas, her hometown.

<http://utsa.edu/today/2005/09/vargas.cfm>





Salsa music is a mix of Afro-Cuban rhythms, rock, soul and jazz that make the listener want to dance. In some countries this style of music may be referred to as *música tropical*. The terms Latin jazz and salsa are sometimes used interchangeably.



The first well known recorded use of the word salsa was in 1937 in the classic son "Echale Salsita" (Spice it up) by the Cuban composer Ignacio Piñeras. Interestingly, he was not referring to music, but rather to "spicing up" the food that he was eating in the U.S.

Mambo legend, Tito Rodríguez recorded "Sabroso Mambo" in New York City on June 28, 1956 and stated, "Nunca te olvidarás del Mambo porque tiene la salsa sabrosa" ("You'll never forget the Mambo because it has that delightful rhythm").

In the 1950s, the greatest Latin bands of the era, including Machito, Tito Puente and Tito Rodríguez played in New York City and in the resorts of the Catskill Mountains; increasing the popularity of this style of music. Modern salsa is directly related to the Mambo in both its music and dance forms. In the 1970s, Cuban and Puerto Rican immigrants to the New York City area added to the innovation and explosion of this dynamic and significant musical phenomena.

The musical genre known as salsa has its roots in Cuban music that contain the clave beat. Although there are many African clave patterns, one of the most popular is the son clave. Identified as the single most popular dance music genre of Cuba during the 20th century, son has been one of the strongest influences on Latin music in New York. Cubans discovered the musical potential of a type of hardwood used for building ships and created the claves. The claves are a pair of cylindrical wooden sticks, which when stuck, produce a metallic sound that rises above all other instrument sounds.

Salsa bands bring together Afro-Cuban, Afro-Puerto Rican, Latin Caribbean and Nuyorican rhythms and melodies to create intricate, repeated layers of sound that form the heart and soul of salsa music. The polyrhythmic, beautifully syncopated music is usually played by a band of 8-10 musicians and 1-2 lead singers. Some of the featured instruments include: brass instruments (especially the trombone), piano, bass, cuatro, claves, conga drums, timbales, bongos, a cowbell and other percussion instruments.





Objective

This activity provides an opportunity for students to understand the history of salsa music—its roots and influence in music around the world.

Procedure

- Brainstorm the numerous ways and places where students have heard or read the word salsa. Discuss associations with the word—salsa music, salsa dancing, salsa with food.
- Collect a representative sample of salsa music for students to listen. (Possible sources: parents and students with interest in this music, music teachers, radio stations, music stores, internet).
- Research the history of salsa music. Trace elements and influence by creating a timeline and identify geographical connections. Research the people and politics associated with salsa music.
- Find instruments associated with salsa bands: claves, bongos, a cowbell— If possible invite persons to demonstrate how they are used and give students an opportunity to experiment playing different instruments.
- Divide the class into small groups—one group plays instruments such as claves, bongos, cowbell; one group sings and another group dances. Rotate activity among the groups.

Discussion and Extension

What influences musical expression?

Can music inspire? Change the world? How?

How does today's music compare to music of the past?

Read about the history of music and politics. Chart the top ten songs over a period of time. Use newspapers, magazines and the internet to determine what social issue was most prevalent.

Create a frequency graph to show how popular music reflects the issues.

Materials

- Resources for salsa research
- Selected salsa music
- Salsa band instrument

Glossary

- Salsa music
- Clave



Using the claves



John Santos playing congas



Tito Puent playing timbales



salsa
LEARN MORE



Web Sites

Note: Only the specific web pages have been reviewed for their appropriateness for students. The internet is an ever-changing resource and new web sites may emerge replacing the recommended sites.

