


1970

Teaching Spanish Culture Through Music

Carnetta Peterson

School for International Training

Follow this and additional works at: https://digitalcollections.sit.edu/ipp_collection

 Part of the [Bilingual, Multilingual, and Multicultural Education Commons](#), and the [Curriculum and Instruction Commons](#)

Recommended Citation

Peterson, Carnetta, "Teaching Spanish Culture Through Music" (1970). *MA TESOL Collection*. 136.
https://digitalcollections.sit.edu/ipp_collection/136

This Article is brought to you for free and open access by the SIT Graduate Institute at SIT Digital Collections. It has been accepted for inclusion in MA TESOL Collection by an authorized administrator of SIT Digital Collections. For more information, please contact digitalcollections@sit.edu.

INDEPENDENT STUDY PROJECT

TEACHING SPANISH CULTURE THROUGH MUSIC

Carnetta Peterson
11/21/70

INTRODUCTION

Teaching in today's schools and colleges is now, and has always been, a difficult and demanding task. A task which entails more than imparting skills or maintaining classroom discipline. One which entails more than developing new techniques and devices that can be utilized to facilitate the learning process. It is, more precisely, the complex job of preparing students to function effectively in our society. "It is not enough to increase the efficiency of our schools and colleges. The objective must be to create and maintain a humane society."¹ In order to accomplish this goal, it is necessary to teach students to become independent thinkers. Independent to the extent that they realize their own potential and do not rely entirely on the opinions and facts of others. Independent so that they are capable of discovering what they need to know, and know how to use that knowledge once acquired. A teacher must educate his students in such a way that students learn to educate themselves. This can be done only by offering a kind of intellectual discipline that will enable students to apply their own wisdom in solving new problems.

Those who have studied in our schools or universities will undoubtedly recognize that this type of approach to education is more likely to represent the ideal rather than what is actually true. In order to get through the schools, one must learn to adapt. This process of adaptation includes, among other things, learning what the teacher wants and giving it to him in every composition, test, quiz and paper that a student turns in. This process has very little to do with learning how to educate oneself. It has nothing to do

¹Charles E. Silberman, "How the Public Schools Kill Dreams and Mutilate Minds," Atlantic Monthly, (June, 1970) p. 83.

with learning to be an independent thinker. There is no question that students involved in this type of situation are learning. What is questionable is the assumption that they are learning what we are trying to teach. "Unfortunately, survival has little to do with learning in the sense of cognitive development."² The blame does not rest entirely with teachers, but certainly teachers can do much to instill a desire to learn and provide the type of education that is essential.

The development of this kind of ability in students is sometimes more easily accomplished with one subject than with another. With discussion type classes, a teacher can create an atmosphere in which students can express themselves freely, and refute or agree with the opinions of their classmates. A foreign language teacher, however, is more concerned with imparting skills. Traditionally these skills have been those of reading, writing and translation. Students were expected to commit long lists of words to memory. They had to learn a new set of grammatical rules which were to facilitate the process of translation from one language to the other. The result of this kind of teaching was the student who could possibly recall the literal translation of over a hundred English words, the student who could apply new rules of grammar when writing the foreign language, or the student who could use this knowledge when translating literary works from the foreign language to the native tongue. On the other hand, however, it also produced the student who was incapable of carrying on the most elementary of conversations without first undergoing the long process of thinking in English and translating into the foreign

²Ibid, p. 93.

language. More recently, new approaches have been developed which have revolutionized foreign language teaching. In an effort to teach students to communicate and be understood in the foreign language, emphasis has been changed from reading and writing to listening and speaking. This does not imply that the former skills have become less important. What it means is that students are now being taught to listen to the sounds of the foreign language and learn to respond to these sounds directly rather than translating from one language to another. From the linguist, the language teacher has discovered much of the how and why of foreign language learning, and is using this knowledge to produce better results. The goal is now communication and developing the skills of listening and speaking is essential. This kind of emphasis demands that students take an active rather than passive role in classroom activities. In addition, new techniques such as language laboratories, programmed learning materials, overhead projectors and educational T.V. have been integrated into the daily program. Aside from requiring more student participation, these devices help make the many times dull routine of classroom learning more interesting and alive.

