



**STUDENT WORKSHEETS**



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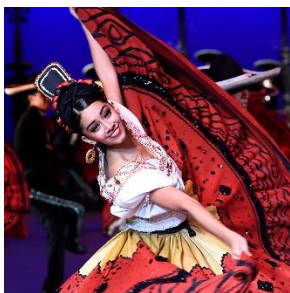
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# RANKY TANKY



## Artists' Insight

"Ranky Tanky is a group of five musicians all native to South Carolina. We all have a deep connection and history with music from Gullah culture. We enjoy capturing these work songs, spirituals, and lullabies from along the Southeastern Sea Island region and sharing them in a new way. By combining this musical history with our newer jazz and R&B styles, we help revive and share this timeless music with the world." – Ranky Tanky



## United States – South Carolina

Concert Instruments: Trumpet, Electric Guitar, Bass, Percussion

## Meet the Artists

Describe Ranky Tanky in three words.

\_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

## Journal

Does the music remind you of anything you've heard before? How is it familiar? How is it new? Think of a fact mentioned in the video. How does that fact connect with or affect the sound of the music?

# Who Are the Greatest and Old Lady Come from Booster

## Discuss

When you were small, did you ever sing songs or chants in the schoolyard or park? Jump-rope songs? Rhyming games? What were the words? Did all the words make sense? What was the beat? Was there a game that went with the song or chant? How would you have to change the song if you wanted a band to play it?

## Discover

The *Who Are the Greatest and Old Lady Come from Booster* notes on the following page were made in 1972 on John's Island, South Carolina. Read the lyrics out loud. Do these words make sense? If they don't make sense, why are they all in the same song? Do the words seem to have a beat of their own? Read the description of the line game that goes with the song. Have you ever played this game, or a game like it? Teach the game to the class.

## Watch

Watch the *Who Are the Greatest and Old Lady Come from Booster* video. Compare the original version with the Ranky Tanky performances. Explain how these elements are the same or different in the two versions:

- The lyrics: \_\_\_\_\_
- The speed of the music (tempo): \_\_\_\_\_
- The basic beat: \_\_\_\_\_
- Where the song is sung: \_\_\_\_\_
- Why the song is sung: \_\_\_\_\_
- The spirit of the song: \_\_\_\_\_

## Sing

After hearing the songs in the video, sing *Who Are the Greatest and Old Lady Come from Booster* using the lyrics provided.



Avery Research Center at the College of Charleston

Gullah children playing  
John's Island, 1950



## Who Are the Greatest and Old Lady Come from Booster Notes

### Side I Band 4 - Who Are The Greatest?

A circle game. The children furnish a basic rhythm by clapping hands and snapping their fingers while the person in the center has a chance to do whatever movements he wants. The game goes on until each person has had a chance to be the leader.

LEADER: Who are the greatest?  
GROUP: We are the greatest.  
LEADER: Are you sure?  
GROUP: Yeal  
LEADER: Positive?  
GROUP: Yeal  
LEADER: Negative?  
GROUP: Yeal  
LEADER: All right, all right!  
ALL: Oh ah ah  
Oo ah ah  
Ooh ah ah  
Oo oo oo

### Who Are the Greatest? Original Lyrics

### Old Lady Come from Booster Original Lyrics

### Side I Band 1 - Old Lady Come From Booster

A line game. The players stand with their feet slightly apart. Throughout the game, both feet tap out the following pattern: Left, right, left, right, right, moving slightly to the right on the last tap. The last tap then becomes the first tap of the second pattern, thus, line 5 has the right, left, right, left, left, moving slightly to the left on the last tap. Continue the foot patterns to the rhythm of the song until the end. Place hands on the different parts of the body mentioned in the song.



Old lady came from Booster  
She had two hens and a rooster  
The rooster died, the old lady cried  
She couldn't get eggs like she used to.  
Oh ma, you look so  
Oh pa, you look so  
Who's been here since I been gone?  
Two little boys with their blue caps on  
Hang them on the hickory stick  
Ranky tanky, button my shoes  
Buffalo boy gonna buy me a bag

Pain in my head, ranky tanky  
Pain in my shoulder, ranky tanky  
Pain in my hands, ranky tanky  
Pain in my thighs, ranky tanky  
Pain in my knees, ranky tanky  
Pain in my legs, ranky tanky  
Pain in my foot, ranky tanky  
Pain all over me, ranky tanky  
Pain all over me, ranky tanky.

# You Better Mind

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## Discuss

Have you ever heard or sung gospel music? Which songs? What were some of the words? What was the beat? Was the song for voices only, or for instruments too? How would you have to change a voices-only song if you wanted a band to play it? Discuss your thoughts.

## Discover

Read the lyrics out loud. What are they about? What parts of the lyrics happen more than once? What is "the Judgement," and why would that be important to someone with a Gullah heritage? Who do you think might sing this song, and who would they sing it to?

### You Better Mind Lyrics

You better mind how you talk  
You better mind what you're talking about  
You gotta give an account at the judgment  
You better mind

#### CHORUS

You better mind, You better mind  
You gotta give an account at the judgment  
You better mind

You better mind how you sing  
You better mind what you're singing about

You gotta give an account at the judgment  
You better mind

Going around here from door to door  
Talking about things that you really don't know  
You gotta give an account at the judgment  
You better mind

Going around here from place to place  
The way you're living is a really disgrace  
You gotta give an account at the judgment  
You better mind

## Watch

Watch the *You Better Mind* video. Compare the older recordings with the Ranky Tanky performances. Explain how these elements are the same or different in the two versions:

- The lyrics: \_\_\_\_\_
- The speed of the music (tempo): \_\_\_\_\_
- The basic beat: \_\_\_\_\_
- Where the song is sung: \_\_\_\_\_
- Why the song is sung: \_\_\_\_\_
- The spirit of the song: \_\_\_\_\_

## Sing

After hearing the song in the video, sing *You Better Mind* using the lyrics provided.

