



Latin American Resource Guide

Professional Development Series
Volume II





Latin American Resource Guide

Professional Development Series

Volume II

Experience • Study • Create • Refine • Present • Reflect



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As a national resource center for K-12 education, the Institute of Latin American Studies (ILAS) at Columbia University supports and develops activities and resources that reach thousands of teachers and students. ILAS and the Center for Latin American Studies at New York University maintain a consortium under the U.S. Department of Education's Title VI Funds that expand our array of courses, workshops and events. ILAS programming and support offers educators in the city resources to incorporate Latin America into their classroom and their students' daily lives. The program draws on the expertise and support of faculty and students across Columbia University to foster exchange and creative ways from which to learn about the region.

ILAS is excited to partner with Urban Arts in producing this Latin American Resource Guide, and we invite you to visit our website at <http://ilas.columbia.edu/> and to say hello in person when you are next in Morningside Heights.



Urban Arts Partnership advances the intellectual, social and artistic development of underserved public school students through arts-integrated education programs to close the achievement gap.

Urban Arts Partnership accomplishes its mission through a variety of interdisciplinary arts programs that include in-school classroom integration, after-school programs, master classes, professional development, summer programs, arts festivals, and special projects. The organization provides student-centered arts instruction in filmmaking, digital music production, photography, visual arts, theatre, design, dance, and language arts. Presented in schools, at festivals, during community events, online, and in televised features, our students' final projects are consistently high quality and have garnered competitive, national awards while giving voice to countless stories from across the city.

We are proud to serve as a founding cultural partner of new small schools, an award-winning provider of exemplary arts education, a community connector with leading NYC cultural institutions, a leader in creative learning for ELL & SWD populations, and as a developer of school professionals.



Professional Development Series

**Lesson One:
Transformation**

**Art Form:
Instrument Making**

**Title of Workshop:
Transforming bad into good - From found
garbage to found sound**

Experience • Study • Create • Refine • Present • Reflect





Professional Development Series: Lesson One: Transformation

Art Form:
Instrument Making

Title of Workshop:
Transforming bad into good - from found garbage to found sound!

Project Description:

By studying Cesar Lopez's "Escopetarra", students will discover the Latin American tradition of using found objects to build musical instruments. By studying each part of a guitar, students will learn the science and physics that make string musical instruments work. Students will be exposed to fun and creative ways of reusing garbage in order to keep less of it in our landfills but most importantly, in our oceans. Finally, they will reflect on how they can transform a bad thing (garbage polluting our oceans) into a good thing (a musical instrument).

Guiding Question:

- How can we use found objects to transform discarded objects into musical instruments?
- How can we use our musical instruments to become emissaries of peace?
- In Colombia, machine guns and guns in general are a huge problem in their society. Cesar Lopez's escopetarra is his own way of answering the question: What is killing us? What is your answer to the same question?

Masterwork:
Cesar Lopez: "Escopetarra"

About the Artist

César López (born 1973) is a Colombian peace activist and classically trained musician. He created the Battalion of Immediate Artistic Reaction, which consists of various musicians and activists seeking alternatives to the ever-present violence that plagues Colombia and its capital of Bogotá. Whenever news of violent attacks in the country arrives, the group convenes on site and plays music for victims. When asked about why he chose to use a rifle as inspiration, he said: "When I was eight years old, my sister was arrested and tortured by the government. Since I was born I have seen guns, death and war on the news in Colombia"

About the Artwork

An escopetarra is a guitar made from a modified gun, used as a peace symbol. The name is derived from the Spanish words escopeta (shotgun) and guitarra (guitar).

Cesar Lopez conceived the idea of the escopetarra in 2003 at a gathering after the El Nogal Club bombing in Bogotá, when he noticed a soldier holding a gun like a guitar. The first escopetarra was made from a Winchester rifle and a Stratocaster electric guitar. Nowadays Lopez acquires the decommissioned AK47 escopetas (rifles) from Colombia's peace commissioner's office. As recognition for his work, the vice president of Colombia awarded Lopez two rifles that belonged to paramilitary agents.

Lopez has gifted escopetarras to high-profile musicians such as Shakira, Juanes, Carlos Santana, and Paul McCartney to raise awareness of the violence in Colombia and around the world. The only requirement that the artist makes upon gifting the instruments is that they play the escopetarras in their live shows. Currently, there are escopetarras in exhibition at the United Nations as well as at the Gandhi Museum in India.