A dash of salsa in the Big Apple, The Times July 1, 2006

<http://www.timesonline.co.uk/newspaper/0,,175-2245092,00.html>

History of Salsa *Spanish*

http://www.salsa-in-cuba.com/eng/what_is_salsa.html

The life and music of Celia Cruz

<http://americanhistory.si.edu/celiacruz/>

What is Salsa? Salsa in Cuba *Spanish*

<http://www.salsa-in-cuba.com/eng/index.html>

Salsa History and related information

<http://www.justsalsa.com/salsa/history>

Readings

Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures (Music/Culture) by Frances R. Aparicio

The Latin Beat: The Rhythms and Roots of Latin Music, from Bossa Nova to Salsa and Beyond by Ed Morales

The Latin Tinge: The Impact of Latin American Music on the United States by John Storm Roberts

Fresh Blood: The New American Immigrants by Sanford J. Ungar

Musica: The Rhythm of Latin America: Salsa, Rumba, Merengue and More by Sue Steward

Visioner Tie-In

Note: The Latino Artistic Expression Educational Resource Guide is based on the 2004 PBS series, *Visiones, Latino Art and Culture*. Visit www.nalac.org to obtain the full DVD series.

Episode 6: The House of Dreams



Music
DID YOU KNOW



One of the main characteristics of Latin American music is its diversity, from the lively rhythms of Central America and the Caribbean to the more austere sounds of southern South America. Another feature of Latin American music is its original blending of the variety of styles that arrived in The Americas and became influential, from the early Spanish and European Baroque to the different beats of the African rhythms.

Classical Music and Composers

Did you know that Latin music includes the music of many countries and comes in many varieties, from the simple, rural conjunto music of northern Mexico to the sophisticated habanera of Cuba, from the symphonies of Heitor Villa-Lobos to the simple and moving Andean flute?

The classical composer Heitor Villa-Lobos (1887-1959) worked on the recording of native musical traditions within his homeland of Brazil. The traditions of his homeland heavily influenced his classical works. Also notable is the much recent work of the Cuban Leo Brouwer and guitar work of the Venezuelan Antonio Lauro and the Paraguayan Agustín Barrios.

Founded 17 years ago by soprano Eva de la O, Música de Cámara, is a forum for Puerto Rican instrumentalists, singers and composers. The classical music series has presented more than 200 chamber music concerts in New York, Washington, Miami and San Juan - including Lincoln Center's Alice Tully Hall in NYC. Música de Cámara also works as a community service bringing classical music to those who have no access and offering Master Classes series to NYC public schools.

http://www.enquirer.com/editions/2002/08/07/tem_latino_composers.html

Conjunto

Did you know that in the late 1800s the Mexican population of South Texas and northern Mexico adopted the lively button accordion from the German settlers and combined it with the Spanish guitar, or *bajo sexto* (a 12-string bass guitar), to develop a new style of music known as conjunto?

By synthesizing European rhythms, such as polkas, waltzes and schottishes, with indigenous Mexican musical forms, a highly stylized and unique expression of American music known as *conjunto* was born.

The first *conjuntos*, usually comprised of an accordion and guitar or *bajo sexto* duo, were formed in the 1920s. The first recordings of *conjunto* music were made in San Antonio in the late '20s to mid '30s at which time the radio industry popularized *conjunto* music among the Mexican-American people. To this day, San Antonio continues to be the hub of *Tejano Conjunto* music.

Considered, at one time, to be the music of the poor migrant worker, it has since then grown in popularity nationally and internationally. Though the basic four piece ensemble—diatonic accordion, *bajo sexto*, bass and drums—continues to be the basis of *conjuntos*, many additions and modifications have been made by various groups, which individualize their sound.

<http://www.ondanet.com/tejano/tejhistory.html>

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Corridos

Did you know that in the Mexican culture, *corridos* serve a similar function to that of the blues in African American culture in passing along oral history?

A *corrido* is a narrative song, or ballad, whose characters, events and themes are representative of the blues and history of local communities in the United States and Mexico. The songs memorialize actual events of ordinary people with embellishments for dramatic effect. They tell stories about local people and events and reflect local perspectives.