If then, skills are so important to the language teacher, and advances are being made in the field of foreign language learning, the validity of such an approach as previously described and its relation to foreign language teaching might be questionable. If we accept the fact that students need to learn more than the basic skills and that an increase in efficiency is not enough, what then, can the foreign language teacher do to provide this type of education? How can classroom activities be devised that will reflect the type of education

that is needed? Certainly there are a variety of activities that have been utilized and have proven successful. With a little imagination and creativity, a teacher can sometimes accomplish the seemingly impossible. This report deals with one possible way to answer these questions, that is, the use of music to teach Spanish culture. Indubitably, the revolutionary approach to the teaching of foreign language has included a greater awareness of what culture is and how it should be taught. Aside from culture in the refinement sense, students have been taught much of what is quaint or offensive of the people whose language they were studying.

Merely to confirm the false cliches, or stereotypes, of one culture regarding another is obviously not learning foreign language and culture. It is enculturation of an undesirable kind, the very same kind that the learning of foreign language is suited to counter.³

Realizing, however, that culture is more complex than this, many teachers have begun to teach culture as a reflection of everyday life. Students are learning how people function in a culture different from their own, what has caused them to live and act as they do, and why they express themselves differently. All of this is a part of culture and students should be taught to recognize that fact. The report deals with a series of classroom activities designed to stimulate student interest and force them to discover some of the history and culture of the people whose language they are studying. Each activity is further designed to require a greater amount of student participation so that it does not become teacher dominated. The first activity concerns the Flamenco music and dance of Spain. The second centers around the

³Arthur L. Campa, "Teaching Hispanic Culture Through Folklore," ERIC Reports on the Teaching of Foreign Languages, No. 2 (New York, 1968) p. 1.

Argentine Tango, and the third is a less known type of music and dance, "El Carnavalito," which originated in the northern provinces of Argentina. Ideally, students will be able to solve some of the situations presented through these activities by drawing from what they already know about music, about the Spanish language and about the countries themselves.

THE FLAMENCO

There is much debate about the Flamenco song and dance of Spain. Some believe it to be an outgrowth of the Cante Jondo which is a type of song characterized by deep and passionate yells and is believed to have been originated by the Moors when they invaded Spain in the early 700's. The traditional center of these songs was the southern part of Spain in the region now known as Andalusia. Others believe it was invented by the Gypsies who invaded southern Spain in the seventeenth century and left a strong influence on present-day Spanish dance. Whatever its origin, it is certain that any music remotely resembling Cante Jondo or possessing a touch of gypsy about it is called flamenco and that it began in southern Spain. In fact, it seems that the only type of music which sounds "Spanish" to many non-Spaniards are those forms which resemble the songs and dances of Andalusia, the most popular of these being, especially for the non-Spaniard, the Flamenco.

As a dance, the Flamenco can be divided into several different forms. Although each form has similarities, such as the encouraging shouts and rhythmic handclapping of spectators, or the colorful costumes worn by the dancers, there are certain differences. Four of the most popular of these forms are the following:

La Farruca - This is a dance in which the man has the best opportunity to display his virtuosity. Dressed in tight-fitting trousers and short jacket, the typical costume of the Flamenco dancer, the performer uses his feet to beat out complex staccato rhythm with furious speed while executing numerous leaps and turns which characterize the dance. The woman's work is different.

Her principal role is the execution of the "vuelta quebrada" which involves a complete turn of the body. This forms a striking contrast with the swirling of the male performer and indicates another characteristic of Flamenco dancing: the emphasis on the distinction between the work of the man and that of the woman.

El Tango - This form bears little or no relation to the popular Argentine Tango. It is usually a solo dance for women in which the distinctive feature is the use of the hands. The dancer wears the black flat-brimmed "sombrero cordobés" which is also associated with Flamenco dancing.

Las Alegrías - This is one of the most attractive Flamenco dances for women. It is characterized by the colorful long flowing dress with its frills and musical accompaniment that is gay and exhilarating.

Cuadro Flamenco - The distinctive feature of this type of dancing is the group, made up of dancers, singers and guitarists who sit in a semicircle and provide musical accompaniment for each dancer. While the group is performing, the dancers, when each feels the mood is right, will spring from their seats and perform the intricate steps and turns which characterize all Flamenco dancing. They are encouraged, of course, by the shouts, handclapping, singing and music provided by the rest of the group.