Lesson 4: Instrument Making

Materials Needed:

- Blackboard or Chart Paper to write down ideas from class discussion
- Photos of the Escopetarra and of an electric guitar.
- Cardboard tubes. (The thicker, the better. Paper towel and toilet paper tubes don't work as they are too flimsy)
- Clean tin cans of tuna, dog or cat food.
- Fishing line (40lb test works great)
- Small piece of wood or small plastic pencil sharpener
- Plastic bottle
- Pebbles, paperclips or anything that shakes! (no food)
- Duct Tape
- Markers
- Scissors

Prep:

- Source images from the web (Google Images)
- Print enough images for every table of students
- Print quotes to distribute
- Assign students to bring found object materials
- Depending on grade/class, teacher might want to pre cut the slits onto the cardboard tubes. (Refer to Part; Create String Instrument)

Vocabulary:

- Activism
- Peaceful Coexistence
- Recycling
- Tuning
- Composition
- Vibration

Outcomes & Standards Met (Teachers and Students Will Be Able To...):

- Understand how percussion and string musical instruments work.
- Create string and percussion musical instruments using found objects.
- Compose, orchestrate and perform original works of music that showcase our socially conscious points of view.
- Participate in a sharing and reflection that involves constructive criticism.

Reflection Process:

- At the end of the workshop, teacher will lead the class through a group critique and reflection

PD Outline**Part 1 - Experience (15 minutes):**

What do you notice about the artwork? What questions do you have?

- Show: Photograph of The Escopetarra
- Ask: What do you notice about the masterwork?
- What questions do you have?
- What symbols do you see in the different parts of the musical instrument?
- Play YouTube clip of Cesar Lopez playing the Escopetarra:
- <http://www.youtube.com/watch?v=4cgtnl4fkk>
- Share ideas

Part 2 - Study (45 minutes):

- Listen to the song while reading the lyrics. (Watching the music video along would be very helpful)
- <http://www.youtube.com/watch?v=0ehrEj1mvXw>
- Ask: What are the similarities? What are the differences?
- Ask: How do you change the musical notes in each string?
- Tighten and loosen the strings: The more tension, the higher the note, the faster the vibration.

- Sliding the finger across the string changes the note: As you slide your finger across the string, it becomes smaller since it only vibrates from the bridge until your finger. Smaller strings vibrate faster. Fast vibrations= higher sounds.
- Play YouTube video of artist speaking about the escopetarra.
<http://www.youtube.com/watch?v=0ehrEj1mvXw>
- Ask: Why does he use a rifle? Why does he use a guitar?
- Are there any similarities in the way that one may carry a rifle or a guitar?

Distribute the following quotes from the artist, about his masterwork:

1. "With the Escopetarra I wanted to transform death into life."
2. "Through music, I wanted to promote a sense of peaceful coexistence. Not just living one next to the other, but one with the other, always being respectful and tolerant"
3. Through music, I can have an open conversation that is based on tolerance and respect"
4. "The world moves to the beat of different colors, thoughts, expressions. It moves to the beat of diversity"

How does the artist represent his social voice and his community?

What steps did Cesar Lopez take in order to make his masterwork?

The escopetarra is Cesar Lopez's instrument of peace and his answer to the violence in Colombia. What is a problem that you are concerned about in your community?

- Quiet reflection and journal.
- Write an original quote about your chosen issue.
- Hint: Imagine it as a short sentence that could be the "hook" of your song.
- Share Reflection

Part 3 - Create (30 minutes):

Open exploration:

- As an intro to opening our imagination to music making, have students quietly look around the room.
- Ask: Do you see anything that could be used to make music?
- Simple musical instrument example #1: Put paper clips or thumb tacks inside a plastic cup or container and use as a shaker.
- Simple musical instrument example #2: Wrap a few rubber bands around a shoe box or any box. Use different amount of tension in every string so you have lower and higher musical notes. Play your guitar banjo!
- Showcase one answer at a time. Variation: Make duos, trios, etc.

String Instrument:

How can you use found objects to build a musical instrument?