Corridos are a folk art form situated somewhere between oral history and cultural myth. Influenced by the native American epic traditions, the *corrido* emerged in the 19th century and is related to the Spanish romance (Spanish verb – to run). The art form relies on laconic language, turn of phrase, and occasionally satire. Contents are sober, realistic and often tragic.

http://www.umich.edu/~ac213/student_projects05/f/history.html

<http://digital.library.ucla.edu/frontera>

<http://www.lostigresdelnortefoundation.org>

www.chicano.ucla.edu/research/lostigres.html

Mariachi

Did you know that in the complete *Mariachi* group today there are as many as six to eight violins, two trumpets, and a guitar?

Then there is a high-pitched, round-backed guitar called the *vihuela*, which when strummed in the traditional manner gives the Mariachi its typical rhythmic vitality; a deep-voiced guitar called the *guitarrón* which serves as the bass of the ensemble; and a Mexican folk harp, which usually doubles the base line, but also ornaments the melody. While these three instruments have European origins, in their present form they are strictly Mexican.

The sound that these instruments combine to make is unique. Mariachis often help celebrate the great moments in the lives of the Mexican people. With the *serenata* (serenade), the Mariachi participates in the rite of courtship.

<http://www.mariachi.org/history.html>

<http://www.meca-houston.org>





Handmade masks are at the heart of Latin America's biggest festivals—and an exciting way to bring Hispanic cultural traditions into the classroom.

Discussion and Extension

Máscaras are more than just decorative: they portray stories from the past and present, from historic battles to visions of the afterlife. In making their own masks, students may want to draw on favorite stories or subjects from their own lives:

- Family and ancestors
- Autobiography
- Fairy tales and fables
- Daily life at home and school
- Ceremonial objects

Materials

Let students grab materials and start creating! Encourage kids to use a variety of materials to tell their stories:

- Paper plates or bowls
- Papier maché materials
- Paints and brushes
- Colored pencils and pens
- Newspaper and magazines for collage
- Beads, sequins, little bells, yarn for decoration
- Scissors and glue
- Sticks to mount finished masks

Learn more

Go deeper into the mask-making tradition by exploring cultural events that surround it, including *El día de los muertos*, *Carnival* and dances like *el baile de los viejitos* and *el baile de los tucuanes*. Celebrate with students by using their masks for a class festival or parade!



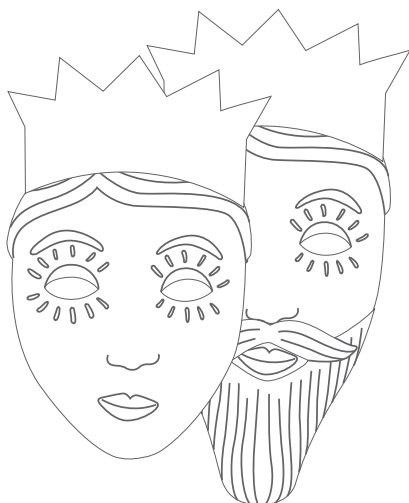


The students' masks are a creative expression of their relationship to their friends and their community. Encourage the students to create a mask that expresses their personality, like their great dancing skills or their comedic flair. Print or copy the following templates on white cardstock and watch the kids create their own stories.

Torito (little bull) Mask

The torito mask is worn during Carnival dances and is known for its colorful expressions and bold stripes and dots. It is often decorated with mirrors, floppy ears or little bells.

Ceremonies: Carnival, Dance of the Torito



Moor Mask

Moor masks are often distinguished by decorative painting around the eyes, fair skin, dark hair and colorful red cheeks. Yarn, glitter, and sequins can be attached to enhance the character of the mask. When used in Carnival, the mask often takes on a humorous role.

Ceremonies: Carnival, Dance of La Morenada, Dance of Kullawada, Dance of La Llamera, Dance of the Chunchus, Dance of the Achus, Dance of St. Ignatius of Moxos, Dance of the Little Angels, Moors and Christians Dance, Dance of the Sun and the Moon