The repertoire of Gypsy dances is limited only in name since each performer improvises according to his own mood. It is said that the Gypsy dances for himself, although he does need a group of active spectators who provide the proper atmosphere for their art. It is certain that through commercialization, the Flamenco has lost much of its originality; however, it will long remain one of the most fascinating features of the Spanish-speaking world.

STUDENT ACTIVITIES

Objective:

To have students discover the origins and characteristics of Flamenco dance and music by examination of various materials which will be presented to them. Through an oral report, and allowing questions, students will relate these discoveries to their classmates.

Materials:

1. Book or report describing Flamenco dance and music.
2. Map of Spain.
3. Castanets.
4. Instruction sheet for playing castanets.
5. Flamenco guitar.
6. Regular guitar.
7. Flamenco music.
8. Record player or tape of Flamenco music.
9. Flamenco dolls.
10. Flamenco cards.

Procedure:

Once students are seated, this activity may be begun by playing the Flamenco music. The teacher will then ask if the students recognize this music and if they know where it originated. She can also inquire as to whether or not students already know something about it. After this discussion, the class should be divided into four groups. The class should see the materials and assignments should be explained before these materials are

distributed.

Group 1 - Members of this group will be given materials Nos. 1 and 2. They will be required to find all they can about the history of the Flamenco including:

- 1) where it originated, i.e. what part of Spain
- 2) by whom it was originated
- 3) characteristics of this music
- 4) that part of Spain where it is most popular today

Group II - Members of this group will be required to relate their findings about the instruments used in Flamenco music and dance. If these materials are available, they should discover the differences between the regular and the Flamenco guitar. They will describe the characteristics of the castanets to their classmates and explain how they are played. Their materials will be Nos. 3, 4, 5, and 6. Their questions will include:

- 1) What are the differences between the Flamenco and the regular guitar?
- 2) What are castanets?
- 3) How are they held?
- 4) What is the difference in sound?
- 5) What is "El Carretilla," and how is it played?

Group III - Materials for this group are Nos. 7 and 8. Its members are required to describe the characteristics of Flamenco music and discover the sounds represented.

Questions include:

- 1) What instruments are used?

- 2) How would you describe the singing?
- 3) How are the sounds made that are described?

Group IV - Materials for this group are Nos. 9 and 10.

Members are to discover all they can about Flamenco dress and the style of dancing. To assist them, the teacher should ask the following questions:

- 1) How do the women dress?
- 2) How do the men dress?
- 3) What are the reasons for this style of dress?
- 4) What types of decorations are used with dress?
- 5) What is the style of dance?

Students will be given time to study their materials. During this period, the teacher should offer assistance to each group by asking the questions previously listed. After examining materials, each group will appoint a representative who will relate their discoveries to the rest of the class. All students should be encouraged to ask questions of each representative and the teacher should clarify misunderstood information. She should also contribute any relevant information which is not brought out by the students.

THE CASTANETS

This is an instrument consisting of two small shells of ivory or wood. Castanets are held in the hand and clicked together in accompaniment to dancing and music. They produce two distinct sounds. The female, which is held in the right hand, has a higher pitched sound than the male, which is held in the left. After the castanet becomes warm from the heat of the hand, its sound is richer.

Fasten the castanets to the thumbs of both hands (Fig. 1). The knot of the cord should be on the phalanx and the other end just below the nail. The cords should be close-fitting, the pressure may be regulated by means of the cord running through the knot. The right hand castanet is knocked by the little finger, the ringfinger, the middlefinger and the forefinger (Fig. 2). First begin slowly touching the castanet with the little finger, then with the ringfinger, the middlefinger, and finally with the forefinger.

Repeat this exercise until you are able to perform it quickly, paying attention to the fact that the contact between the fingers and the castanet should be made by the fingernails. The left hand castanet is knocked with the middlefinger, the ringfinger and the little finger,