# *That's Alright*

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## **Discuss**

Have you ever heard or sung gospel music? Which songs? What were some of the words? What was the beat? Was the song for voices only, or for instruments too? How would you have to change a voices-only song if you wanted a band to play it? Discuss your thoughts.

## **Discover**

Read the lyrics out loud. What are they about? What parts of the lyrics happen more than once? What is "a seat up in the Kingdom," and why would that be important to someone with a Gullah heritage? Who do you think might sing this song and who would they sing it to?

### *That's Alright Lyrics*

That's alright, that's alright  
That's alright, that's alright  
Since my soul got a seat up in the kingdom  
That's alright

My my mother, how you walking long  
Your feet may slip and your soul may long  
Since my soul got a seat up in the kingdom  
That's alright

That's alright, that's alright  
That's alright, that's alright  
Since my soul got a seat up in the kingdom  
That's alright

Hush little baby, don't you cry  
You know your mother been born to die  
Since my soul got a seat up in the kingdom  
That's alright

That's alright, that's alright  
That's alright, it gon be alright  
Since my soul got a seat up in the kingdom  
That's alright  
Tell my neighbor 'bout

That's alright, that's alright  
That's alright, it gon be alright  
Since my soul got a seat up in the kingdom  
That's alright

Jacob ladder, so long and tall that  
You ain't gonna fit, you'll sure to fall  
Since my soul got a seat up in the kingdom  
That's alright

Tell my mother 'bout  
That's alright, that's alright  
It gon be all right, it gon be all right  
Since my soul got a seat up in the kingdom  
That's alright

Hush my mother, how you walk in line  
Your feet may slip and your sole may  
Since my soul got a seat up in the kingdom  
That's alright

That's alright, that's alright  
It gon be alright, it gon be alright  
Since my soul got a seat up in the kingdom  
That's alright.



## That's Alright continued

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### Watch

Watch the *That's Alright* video. Compare the older recordings with the Ranky Tanky performances. Explain how these elements are the same or different in the two versions:

- The lyrics: \_\_\_\_\_
- The speed of the music (tempo): \_\_\_\_\_
- The basic beat: \_\_\_\_\_
- Where the song is sung: \_\_\_\_\_
- Why the song is sung: \_\_\_\_\_
- The spirit of the song: \_\_\_\_\_

### That's Alright Original Lyrics

Side I Band 10 - That's All Right  
Sung by Mable Hillery and John  
Hunter at the Hunter party.

That's all right, -

That's all right, - That's all right, -  
That's all right, - That's all right, -  
Since my soul got a seat in the kingdom, -  
That's all right, -  
That's all right, -  
that's all right, -  
That's all right, - That's all right, -  
That's all right, - That's all right, -  
Since my soul got a seat in the kingdom  
That's all right Oh-

Well now, one of these mornings, it won't  
be long,  
You gonna look for me and I'll be gone.  
Goin' up to heaven to sing and shout, -  
Nobody there to turn me out.  
I talk with the Father and chat with the  
Son,  
Tell about the world that I came from.  
Since my soul got a seat in the kingdom, -  
That's all right, -

That's all right, - That's all right, -  
That's all right, - That's all right, -  
That's all right, - That's all right, -

Since my soul got a seat in the kingdom, -  
That's all right.  
Well now, hush little baby,  
Don't you cry, -  
Know that your mother,  
Was born to die.  
Got a ladder so long and tall, -  
If you ain't got God you surely fall.  
Since my soul got a seat in the kingdom,  
That's all right,  
That's all right.

# THE TEMPEST



## Artists' Insight

"Director, Mallory Pelligrino, and the all-female cast of *The Tempest* are an extension of The Warehouse Theatre's education programs that tour throughout North and South Carolina. We believe Shakespeare's plays are meant to be seen and heard. By relying heavily on the actors and the use of imaginative play, we bring Shakespeare's words and ideas to life right before the audience's eyes."

– Cast and Director of *The Tempest*

Written by William Shakespeare

Adapted by Mallory Pelligrino

## Meet the Artists

Watch the Meet the Actors and Meet the Director videos. Who are the actors? What characters will they be playing?

Actor

Characters

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## Journal

What are the actors excited about? What will Mallory emphasize in this production of *The Tempest*? How does she see the relationships between Caliban, Ariel, and Prospera? What is trunk theater?

# The Story of *The Tempest*

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## Discover

Read Mallory's Sassy Synopsis on the following page.

## Watch

Watch The Story of *The Tempest* video.