1. Cut a small vertical slit on both ends of the cardboard tube.
2. Attach fishing line through the slit and tie a double knot on the back of it so that string is snugly attached.
3. Extend the fishing line until it reaches a bit before the opposite end of the tube and tie a knot on the string. Stretch the knot and loop through the slit cut so that the string is snugly extended across the cardboard tube. Make sure that it the string is not flimsy.
4. Repeat step 3, two more times so you have a total of three strings.
5. Put the tin box in between the tube and the string with the bottom facing up.
6. Prop the string up with a small piece of wood or pencil sharpener (as a bridge)
7. Play your string musical instrument.

Step by Step Process



1.

2.



3.

4.

5.

Percussion Instrument:

1. Put a small handful of pebbles into soda bottle.
2. Duct tape cap to the bottle to prevent spills.
3. Play your new maracas!

Label your instruments with your original quote (from Section Two) as well as your full name.

Part 4 - Refine (20 minutes):

What did you learn? How does your instrument represent recycling? How does it represent you?

Participants will work in small groups:

- Teacher will lead the class through a group critique.
- Look at your peers' instrument and quotes. Do not touch!
- What did you learn about using found objects to make instruments?
- What did you learn about using music to transmit a message of peace?
- What parts of your instrument/composition were successful?
- What would you like to change about your artwork if you had the chance?

Part 5 - Present & Reflect (30 minutes):

- Participants review each other through the Peer to Peer Review sheet
- Facilitator leads a discussion/reflection on the process of creating that work
- Q&A

Modifications

Subject	Goal	Background	Reflection
History	Make a song inspired by a Latin American Figure.	Research historical facts. Use a popular song TBA and switch the lyrics for original lyrics. Jam along with found objects.	Include questions specific to lesson's academic goals.
Advisory	Make a "goal reminder" musical instrument	Glue a photo of yourself onto the back of a shoebox. Write 3 goals that you want to accomplish onto your instrument. Wrap 3 rubber bands around the box.	Follow peer to peer review with journal or teacher feedback
Math	Geometrical Shapes!	Gather recyclable plastics. Cut them into specific geometrical shapes. Measure precisely. Glue them onto stiff. Cardboard. Make a box out of the pieces of cardboard. Use as the resonator in your instrument!	What are some connections between music and math?
English	Analyze different forms and Structures and techniques of the written word.	Latin American songs and look for imagery examples. Study the rhythm of a poem. Compose music to set the poem to. Match the mood and style of the words to music.	Presentation based on "Speaking & Listening" Common Core Standards

Resources

- Cesar Lopez talking about the escopetarra: <http://youtu.be/0ehrEj1mvXw>
- Footage of Cesar Lopez performing live: <http://youtu.be/4cgttnl4fkk>
- Escopetarra Wikipedia: <http://en.wikipedia.org/wiki/Escopetarra>
- BBC article: <http://news.bbc.co.uk/2/hi/technology/5033626.stm>
- Cesar Lopez Wikipedia: http://en.wikipedia.org/wiki/César_López
- Cesar Lopez' project Website: <http://www.todabalaesperdida.com>
- Free Cesar Lopez CD download: <http://www.mediafire.com/?tbdzjqajfy7c1wh>
- Bash The Trash: A pioneering NY based arts-in-education organization that focuses on building musical instruments using recycled materials. The website has information and videos on how to build many instruments: <http://www.bashthetrash.com>
- How to build the string instrument in Part 3; Create: <http://youtu.be/UJJulwU3TJ4>
- Luthier building the escopetarra: http://youtu.be/G_z8l_vBxcA



Cesar Lopez playing The Escopetarra.



Close up of The Escopetarra.



Image from the *Landfill Harmonic* documentary



Close up of an instrument from the documentary, *Landfill Harmonic*.

urban arts partnership

Artist:

- Look at the rubric we made for this project
- Write your comments and questions in the first boxes of each row
- Pass to your peer

Peer:

- Look at the rubric we made for this project
- Answer the artist questions and write comments that have action steps in the second boxes
- Pass back to the artist

Artist:

- Reflect on comments in the third boxes and decide where to refine your work

	Artist Comment	Peer Comment	Artist Response
How did the artist follow the tradition of Vejigante masks?			
How did the artist represent her or himself in the mask?			
How might the artist make the mask more traditional or more personal next time?			