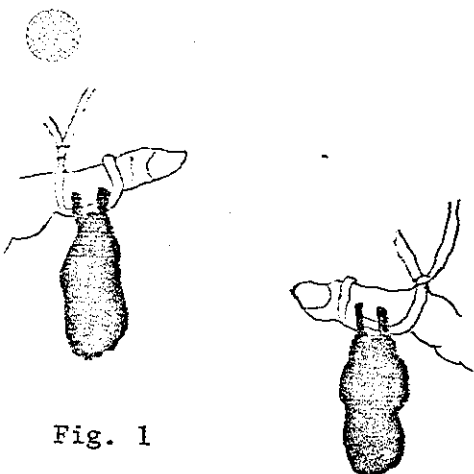


Fig. 1

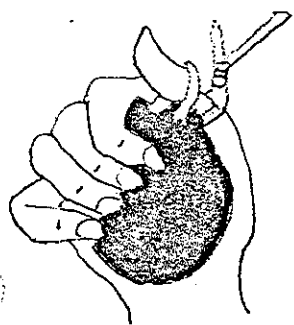


Fig. 2

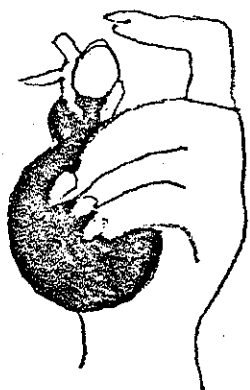


Fig. 3

THE CASTANETS

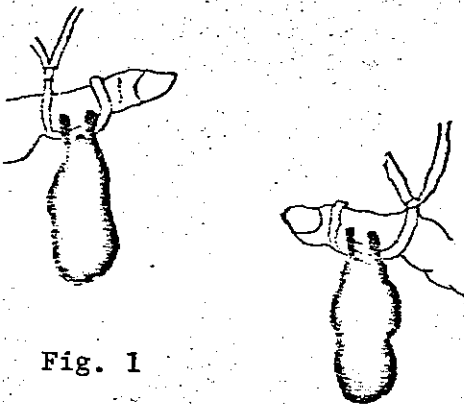


Fig. 1

This is an instrument consisting of two small shells of ivory or wood. Castanets are held in the hand and clicked together in accompaniment to dancing and music. They produce two distinct sounds. The female, which is held in the right hand, has a higher pitched sound than the male, which is held in the left. After the castanet becomes warm from the heat of the hand, its sound is richer.

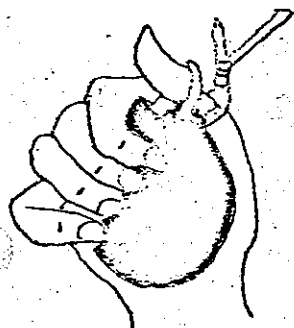


Fig. 2



Fig. 3

Fasten the castanets to the thumbs of both hands (Fig. 1). The knot of the cord should be on the phalanx and the other end just below the nail. The cords should be close-fitting, the pressure may be regulated by means of the cord running through the knot. The right hand castanet is knocked by the little finger, the ringfinger, the middlefinger and the forefinger (Fig. 2). First begin slowly touching the castanet with the little finger, then with the ringfinger, the middlefinger, and finally with the forefinger.

Repeat this exercise until you are able to perform it quickly, paying attention to the fact that the contact between the fingers and the castanet should be made by the fingernails. The left hand castanet is knocked with the middlefinger, the ringfinger and the little finger,

all at the same time (Fig. 3).

The rhythm should be kept by knocking the castanets first with the fingers of the right hand, and cutting the last note of this with one sound of the left hand castanet, i.e. the elementary rhythm is: right hand, little finger, ringfinger, middlefinger, forefinger, immediately cutting with the left hand castanet once only and beginning again, right hand, left hand, right hand, left hand, etc.

THE TANGO

The Tango is one of the most popular folkloric dances of Argentina and is practiced in all parts of that country. Opinions as to the origin of this dance are varied. Some believe it was adopted from the Andalusian Tango which originated in Spain and is part of the several forms of the Flamenco. Others believe the Tango was created by immigrants from Europe who settled in and around Buenos Aires and developed a culture all their own. Still others believe it to have grown out of a dance called the Milonga, which is also popular in Argentina. Whatever its origin, however, it is certain that the Tango possesses certain characteristics which are exclusively Argentine and it has become an important part of that country's culture.

As an Argentine dance, the Tango began to develop toward the end of the last century. There were many sections of Buenos Aires known as "los barrios bravos" which were inhabited by people of inferior social and economic background. A popular form of entertainment at many bars and canteens of these barrios was a dance called the Tango. It was a dance of slow but energetic and firm movements. Its most popular characteristic was a show of male ability and courage at capturing the admiration of a female partner and the respect of those around him. Those who sang it even used a special language known as "lunfardo", which literally meant thief, but this definition was later broadened to include the language used by thieves or anyone who led a delinquent life. Today, it is used by all Argentines and is commonly known as Argentine slang.