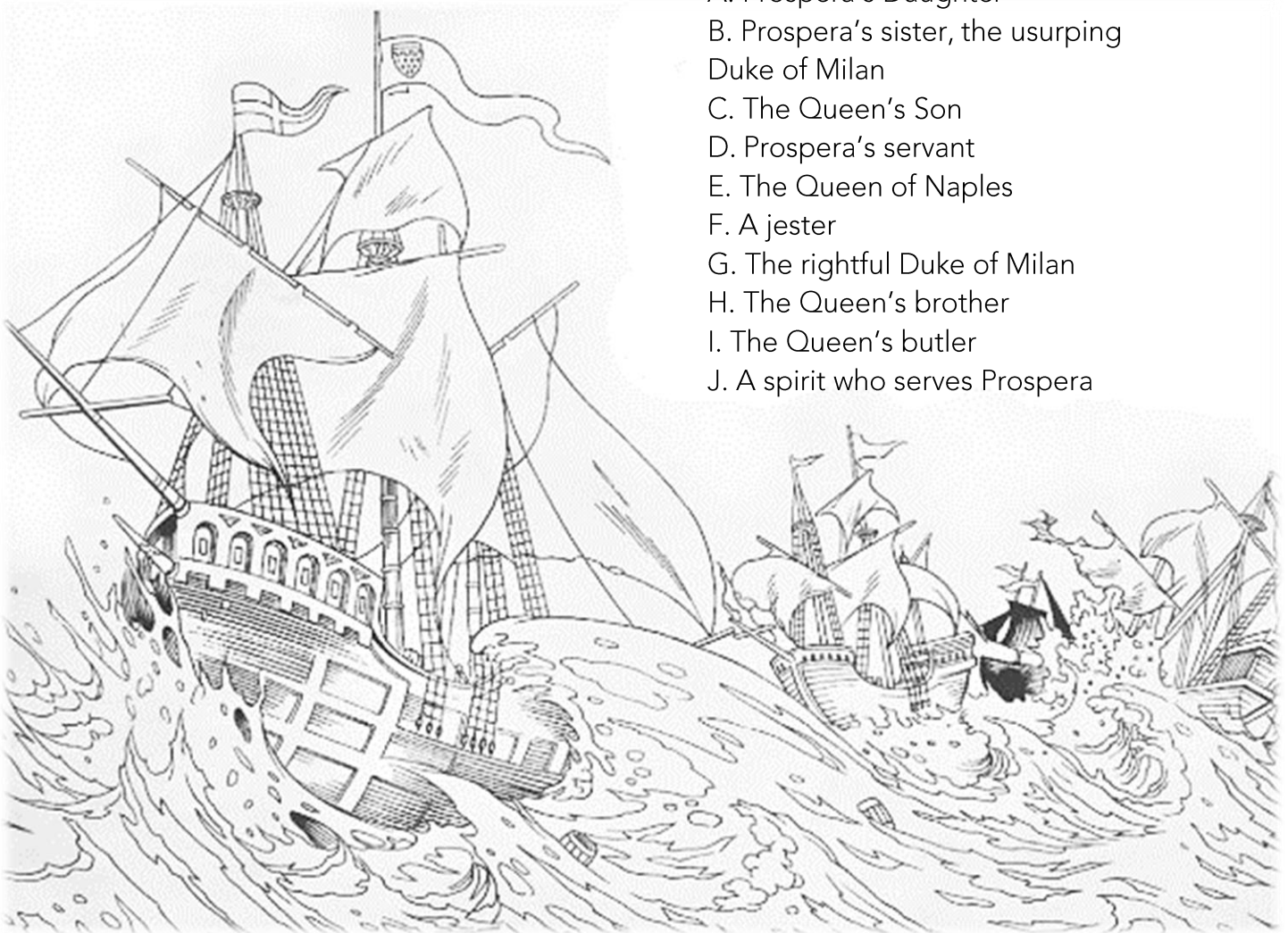
## Complete

Match the characters of *The Tempest* to their description.

### Who's Who in *The Tempest*

- |                   |                   |                 |                   |
|-------------------|-------------------|-----------------|-------------------|
| 1. ____ Ferdinand | 2. ____ Caliban   | 3. ____ Miranda | 4. ____ Sebastian |
| 5. ____ Trincula  | 6. ____ Antonia   | 7. ____ Ariel   | 8. ____ Alonso    |
| 9. ____ Prospera  | 10. ____ Stephano |                 |                   |

- A. Prospera's Daughter
- B. Prospera's sister, the usurping Duke of Milan
- C. The Queen's Son
- D. Prospera's servant
- E. The Queen of Naples
- F. A jester
- G. The rightful Duke of Milan
- H. The Queen's brother
- I. The Queen's butler
- J. A spirit who serves Prospera



From *The Tempest: The Graphic Novel*, Artwork by Jon Haward

# Mallory's Sassy Synopsis

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There is an island.

Prospera, a magician, lives with her daughter Miranda on the island.

There is also a monstrous creature named Caliban, who is a native of the island. Prospera makes Caliban her slave, after teaching him things like language.

Ariel, a spirit on the island, serves Prospera because she rescued Ariel from a tree prison. Ariel wants her freedom from Prospera.

So, Ariel causes a giant shipwreck, which Miranda sees and blames Prospera for (because it was totally her fault, Ariel was just doing her bidding).

Prospera tells Miranda she doesn't know what she's talking about and explains the long, boring story about what happened to bring them to the island.

Basically, Prospera's sister (Antonia) teamed up with the Queen of Naples (Alonsa) to overthrow Prospera. (It's definitely not confusing that both of these women's names begin with the letter A. Thanks, Shakespeare). Prospera was warned by her friend Gonzalo (who does not appear in this cutting of the play) and put on a ship with her favorite books and her daughter. The ship wrecked on the island, and Prospera somehow became a magician. Maybe from reading. Maybe from Caliban's mom. There's also a magical staff. The details aren't clear.

The shipwreck Ariel caused was Prospera's revenge—FINALLY! Antonia, Alonsa, and her family were on the ship. No one is hurt; they are just scattered around the island and now Prospera is going to mess with them.

Ariel returns excited about the shipwreck and gives Prospera the full account of how things went down. She demands her freedom, but Prospera reminds her that she has not quite paid her debt. Prospera promises to release Ariel once she helps play tricks on everyone now shipwrecked on the island, and Ariel acquiesces.

Then, Caliban shows up—and boy, is he angry. Miranda does not like him because he once tried to assault her, and Prospera chases him off. Caliban swears revenge.

Meanwhile, Ariel has been floating around the island playing music to lure Ferdinand to Prospera. Ferdinand sees Miranda, and they immediately fall in love. Keep in mind that Miranda has never seen another man before. Prospera pretends to dislike Ferdinand because if she wants them to get married, she knows she cannot show her approval to her daughter (because she's a teenager). Instead, she enslaves Ferdinand, making him do manual labor, and forbids Miranda to speak to Ferdinand.