Professional Development Series

**Lesson Two:
Songwriting with a Purpose**

**Art Form:
Song Writing**

**Title of Workshop:
Imagining Imagery**

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LA GRANDE NUIT DE LA FETE NATIONALE
MERCREDI 13 JUILLET 2011
veille de jour férié

DIMANCHE 10 JUILLET 2011

Honneur au Président Serge le Ngono
De retour des USA
avec son nouvel album
OUDY 1er

Président
ST JOSEPH
Nationale

LA NUIT DU PEUPLE CAMEROUNAIS
LADY PONCE
DEFENSE

LA NUIT DU PEUPLE CAMEROUNAIS
LADY PONCE
DEFENSE

LA PIEDRA
Club Privé
Honneur au Président Serge le Ngono
OUDY 1er

DR A Club Privé
NATIONALE
2011

SAMEDI 30 JUIL.
SALON

REGINE PIERRE
ALAIN PIAN
GERARD



Professional Development Series: Lesson Two: Songwriting with a Purpose

Art Form:
Song Writing

Title of Workshop:
Imagining Imagery

Project Description:

By studying the lyrics of Puerto Rican music band Calle 13's "Latinoamerica", students will be exposed to the use of imagery in lyric writing. Students will explore how Calle 13's lyrics stitch together a map of the Latino American (Latin-American) experience as a whole. By analyzing the lyrics of "Latinoamerica", students will learn how music and lyrics are used as a vehicle for social commentary. Students will also be exposed to the aesthetic choices of Calle 13's use of fusing hip hop with folkloric and traditional Latin American rhythms. Finally, students will compose a song that showcases elements of their own culture as a way to make a socio-political statement.

Guiding Questions:

- How do artists use imagery in songwriting to paint a "picture" of the song's message?
- How can we use the written word to show our cultural background? (Historical facts, natural resources, social ideologies, and even the lessons taught to us by our elders?)
- How do we bridge our past with our present to create our future?
- How do we add steady and exciting rhythm to our words so that it better engages our audience and it makes our message stronger and deeper?

Masterwork:

Artist: Calle 13. Song: "Latinoamerica"

About the Artist

Calle 13 is a Puerto Rican band formed by stepbrothers René Pérez Joglar (born February 23, 1978 in Hato Rey) who calls himself Residente (lead singer, songwriter) and Eduardo José Cabra Martínez (born September 10, 1978 in Santurce), who calls himself Visitante (multi-instrumentalist, vocalist, beat producer) and their sister Ileana Cabra Joglar aka PG-13 (backing vocals)

Calle 13 is noted for its eclectic musical style, often using unconventional instrumentation in its music. They are influenced by elements of rock, rap, ska, merengue, bossa-nova, balkan music, and Afro Beat to name a few. Calle 13's music is also deeply rooted in several Latino folkloric music styles such as Argentinian cumbia villera, Uruguayan candombe, Colombian Cumbia, Cuban cha cha cha, and their Puerto Rican Salsa.

The band is also known for its satirical lyrics as well as social commentary about Latin American issues and culture. For their work, the group has won nineteen Latin Grammy Awards. They hold the record for the most Latin Grammy wins. They have also won two Grammy Awards.

About the Artwork

"Latinoamérica" is a song based on the experiences of Calle 13's members as they traveled across Latin America. It is a reflection on the underlying historical, social, and political themes within Latin America. It asserts the collective strength of the Latin American people. In addressing the shared history of Latin America, the band exposes the faults that are still a factor in present day Latin America.

The song features additional vocals from other Latinoamerican recording artists such as Peruvian Susana Baca, Colombian Totó la Momposina and Brazilian Maria Rita. The song won Record of the Year and Song of the Year in the Latin Grammy Awards of 2011.

Residente and Visitante say: "We wrote Latinoamerica because we wanted to have a song that would identify us all as brothers and sisters. We wanted to have a unifying flag. In the end, it is our wish that the whole entire world would unite. One must start with his own country."

"We are at a great moment in Latin America. I don't think the best times have yet arrived, but they are on the way!"

Lesson 4: Songwriting with a Purpose

Materials Needed:

- Blackboard or Chart Paper to write down ideas from class discussion
- Copies of the lyrics in Spanish and English.
- Recording of Calle 13's "Latinoamerica"
- Video of the song (if possible)
- Access to Rhyme Zone online (if possible) <http://www.rhymezone.com>
- Dictionary and rhyming dictionary
- Music player (computer, CD, mp3, iPhone with adaptor, etc) and speakers.
- Pencils, sharpeners, erasers and colored pencils/crayons.