"El lunfardo es la lengua orillera del Gran Buenos Aires, usada no ya solo por los ladrones como lo fue en su origen, sino tambien por la gente de mal vivir, de cuyo vocabulario han pasado a la lengua comun del pueblo buen

numero de palabras cuyo sentido especial se ha adecuado en boca de este para otros usos."⁴

Another important characteristic of Tango is the emotion it conveys. The Tango is said to be an expression of the sadness and tragedy of life. Its themes are taken from every aspect of life, including a lost love, to the meaning of the word itself. Perhaps the most exact definition of the Tango is the following: "Es un pensamiento triste que se baila."

In its beginnings, the Tango was popular only in los barrios bravos. Since then, however, with definite influence from other dances, such as the waltz, it has become popular at all levels of society, and especially in Buenos Aires. There are many popular night clubs in that city where one may go to enjoy an evening of listening to or dancing the Tango. More recently, there has been a different style of Tango made popular in Argentina by Astor Piazzolla. Many have rejected this new style on the grounds that it is impossible to dance to and therefore cannot be Tango. The most popular expression of this new style is "Balada Para Un Loco."

⁴Ernesto Sabato, Tango Discusion y Clave, (Buenos Aires, 1968) p. 78.

CLASSROOM ACTIVITIES

Objectives:

To have students relate, through an oral discussion and a written report, the history and characteristics of the Tango.

To have students discern the feeling which the Tango produces and the type of theme it expresses.

Materials:

1. Map of South America.
2. Tape of "La Cumparsita."
3. Tape of "Uno."
4. Tape of "Balada Para Un Loco."
5. Words of "Adios Muchachos."
6. Story of "Uno" and "Balada Para Un Loco" with words omitted.

Procedure:

In order to introduce this activity, the music of "La Cumparsita" should be playing as students enter the classroom. After students are seated, the teacher should ask what type of music it is and in what country it originated. (The location of Argentina should be pointed out on the map.) The teacher should then tell the tragic story of "La Cumparsita" and continue the discussion by inquiring if students have previously heard this type of music and in what connection. The class may then be divided into two groups. This activity involves a more extensive use of language skills and should be conducted with advanced students.

Group I - Members of this group will have a tape of "Uno" and part of the words of this song. They will listen to

the tape and fill in the words that have been omitted in order to discover the theme of the story. They must also discern the type of feeling produced by the music and words.

Group II - Group II will perform the same type of activity as Group I, but its members will use the tape of "Balada Para Un Loco."

Students will be given time to work with their materials and complete the assignments. Each group will need assistance at supplying omitted words and discovering the theme of the story. If the stories contain examples of lunfardo, the teacher should explain its significance and help students translate these words. After completing assignments, each group will choose a representative who will relate that group's findings to the rest of the class. During this report, students should cite any examples of lunfardo they have found in their stories. The teacher can also point out expressions and sounds that make the Argentine dialect different from other dialects of South America. The record "Balada Para Un Loco" contains several illustrations, such as, the expression "que se yo," or the sound of the double "l" and the words "veni, vola and senti," which are also examples of lunfardo. At the end of each report, that group's song should be played for the rest of the class to hear. After this discussion is completed, all students will be required to write a report of no more than two pages, and in Spanish, on the history of the Tango. These reports should be completed in a week's time and should include the following information:

- 1) the location of Argentina
- 2) the city where the Tango originated
- 3) characteristics of the Tango
- 4) the meaning of lunfardo
- 5) the type of themes related by this music
- 6) how the dance has changed since its beginning

When these reports are ready to be turned in, the teacher and students should discuss the Tango's history by having students relate the information they have been able to obtain. The teacher should also disclose any information not brought out by students. Afterwards, the popular Tango "Adios Muchachos" can be taught to the class.

I

Uno busca lleno de (esperanzas)
el (camino) que los (sueños)
prometieron a sus (ansias) ...
Sabe que la (lucha) es (cruel)
y es mucha, pero lucha y (se desangra)
por la fe que lo
Uno, va (arrastrándose) entre (espinas),
y en su (afán) de dar su amor,
sufre y se destroza hasta entender
que uno se ha quedao sin (corazón) ...
Precio de (castigo) que uno entrega
por un (beso) que no llega
o un amor que lo (engaño) ...
(Vacío) ya de (amar) y de (llorar)
tanta traición.