On another part of the island, Antonia, Alonsa, and Sebastian (Alonsa's brother) are lost. Alonsa is very upset that her son, Ferdinand, died in the shipwreck (except he didn't, but they don't know that yet). Sebastian is hot-tempered, so Antonia has to reign him in. During this conference, Antonia proposes they kill Alonsa, so Sebastian can be king (she's done the whole I-killed-my-sibling thing before). They



## Mallory's Sassy Synopsis continued

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wait until Alonso goes to sleep and draw their swords, but they are thwarted when an invisible Ariel wakes up Alonso just in the nick of time. Alonso wonders why their swords are pointed at her, but they make excuses about hearing monsters in the woods. Foolishly, she believes them, and the group ventures deeper into the woods because they've never watched a horror movie before (this was before television).

Somewhere else on the island, Caliban is raging against Prospera (in verse!) when Trincula shows up. Caliban hides under a clock, which Trincula also decides to hide under when he hears thunder. Enter a drunken Stephano singing (probably badly). The friends (Trincula and Stephano) are reunited. Caliban believes Stephano is a god (because he has alcohol) and promises to serve him. (This is the comic relief of the play).

Back around Prospera's cave, Ferdinand is hauling wood while Miranda watches. Disobeying her mother, she talks with Ferdinand (but Prospera is totally spying on them to see if her plan is working). Ferdinand swears he loves her, and Miranda asks if he intends to be her husband. He says yes, and they are engaged (Prospera's plan worked!) Prospera gives her blessing with the help of spirits from the island in a magical ceremony.

Ariel torments Alonso, Antonia, and Sebastian, then freezes them with a magical spell.

Caliban enlists Trincula and Stephano to help him overthrow Prospera (which Ariel overhears and warns Prospera). After the magical ceremony, Prospera and Ariel hide in Prospera's cave and wait for the three clowns to approach. Trincula and Stephano get distracted and begin playing drunken dress up with Prospera's robes, while Caliban tries to keep them focused (which is like herding cats). As the group goes to enter the cave, Ariel and her fellow spirits disguised as hounds chase them away.

Prospera laughs at this trick and asks Ariel to bring Alonso, Antonia, and Stephano to her. While she's waiting, Prospera swears that after everything is resolved, she will break her staff and drown her book (giving up her magic!) Ariel returns with the queen and company in tow, and Prospera reveals herself as the wronged Duke of Milan. Alonso is so happy to see Prospera that she restores her former Dukedom. Alonso tells Prospera how she lost her son in the shipwreck, and Prospera sympathizes, saying she just lost a daughter (because she will soon be married). She reveals the newlywed couple (playing chess...yes, really), and mother and son are reunited. Everyone rejoices (except Antonia and Sebastian, but they were the villains).

Ariel shows up with Caliban, Stephano, and Trincula. Caliban apologizes to Prospera, while Alonso reprimands Stephano and Trincula. Prospera promises the company she will explain everything and that their ship is waiting for them all to return to Naples. Everyone but she and Ariel exit.

Prospera frees Ariel, and then directly addresses the audience, asking them to indulge her and set her free from her band "with the help of your good hands" (applaud—loudly! audience can all go home).



# Designing Characters

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Use the question form, the empty design templates on the following pages, and art supplies to create a costume and make-up design for one of the characters from *The Tempest*.

## Describe

Get to know your character before creating a design for them by filling in the following information.

Character Name: \_\_\_\_\_

Age: \_\_\_\_\_

Gender: \_\_\_\_\_

Type of Being: \_\_\_\_\_

Personality: \_\_\_\_\_

Parents Were...

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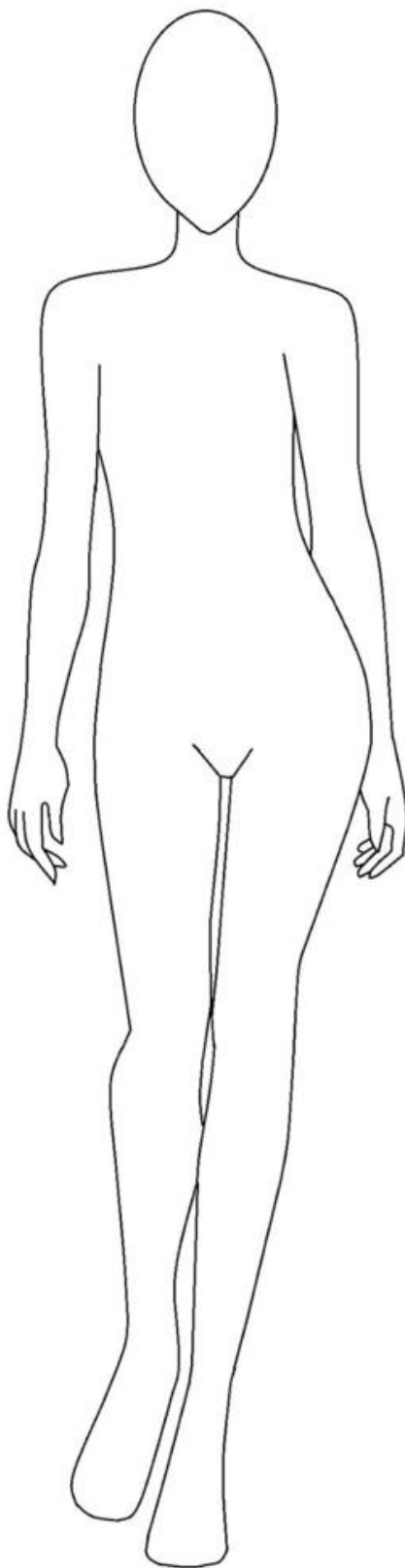
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Things that relate to my character	My Answer	How that might appear in the costume or make-up design
Colors		
Substances (gold, sand, dirt)		
Aspects of nature (water, wind, fire)		
Types of lines (thick, thin, short, long, unique, repeated)		
Types of movement (quick, downwards, jerky, hesitant)		
Textures (rough, furry, satiny, silky, gauzy, sandpapery)		