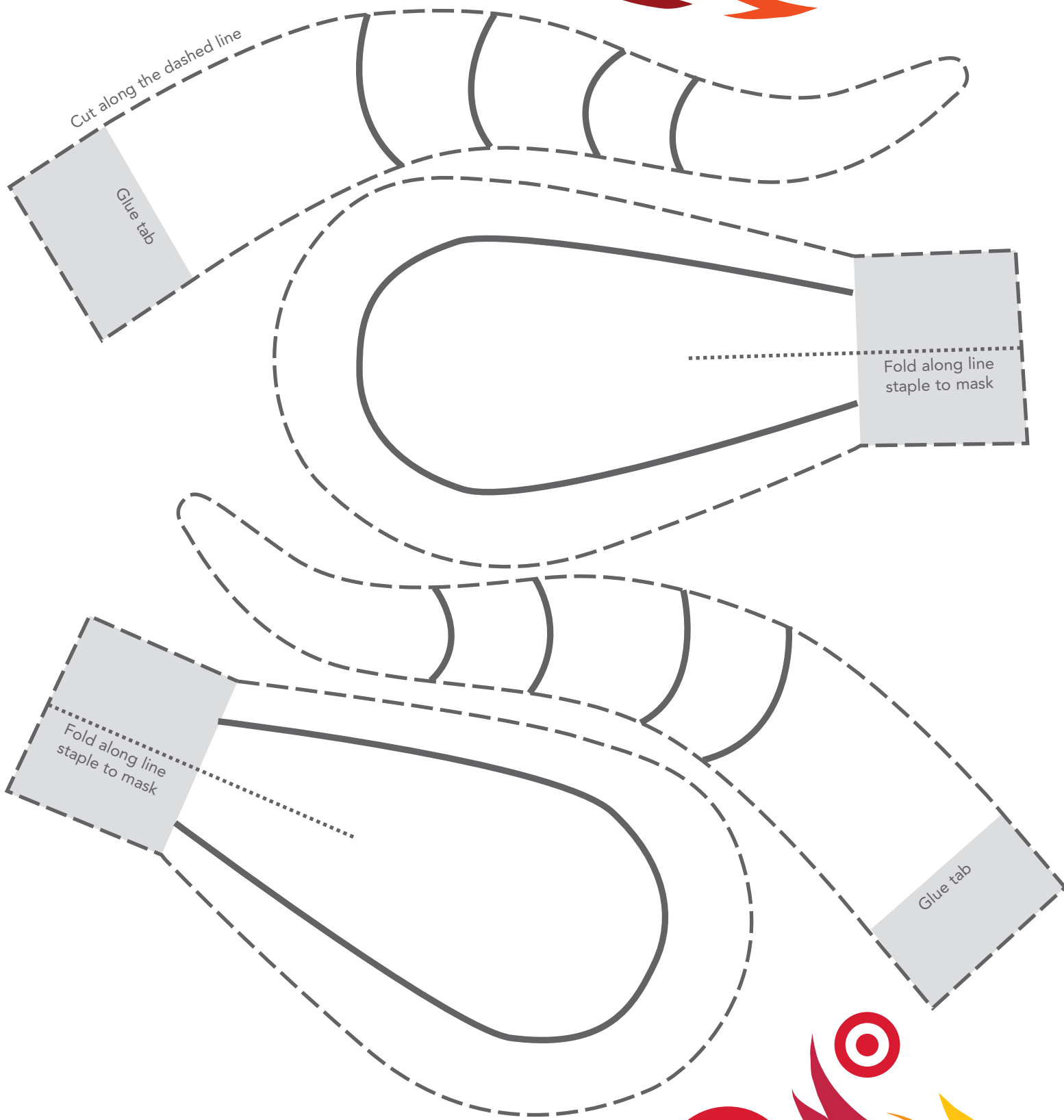
Deer or Tigre (tiger) Mask

During seasonal ceremonies, the dancer was thought to embody the spirit of the animal they were wearing. The dances were believed to bring rain, fertility and a good harvest. The coloring and the spots often mirrored the animal's physical characteristics. Stickers, ribbons and yarn are used to add personality.

Ceremonies: Deer dance, Tejorones drama, Tecuanes dance









Máscaras
MOOR MASK





Máscaras

MOOR CROWN & BEARD



Cut along the dashed line

Cut out





Máscaras

DEER OR TIGRE MASK





Máscaras

TIGRE EARS &

DEER HORNS AND EARS