II

Si yo (tuviera) el corazón ...
(el corazón que dí)
Si yo (pudiera) como ayer
querer sin (presentir) ...
Es posible que a tus ojos
que me (gritan) su (cariño)
las cerrara con mis besos ...
Sin pensar que eran como esos
otros ojos, los perversos,
los que (hundieron) mi vivir ...
Si yo tuviera el corazón ...
(el mismo que perdí)

Si (olvidara) a la que ayer
lo destrozó y ... pudiera amarte
me (abrazaría) a tu (ilusión)
para llorar tu amor.

III.

Pero, Dios, te trajo a mi (destino)
sin pensar que ya es muy tarde
y no sabré como (quererte)
Déjame que (llore)
como aquel que sufre en vida,
la (tortura) de llorar su propia muerte ...
como ~~sos~~* habrías salvado
mi esperanza con tu amor ...
Uno está tan solo en su (dolor)
Uno está tan (ciego) en su penar
Pero un frío cruel
que es peor que el (odio)
punto muerto de las almas
tumba horrenda de mi amor.
(maldijo) para siempre y me robó
toda ilusión.

underlined words are to be omitted.

* lunfardo para eres.

"BALADA PARA UN LOCO"

Las (tardecitas) de Buenos Aires tienen ese
que se yo, ¿viste?
Salgo de (casa), por Arenales, lo de (siempre) en la (calle)
y en mí,
cuando (de) (repente), y atras de ese (árbol),
(se) (aparece) él.
Mezcla rara de penultima lenchera
y de (primer) polizonte en el (viaje) a Venus.
Medio (melon) en la (cabaza),
las (rallas) de la (camisa) pintadas en la (piel),
dos medios (suelas) clavadas en los (pies)
y una (bandarita) de (taxi) (libre) levantada en cada mano.
Parece que solo yo lo veo,
porque el pasa entre la (gente) y los maniquies le guiñan
los semaforos le dan tres (luces) (celestes)
y las (naranjas) del (frutero) de la (esquina)
le tiran azahares.
Y así, medio (bailando) y medio (volando),
se saca el melon, (me) (saluda), (me) (regala) una bandarita
y me dice:

"Ya se que estoy piantado* piantado, piantado.

No ve que va la (luna) rodando por callar.

Y un curso de (astronautas) y (niños) con un bals
me baila (alrededor), bailá; vení, volá

Ya se que estoy piantado, piantado, piantado,

Yo miro a Buénos Aires prendido de un (gorrión)

* lunfardo para loco

y a ti te vi tan (triste) vení, volá, sentí
el loco parlachín, que tengo para vos.
Loco, loco, loco, cuando anoche en tu porteño (soledad)
por la (ribera) de tu aguas vendré
con un (poema) y un (trombon) a desvelar del (corazón)
Loco, loco, loco como un acrobata te ven, te salvaré
sobre el abismo de tu escutillas hasta sentir
que enloquecí tu corazón de (libertad) ya vas a ver."
Y así diciendo, el loco me convida andar en su ilusión
(super-sport) y vamos a (correr) por las cornisas con una
(golondrina) en el (motor).
De repente, nos (aplauden) "viva" ... "viva"
flor loco que (inventaron) el amor.
Y un (ángel) y un (solidado) y una niña nos dan un balsecito
bailador.
Nos sale a saludar la gente (linda) y el loco, loco mío
que se yo, provoca (campanarios) con su (risa)
Y al fin me mira y canta media voz

"Quiereme así piantado, piantado, piantado,
de patria esta ternura de locos que hay en mí
Ponte esta (peluca) de (alondras) y volá, volá conmigo
ya, vení, volá, vení.
Abrite los amores que vamos a inventar la mágica,
locura total de recibir, vení, volá, vení"
loco . . . loco . . . loco él y loca yo

ADIOS MUCHACHOS

Adios muchachos companeros de mi vida,
barra querida de aquellos tiempos
me toca a mi hoy emprender la retirada
debo alejarme de mi buena muchachada.
Adios muchachos, ya me voy y me resigno
contra el destino, nadie la talla,
se terminaron para mi todas las farras
mi cuerpo enfermo no resiste más.

Note: Underlined words are examples of lunfardo.

barra - un grupo de amigos.

farra - diversión, fiesta.