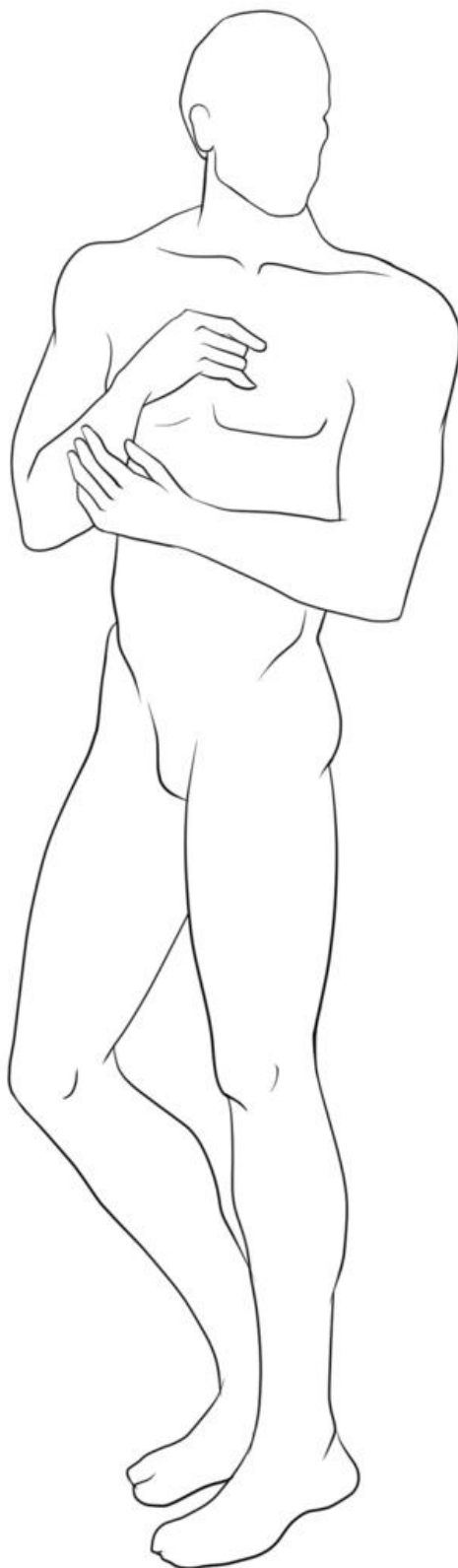
## Designing Characters Template Female

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## Designing Characters Template Male

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# Justice and Fairness

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## Discuss

When have you been treated unfairly? Talk about reasons people give for treating others unfairly.

## Consider

Are the following scenarios fair or unfair?

1. You help someone and expect a favor or good treatment in return. \_\_\_\_\_
2. Something is taken away from you, and you take something from the person who took from you first. \_\_\_\_\_
3. Someone mistreats you, so you find a way to mistreat them. \_\_\_\_\_

## Describe

Discuss or Journal

Look over the provided character list. Choose two characters who have a relationship where one treated another unfairly. How did the unfair treatment begin? How did the person who was treated unfairly respond?

Prospera	The former Duke of Milan, now a magician on a Mediterranean island
Caliban	An inhabitant of the island, Prospera's servant
Ariel	A spirit who serves Prospera
Miranda	Prospera's Daughter
Alonsa	The Queen of Naples
Ferdinand	Prince of Naples, son of Alonsa
Sebastian	Alonsa's brother
Antonia	Current Duke of Milan and Prospera's sister
Stephano	Alonsa's brother
Trincula	Alonsa's servant and jester

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# *The Tempest* Tableau

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## Review

Look over The Story of *The Tempest* activity in preparation.

Tableau: a picturesque description, a model or group of figures representing a scene from a story or from history.



## Plan

Make a plan for your tableau using the following steps.

- Decide if you are doing one or a number of the story moments.
- Choose a story moment(s) from the list below.
- Identify the characters you'll need to create a tableau of that story moment.
- Consider or discuss the relationships between the characters and what the moment means to each of them.
- Brainstorm how the characters' needs and feelings might appear in their body.

### *The Tempest* Story Moments

#### Before the Play

Antonia puts Prospera and baby Miranda in a leaky boat  
Prospera frees Ariel from the tree  
Caliban shows Prospera where to find food and water

#### During the Play

Prospera creates the storm  
The shipwreck  
Antonia and Sebastian think about killing the Queen  
Miranda and Sebastian see each other for the first time  
Ariel leads the courtiers away  
Trincula and Stephano meet Caliban  
Miranda sees all the courtiers for the first time  
Prospera holds everyone in a magic circle

## Create

Create your tableau with a model, sketch, reenactment, or other physical representation.

- Document your tableau in a photo or drawing.
- If you created more than one story moment tableau, place the photos or drawings in story order.
- Look at everyone's work and discuss:
  1. How did you capture the moment?
  2. Is it an accurate representation?
  3. How did the characters make their needs and feelings clear?



# Becoming Caliban: Caliban's Curse

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## Interpret

Decide what Caliban is saying in each section of the following monologue.

Caliban's Curse Monologue	
Caliban says...	Which means...
As wicked dew as e'er my mother brushed with raven's feather from unwholesome fen drop on you both.	
A southwest blow on you and blister you all o'er.	
This island's mine by Sycorax, my mother, which thou tak'st from me.	
When thou cam'st first, thou strok'st me and made much of me, wouldst give me water with berries in't, and teach me how to name the bigger light and how the less, that burn day and night.	
And then I loved thee, and showed thee all the qualities o' th' isle, the fresh springs, brine pits, barren place and fertile.	
Cursed be I that did so! All the charms of Sycorax, toads, beetles, bats, light on you, for I am all the subjects that you have, which first was mine own king; and here you sty me in this hard rock, whiles you do keep from me the rest o' th' island.	
Summary:	

## Create

Become the character of Caliban.