Prep:

- Print lyrics for every student.

Vocabulary:

- Stream of consciousness
- Imagery
- Form
- Rhythmic speech
- Rhyme
- Unifying

Outcomes & Standards Met (Teachers and Students Will Be Able To...):

- Understand how to use rhythm and rhyme to strengthen the message and meaning of the written word.
- Create original lyrics in ABAB rhyming structure.
- Compose a song that showcases their own cultural background.
- Participate in a sharing and reflection that involves constructive criticism.

Reflection Process:

- At the end of the workshop, teacher will lead the class through a group critique and reflection.

PD Outline

Part 1 - Experience (15 minutes):

What do you notice about the artwork? What questions do you have?

- Distribute lyrics/translation and Play song
- Ask: What do you notice about the masterwork?
- What questions do you have?
- What is interesting to you about this song?
- Work in small groups and write down in a group journal
- Share ideas and reflection.

Part 2 - Study (45 minutes):

- Listen to the song while reading the lyrics. (Watching the music video along would be very helpful)
<http://www.youtube.com/watch?v=ssxM5sJAB1c>
- Ask: Do the words make you think of images? If so, what images?
- Ask: What do you think the song is about?
- Ask: What steps are the artists using to tell the story?

- Ask: What regions of Latin America does the song refer to?
- Ask: Is there an order in the way the sentences are put together? Why do you think the artists chose to sing this song in a stream of consciousness style?
- Ask: Why are they telling the song in first person? IE: "I am..."
- Ask: Which senses are they using to describe the Latino American (Latin-American) experience? Why?
- Have students post their work in the board for sharing.

Part 3 - Create (60 minutes):

Materials Needed:

- Pencil, colored pencils/water paint/brushes, eraser, sharpener, paper, audio recording of the song, speakers and media player. If possible a computer with internet access.

The words in the lyrics of Calle 13's "Latinoamerica" act as brushes and watercolor that paint a vivid picture that describes Latin America as one place without borders. The lyrics are divided into six different verses and one chorus, which is sung twice, once in Spanish and once in Portuguese.

The chorus describes the main topic of the song and shows how the artists feel about it. The lyrics in the chorus are short, simple and catchy.

The verses provide the descriptive and contextual material for the whole song. The verses describe the weather, the terrain, the color of the sun, the folkloric traditions, the foods, and the way people look in Latin America. The verses also make reference to several important historical, political and sporting events in many different parts of Latin America.

Brainstorm about song concept:

- What would you like your song to say about your city/country?
- What would you like your song to say about you as an individual?
- What elements of Calle 13's "Latinoamerica" resonate with you the most?
- What would the title of your song be?
- Quiet journal.

Writing the chorus:

- What is the main idea of your song? What statement do you want to make?
- Write 8 short sentences about it. Each sentence should be between 5-10 Syllables.

Writing the Verse #1: All about My city/country/neighborhood

All Verses should have four lines.

1. Make a drawing that shows four elements about the way your city/country/

- neighborhood looks. (Weather, terrain, sky color, amount of sunlight, etc, how the air feels)
2. Write one short sentence (21-25 syllables) that describes one aspect about how your own city/country/neighborhood looks. (Refer back to the drawing exercise to help with imagery)
 3. Count the syllables in the line and write the number down so that the next sentence you write also has between 21-25 syllables.
 4. Underline the last word of your sentence. Look up possible rhymes in a rhyming dictionary or on the web at Rhyming Zone and start building a rhyming list. <http://www.rhymezone.com>
 5. Write a new short sentence describing a different element about the way your city/country looks. The last word of your new sentence must rhyme with the last word of your previous sentence.
 6. Repeat steps #2, #3, #4 and #5 to write the final to complete the verse describing the way your city/country/neighborhood looks.
 7. Read your verse out loud and put some rhythm to it! Pair up with a classmate. Have your classmate play some body percussion to your "rap". Your classmate should play a steady beat consisting of: two stomps and 1 clap (think of the song "We will rock you" by Queen).

Writing the Verse #2: All about My People & Community

All Verses should have four lines of 21-25 syllables each.

1. Make a drawing that shows four elements about the people of your city/country. (How do they behave? How do they look? What makes them special?)
2. Repeat the steps 2-7 from Verse #.