EL CARNAVALITO

The northern provinces of Argentina offer a realistic representation of that country's past. Most inhabitants of northern Argentina are of Indian descent, as opposed to those who inhabit the central and southern regions who are of European background. The people are dark complexioned and short in stature. Its climate is warm year round and its land mountainous and barren. It is less industrial than other parts of Argentina although at one time it was the center of a thriving sugar refining industry and still produces much of Argentina's steel.

The Quebrada of Humahuaca, located in the province of Jujuy, is one of the poorest inhabited sections of this part of Argentina. Its people live from day to day by whatever means possible. Many make articles such as trays, vases, necklaces, etc., and sell them to tourist groups who constantly visit that region especially during the winter months of June through August. Others serve as guides for these groups or work in restaurants which cater to them. It is in this region that the dance El Carnavalito was born. El Carnavalito is actually the name of a religious celebration which takes place just before Easter. Its purpose is to give thanks to the earth. The celebration begins when several chosen men descend from their homes in the mountains carrying food articles with them. The food is placed on the ground, and the men gather around it expressing their thanks to the earth through prayer and song. Afterwards, the food is left behind and the men continue their journey by going through the town singing and dancing and announcing the beginning of the festivities. The townspeople join in with song and dance that goes on for a week. The most popular dance of this celebration has the same name as the celebration itself and has

taken its place among the many folk dances of Argentina. During the week, those men who announce the beginning of the celebration are housed by the townspeople who also offer them food. At the week's end, they return to the spot where the food was left, bury it, again give their thanks and finally ascend to their homes in the mountains, thus ending the celebrations.

CLASSROOM ACTIVITIES

Objectives:

To have students discover and state various differences between the northern and central regions of Argentina by showing a series of slides which represent these differences.

To relate the history of "El Carnavalito" and teach its song and dance to students.

Materials:

1. Slides representing the northern and central regions of Argentina.
2. A tape of Tangos.
3. A tape of folk music of the northern provinces.
4. Music and words of El Carnavalito.
5. A map of Argentina.
6. Tape recorder.

Procedure:

This activity may be introduced by telling students that they will see slides of two different regions of Argentina, the northern and central regions. (These should be pointed out on the map.) From each series of slides, each student should choose a scene or scenes which he finds especially interesting or unusual and be ready to explain why that scene attracts his attention. Students should have paper and pencil so that they can record their reactions while the slides are being shown. Slides representing the central provinces of Argentina should be presented

while the Tangos are played. Afterwards, the teacher should call upon various students to relate their reactions and the reasons as to why they found one slide or certain slides interesting. These slides may be projected again and discussed by students and teacher. After this discussion is completed, the second series of slides should be shown, accompanied by the folk music and followed by a discussion conducted in the same manner as described above. During the discussion of each series of slides, the teacher should make sure that students recognize certain characteristics of each region, such as the modernized appearance of the central regions in contrast to the barrenness of the northern regions. This activity may even be conducted at the end of a study of Argentina in which students report on various aspects of that country. After these slides have been shown, the teacher can bring out these differences by asking students if they have noticed them and what they are. This discussion can lead into the presentation of El Carnavalito which is one type of folk music that is characteristic of the northern provinces. The teacher should then tell the history of El Carnavalito and begin to teach its song and dance to the students.

"EL CARNAVALITO"

Llegando está el carnaval
quebradeño mi cholita.

Llegando está el carnaval
quebradeño mi cholita.

Fiesta de las quebradas
humamaqueño para bailar.

Este charango y bomba
Carnavalito para cantar.

Fiesta de la quebrada, humamaqueñito

Fiesta de la quebrada, humamaqueñito

Fiesta de las quebradas
humamaqueño para bailar.

Este charango y bomba
Carnavalito para cantar.

BIBLIOGRAPHY

1. Campa, Arthur L. "Teaching Hispanic Culture Through Folklore,"
ERIC, No. 2, (1968)
2. Chujoy, Anatalo. The Dance Encyclopedia, New York, Simon and
Schuster, 1967.
3. Sabato, Ernesto. Tango Discussion y Clave, Buenos Aires,
Editorial Losada, 1968.
4. Silberman, Charles E. "How the Public Schools Kill Dreams and
Mutilate Minds," Atlantic Monthly, (June, 1970).
5. Starkie, Walter. Don Gypsy, New York, E. P. Dutton and Co., Inc.,
1937.