Shape your body like Caliban, move like Caliban, and say the monologue as Caliban would say it, with Caliban's voice.

# Becoming Caliban: Telling the Fools Not to Worry

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## Interpret

Decide what Caliban is saying in each section of the following monologue.

Telling the Fools Not to Worry Monologue	
Caliban says...	Which means...
Be not afeard. The isle is full of noises, sounds and sweet airs that give delight and hurt not.	
Sometimes a thousand twangling instruments will hum about mine ears, and sometimes voices	
That, if I then had waked after long sleep, will make me sleep again;	
And then, in dreaming, the clouds methought would open, and show riches ready to drop upon me,	
That when I waked I cried to dream again	
Summary:	

## Create

Become the character of Caliban.

Shape your body like Caliban, move like Caliban, and say the monologue as Caliban would say it, with Caliban's voice

# Becoming Ariel: How I Made the Storm

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## Interpret

Decide what Ariel is saying in each section of the following monologue.

How I Made the Storm Monologue	
Ariel says...	Which means...
I boarded the King's ship; now on the beak, now in the waist, the deck, in every cabin, I flamed amazement.	
Sometimes I'd divide and burn in many places. On the topmast, the yards, and bowsprit would I flame distinctly, then meet and join.	
Jove's lightning, the precursors. O' th' dreadful thunderclaps, more momentary and sight-outrunning were not.	
The fire and cracks of sulfurous roaring the most mighty Neptune seem to besiege and make his bold waves tremble, yea, his dread trident shake.	
All but mariners plunged in the foaming brine and quit the vessel, then all afire with me.	
The King's son, Ferdinand, with hair up-staring—then like reeds, not hair— was the first man that leaped; cried "Hell is empty, and all the devils are here."	
Summary:	

## Create

Become the character of Ariel.

Shape your body like Ariel, move like Ariel, and say the monologue as Ariel would say it, with Ariel's voice.

# Becoming Ariel: Torturing Queen Alonsa

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## Interpret

Decide what Ariel is saying in each section of the following monologue.

Torturing Queen Alonsa Monologue	
Ariel says...	Which means...
Full fathom five thy father lies. Of his bones are coral made. Those are pearls that were his eyes.	
Nothing of him that doth fade but doth suffer a sea change into something rich and strange.	
Sea nymphs hourly ring his knell: ding dong. Hark, now I hear them: ding dong bell.	
Summary:	

## Create

Become the character of Ariel.

Shape your body like Ariel, move like Ariel, and say the monologue as Ariel would say it, with Ariel's voice.

# WOMEN OF THE WORLD



## Artists' Insight

"Women of the World is a vocal ensemble from different corners of the globe. Making music together has led to beautiful friendships. In the spirit of togetherness, we celebrate the beauty of diversity. We sing for not just tolerance, but wisdom, respect, and joy. We, as Women of the World, believe in the power of music. We believe in our bond. We believe in peace." – Women of the World

Haiti



India



Italy



Japan



## Meet the Artists

Describe Women of the World in three words.

\_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

## Journal

Does the music remind you of anything you have heard before? How is it familiar? How is it new? Where might you hear people singing with no instruments? Retell the artists' story, including their philosophy or approach to life and music making. How does that approach connect with or affect their music?



## Hotaru Koi (Firefly, Come)

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### Brainstorm

Imagine you are in a field outside at 9 pm and the fireflies are out. What do you see? What do you hear? When you see fireflies, how do you feel? Do you have a firefly story to share?



### Share

Capture some of your ideas below. Share your work with the class.

Words connected to fireflies	A poem, story, or drawing of a firefly experience

### Imagine

The song *Hotaru Koi* is a traditional Japanese song; the title means “Firefly, Come.” Read the lyrics on the following page out loud. What types of sounds would you use to portray fireflies blinking in the night?

### Watch

Watch the *Hotaru Koi* video and learn to sing the folk song. After you watch and sing, discuss how Women of the World used sound to portray fireflies.

## Firefly, Come Lyrics

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### *Hotaru Koi* lyrics translated by David Larson

Ho, firefly, come, there's some water that's bitter to taste,  
Come, here's some water that's sweet to your taste;

Ho, firefly, ho, up this mountain path.  
Firefly's daddy struck it rich, so he's got lots of dough,  
No wonder that his rear end sparkles in the dark.

Ho, firefly, up this mountain path.  
In the daytime hiding 'mongst the dewy blades of grass,  
But when it's night, his lantern burns bright.  
E'en though we've flown all the way from India, zoom!  
And those sparrows swarm to swallow us.

Ho, firefly, come, there's some water that's bitter to taste,  
Come, here's some water that's sweet to the taste;

Ho, firefly, up this mountain path,  
Look! see a thousand lanterns sparkling in the dark, ho, up  
this mountain path.

## Haiti Chérie (Beloved Haiti)

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### Share

What do you love and admire about your home state? Capture some images and descriptions of what you find beautiful about the land, lifestyle, and people who live there. Share your work with the class.

Words connected to the beauty of my state	A poem, lyric, or drawing

### Compare

The song *Haiti Chérie (Beloved Haiti)* by Othello Bayard was composed in 1920. The song has become a kind of patriotic national anthem for Haitian people. Read the translated lyrics on the following page out loud. Compare the things you love about your home state with what Bayard loves about Haiti.

### Watch

Watch the *Haiti Chérie* video and learn to sing the folk song. After you watch and sing, discuss the spirit of the music, the spirit of the lyrics, and how they connect or affect each other.