Writing the Verse #3: All about Me

All Verses should have four lines.

1. Make a drawing that shows eight elements about you as an individual. What character traits do you have? What do you want people to know about you? What makes who you are? What is unique about you?
2. Write 8 short sentences that describe you. Begin each sentence with: "I am_____"

Part 4 - Refine (20 minutes):

- What new things did you learn?
- What imagery did you use to tell the story?
- How does this work represent you?
- What parts of your verses were enhanced by the use of imagery?
- What parts of your composition were successful?
- Which was your favorite rhyme? Why?

- What would you like to change about your song if you had the chance?
- How could you improve your song?

Part 5 - Present & Reflect (30 minutes):

- Participants review each other through the Peer to Peer Review sheet
- Facilitator leads a discussion/reflection on the process of creating that work
- Q&A

Modifications

Subject	Goal	Background	Reflection
History	Make a song inspired by a Latin American Figure.	Research historical facts about figure. Create a thesis for the chorus and supporting evidence for your verses. Pick culturally/historically relevant music and switch the lyrics for your original lyrics.	Include questions specific to lesson’s academic goals.
Advisory	Make an “all about me” rhyming song	Brainstorm topics that you would use to describe yourself. Include elements from your past, present, and how you want your future to be. Choose a rhyming scheme and mood that enhances your story.	Follow peer to peer review with journal or teacher feedback
Math	All about Math	Write a “freestyle” rap that is based on a mathematical concept or equation. Use a rhythmic and rhyming scheme that will enhance the delivery of the story. Make mathematical games of using only X amount of syllables per sentence; as in a haiku. Use your song/poem as a study guide for quizzes or tests.	What are some connections between music and math?
English	Analyze different forms, Structures and techniques of the written word.	Analyze the lyrics of a current Latin American song or poem. Study the techniques used in the creation. Study the rhythm and how it affects the meaning. Expand vocabulary by looking up alternate words that express the same meaning.	Presentation based on “Speaking & Listening” Common Core Standards

Resources

- Official Youtube Video of the song:
<http://www.youtube.com/watch?v=ssxM5sJAB1c>
- Link to New York Times Article:
http://www.nytimes.com/2010/04/11/arts/music/11calle.html?_r=0
- L.A. Times Article:
<http://articles.latimes.com/2009/aug/02/entertainment/ca-calle2>
- An amazing interview with activist, innovator, musician, composer, politician Ruben Blades:
http://www.youtube.com/watch?v=n_P8ALGq7p8
- Calle 13 official website (in Spanish)
<http://www.lacalle13.com/entrenlosquequieran>
- Bobby Sanabria: A grammy winning latin percussionist, bandleader, educator and activist based in the South Bronx.
<http://www.bobbysanabria.com>
- The Nuyorican Poets Café: A not for profit organization that features innovative poetry, music, visual arts, hip hop, theatre and comedy acts by latino artists.
<http://www.nuyorican.org/history.php>
- SOB's: A world class music venue in lower Manhattan featuring some of the best acts in Latin and Afro-Caribbean music.
<http://www.sobs.com/>
- Terraza 7: A Restaurant and live music venue in Queens featuring great Peruvian, Colombian and Brazilian folkloric music as well as jazz by latin American artists.
<http://www.terrazacafe.org>
- ReMezcla: A website that compiles all Latino arts related activities in New York.
<http://ny.remezcla.com>

Spanish Lyrics: Latinoamérica

Verso 1

Soy, soy lo que dejaron, Soy todas las sobras de lo que te robaron
 Un pueblo escondido en la cima, Mi piel es de cuero por eso aguanta cualquier clima
 Soy una fábrica de humo, Mano de obra campesina para tu consumo
 En el medio del verano, El amor en los tiempos del cólera, Mi hermano!

Verso 2

Soy el que nace y el día que muere, Con los mejores atardeceres
 Soy el desarrollo en carne viva, Un discurso político sin saliva
 Las caras más bonitas que he conocido, Soy la fotografía de un desaparecido
 La sangre dentro de tus venas, Soy un pedazo de tierra que vale la pena
 Una canasta con frijoles. Soy Maradona contra Inglaterra Anotándole dos goles.
 Soy lo que sostiene mi bandera, La espina dorsal del planeta, en mi cordillera.
 Soy lo que me enseñó mi padre, El que no quiere a su patria no quiere a su madre.
 Soy América Latina, un pueblo sin piernas pero que camina. Oye!