## *Beloved Haiti Lyrics*

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Haiti, my beloved, no other land is more beautiful than you.  
I had to leave you, in order to better understand how valuable you are  
I had to leave you, for me to appreciate you  
So I could truly feel all that you were for me

There is sunshine, nice rivers and great drinks  
Underneath the trees, you'll always find great shade  
Where you'll find a gentle breeze to keep you cool  
In my country, there is sunshine to provide heat

All year long, the trees continue to provide shade  
A soft breeze always blowing on our beaches  
In my country, when all of these beautiful people leave church, it's like going to the movies  
you have to see this, you would remain wide mouthed and open eyed

What an amazing country Haiti is!

When you're in my country, wherever you go and along your path it's: "hello sir" "hello miss" "how are the kids?"  
without knowing, you're invited in for a drink and to play some games.  
Every handshake invites a conversation

Its politics, it's a bad situation  
what we need to do is accept it how it is  
If God is good, he will grant us salvation

In my country, people don't go by time  
You have the liberty to take your time  
Wherever you go, it's "hello" and friendly handshakes  
People are never in a rush, we chat along our path

When you're in Haiti, you always have enough time to whistle  
what doesn't get done today, can get done tomorrow if you want  
If tomorrow works, cool... If it doesn't... cool.  
It doesn't matter, everyone knows that God is good

In Haiti, people are never desperate  
we trust in a God that never lies  
We'll do whatever we can today, because tomorrow is never certain

What a great country! It's Haiti!

# Haiti Chérie Deeper Dive

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Michael Benjamin's song *Ayiti Se* similarly catalogues the beauties of Haiti, and the 5-minute travelogue video of the song illustrates many of the places mentioned in the lyrics.

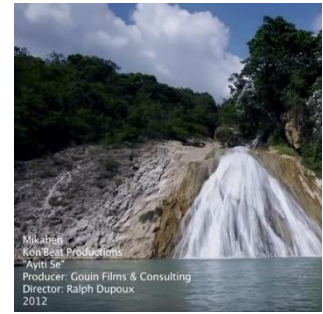
## Ayiti Se Lyrics

Haiti is a pretty sea, a stunning mountain with  
beautiful rivers  
It's pretty beaches with coconut trees, lovely  
landscapes with bright colors  
Haiti is the aroma of coffee that goes up my nostrils  
at dawn  
It's the scent of dew drops that's set for the budding  
flowers of 10 o'clock of the morning  
Haiti is Basin Blue, the Pichon waterfalls along with  
Saut D'eau  
It's the Arcadins isles, the Citadelle castle, it's  
Labadie and Marigot  
Haiti is La Vallée, Macaya's Peak, Marmelade and  
Pilboreau mountains

Haiti is a sweet and enticing home-made candy bar,  
it's a handful of grilled peanuts  
It's a creamy smoothie that gives energy, it's an  
enticing bottle of ice cola  
Haiti is some appetizing fried pork, it's a delicious  
fritter, some tasty fried goat  
It's a delicious vegetable stew laden with crabs, it's  
flavorful rice with country greens  
Haiti is a scrumptious broth, a pumpkin soup well-  
seasoned with bell peppers  
It's mouthwatering cassava with peanut butter  
That you dip in a corn shake  
Haiti is a dumpling that's soaking in a bean dip  
It's pig woods, some good liquor  
Haiti is the divine coffee that you drink at night

Haiti baby, as much as I love you  
I've come to put my heart in your hands  
Haiti baby, as much as I adore you  
Nothing will let me let go of you  
Haiti baby, as much as I love you  
I've come to put my heart in your hands  
Haiti baby, as much as I adore you  
Nothing will let me let go of you

Haiti is pounding music, a street music band parade,  
a troubadour  
It's a ceremony, a calabash dish, and a drum  
Ayiti is Ogou's land, the land our ancestors left for  
us



It's where slavery was abolished, it's the land of the  
free and the land of Vodun  
Haiti is festivals, it's Little Mouse, it's ritual dances of  
Chanpêtre  
It's dancing and fun at carnival, it's a little island that  
never sleeps  
Haiti is a game of dominoes, it's a winning hand of  
dice and cards  
It's a Christmas Eve party with some good broth,  
that's where you hold your head up

Haiti is a collective of farmers who get together to  
work the land  
It's the women street vendors descending down the  
city  
To go fight the hard life head to head  
Haiti is a little kid that's dreaming of a bright future  
It's the dirty water from sewer streams that doesn't  
quite know where it's going  
Haiti is being under the tent since January 12th  
It's mud on the levees that gives off a foul smell  
every time it rains  
Haiti is the ground that doesn't know true realities

It's a sad one, but by God's grace, it's not the only  
one that we can sing  
Haiti is a mother that doesn't know the meaning of  
pain  
Who stands strong and tall, who's brave—even  
though she's conscious that she's far from  
perfect  
Haiti is a beautiful woman who's been through a  
whole lot  
But who cleans up nicely so that her kids can walk  
with their heads up—proud  
Haiti, it's all these things that make us love you  
Even if the road is long, I know that we'll always be  
here to hold your hand  
Haiti baby, believe you me  
Nothing will ever make me leave you  
Let this song right here serenade you



# BALLET FOLKLÓRICO DE MÉXICO



## Artists' Insight

"Ballet Folklórico is the national folk ballet of Mexico, founded by Amalia Hernández in 1952. We perform weekly in our capital, Mexico City, and travel all over the world sharing our traditions. We have been called a living museum for the way we transmit the cultural traditions of Mexico to people from other countries through our art. Our original choreography, music, and costumes tell the folklore and stories of Mexico from over 700 years of history." – Ballet Folklórico



## Mexico

Concert Dances: *Fiesta en Tlacotalpan*, *Danza del Venado (Dance of the Deer)*, *Floreo (Rope Dance)*, *Fiesta en Jalisco*

## Meet the Artists

Describe Ballet Folklórico in three words.

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## Journal

Do the dances remind you of anything you've seen or heard before? How are they familiar? How are they new? What makes Ballet Folklórico unique?

## Danza del Venado (Dance of the Deer)

### Discuss

Talk about how stories are shared. What kind of stories do you share?  
Are there certain stories that have been told for a long time?

### Watch

Watch the *Danza del Venado (Dance of the Deer)* Video.

### Describe

What do you notice about the dancers? What is the story they are telling?



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### Create

Now find a new way to tell the story of the deer. You can use pictures, music, different movement, or words.



## Floreo (Rope Dance)

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### Discover

Floreo: Spanish word meaning to flower or flourish

Charrería: The national sport of Mexico, similar to rodeo, where men and women demonstrate their skills with roping and horsemanship

Charro: A traditional horseman from Mexico whose skills are highlighted in the charrería

### Watch

Watch the *Floreo (Rope Dance)* Video.

### Describe

Describe what you see. How is the dancer moving? What is he wearing? What does the music sound like?

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### Dance

Watch the video again and move like the charro.

### Consider

Why does Ballet Folklórico de México include this dance in their performance?

Are there other activities that either have been or could be transformed into a dance in a similar way? If so, why would you choose that activity and what would the dance look like?

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## *Fiesta en Tlacotalpan*

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### **Brainstorm**

Think about the things you celebrate with your family or community – holidays, festivals, birthdays. How do you celebrate? What people do you invite to join you? Do you sing or dance? Do you wear certain clothing?

### **Share**

Write or draw some of the ways you celebrate



### **Discover**

Some Mexican cities have a patron saint, or someone who they feel represents or protects them. One city, Tlacotalpan, has a patron saint called la Virgen de la Candelaria (the Lady of Candelaria). On the following page are some of the ways people celebrate during the Festival of the Virgen de la Candelaria in Tlacotalpan, Veracruz.

### **Watch**

Watch the *Fiesta en Tlacotalpan* video to see how Ballet Folklórico displays a festival in a performance. What different things do you see them doing? What are they wearing?

### **Compare**

Compare some of the ways you celebrate with how Ballet Folklórico represents the festival that takes place in Tlacotalpan.

# Fiesta en Tlacotalpan

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## Celebration

During the festival week in Tlacotalpan, different religious and cultural activities attract hundreds of tourists that come to celebrate la Virgen de la Candelaria, the patron saint of the city of Tlacotalpan. On January 31, important tlacotalpeños and tlacotalpeñas, men and women of Tlacotalpan, ride through the city showing off their best horses and fanciest traditional clothes. The women wear a headdress made of flowers, embroidered aprons, and a triangular handkerchief on their back. The men wear wide-brim hats, white pants, and red bandanas.

February 1 is the day of the bull, where bulls are released throughout the city. This is done to represent and remember their cattlemen ancestors and their struggle to herd their bulls across rivers and stretches of land. This is also the day that children parade the streets with their own mojigangas (paper or cardboard dolls). These large puppets are carried by the children throughout the town to music.

The festival culminates on February 2, the day of La Candelaria, as the entire town travels in boats down the river to the town square. There is a lot of food, music, and dancing as the town remembers and honors the story of their patron saint.

## Fiesta en Tlacotalpan subtitles

### Spanish

*Todo danza y todo folklore es una celebración y  
un paréntesis en la vida de los pueblos  
En las fiestas como en la de Tlacotalpan,  
expresan el júbilo de estar juntos  
De satirizar con enormes y fantásticas figuras a  
los personajes  
Que ejemplifican la fusión de las culturas  
Incorporando festivamente los ritmos del  
Caribe con sus congas y tambores  
Para lograr vivir y transmitir las exuberancias  
propias de un pueblo  
Feria de carnaval que se celebra con sus  
cabezones y mojigangas  
El 2 de febrero, día de la Virgen de la  
Candelaria  
El apogeo de estas fiestas se cristaliza en forma  
de danza  
Del ir y venir de las corrientes subterráneas de  
la historia de los pueblos  
De sus vidas y de sus ilusiones.*

### English

*Every dance and every folklore is a celebration  
and a pause in the life of the people  
In the celebrations, like the one in Tlacotalpan,  
they express the joy of being together  
To satirize with huge and fantastic figures of  
characters  
That exemplify the fusion of cultures  
Festively incorporating the rhythms of the  
Caribbean with their congas and drums  
To bring to life and share the enthusiasm of the  
town  
There is a carnival that is celebrated with 'big  
heads' and mojigangas  
February 2<sup>nd</sup> is the day of the Lady of  
Candelaria  
The culmination of the festivities is displayed in  
the form of dance  
Of the back and forth of the deep-rooted  
currents of the history of the people  
Of their lives and their imaginations.*

# Make a Mojiganga

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## Discover

Mojigangas are large puppets or sculptures that represent an important person or thing they are proud of or related to their city. Originally used in entertainment in Spain, mojigangas became part of various kinds of celebrations in Mexico. They can be made of paper, cardboard, or paper mâché, and can either be a large head worn by a dancer or represent a person, animal, or object.

## Watch

Watch the *Fiesta en Tlacotalpan* and Children's Mojiganga Puppets videos to see how Ballet Folklórico represents mojigangas and what you would see in the city of Tlacotalpan during the Festival of the Candelaria.

## Plan

What is something you want to celebrate? It can be a person or an event. Describe your fiesta, or party, including who would come, where it would be, and how you will celebrate.

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## Create

Create your own mojiganga to use in your fiesta. Do you want to honor an important person? Or something else that you are celebrating? Draw or make your mojiganga from supplies in your classroom. Show the class what your fiesta would be like. Celebrate with your mojigangas together!