Coro

Tú no puedes comprar al viento
 Tú no puedes comprar al sol
 Tú no puedes comprar la lluvia
 Tú no puedes comprar al calor
 Tú no puedes comprar las nubes
 Tú no puedes comprar los colores
 Tú no puedes comprar mi alegría
 Tú no puedes comprar mis Dolores
 (Repeat chorus)

Verso 3

Tengo los lagos, tengo los ríos, Tengo mis dientes pa cuando me sonrío
 La nieve que maquilla mis montañas, Tengo el sol que me seca y la lluvia que me baña
 Un desierto embriagado con pellotes, Un trago de pulque para cantar con los coyotes
 Todo lo que necesito! Tengo a mis pulmones respirando azul clarito

Verso 4

La altura que sofoca, Soy las muelas de mi boca mascando coca,
 El otoño con sus hojas desmayadas, Los versos escritos bajo las noches estrelladas
 Una viña repleta de uvas, Un cañaveral bajo el sol en cuba,
 Soy el mar Caribe que vigila las casitas, Haciendo rituales de agua bendita
 El viento que peina mi cabello, Soy todos los santos que cuelgan de mi cuello
 El jugo de mi lucha no es artificial porque el abono de mi tierra es natural

Coro

Coro (En Portugues)

Verso 5

Vamos caminando (x2) Mi tierra no se vende!
 vamos dibujando el camino!
 Vamos caminando

Verso 6

Trabajo bruto pero con orgullo, Aquí se comparte lo mío es tuyo
 Este pueblo no se ahoga con marullos, Y si se derrumba yo lo reconstruyo,
 Tampoco pestañeo cuando te miro, Para que te recuerdes de mi apellido
 La operación cóndor invadiendo mi nido, Perdono pero nunca olvido, oye!

Verso 5

Vamos caminado, aquí se respira lucha.
 Vamos caminando, yo canto porque se escucha
 Vamos caminando, aquí estamos de pie
 Que viva Latinoamérica
 No puedes comprar mi vida!

English Lyrics: Latinoamérica

Verse 1

I am. I am that which they left
 I'm all about that which was stolen
 A village hidden on the peak, My skin is made of
 leather, that's why it stands any kind of weather
 I'm a factory of smoke, A peasant working hand for
 your consumption
 Cold Front in the middle of summer, Love in the Times
 of Cholera, my brother

Verse 2

The sun that is born and the day that dies, with the
 best of evenings
 I am development, raw, a political speech without
 saliva
 The most beautiful faces that I've met, I'm the
 photograph of a missing person
 I'm the blood in your veins, I'm a piece of land that is
 worth it
 I'm a basket with beans, I'm Maradona against
 England scoring 2 goals
 I'm that which holds my flag, the backbone of the
 planet is my Andes
 I'm what that my father taught me, He who doesn't
 love his fatherland doesn't love his mother
 I'm Latin America, People without legs but that can
 walk, Oye!

Chorus

You can't buy the wind
 You can't buy the sun
 You can't buy the rain
 You can't buy the heat
 You can't buy the clouds
 You can't buy the colors
 You can't buy my happiness
 You can't buy my pains
 (Repeat)

Verse 3

I have the lakes, I have the rivers
 I have my teeth for when I smile
 The snow that puts make up on my mountains, I have
 the sun that dries me and the rain that washes me
 A desert intoxicated with beautiful drinks of pulque, To
 sing with the coyotes
 All that I need. I have my lungs breathing clear blue

Verse 4

The height that suffocates. I am the molars in my mouth
 that chew on the Coca
 The autumn with its dropping leaves, The verses
 written under the starry night
 A vineyard filled with grapes, A sugar cane
 plantation under the Cuban sun
 I'm the Caribbean Sea watching over the houses,
 Doing rituals of holy water
 The wind that combs my hair. I'm all the saints that
 hang from my neck
 The juice of my struggle is not artificial, Because the
 fertilizer of my land is natural

Chorus:

You can't buy the wind.
 You can't buy the sun.
 You can't buy the rain.
 You can't buy the heat.
 You can't buy the clouds.
 You can't buy the colors.
 You can't buy my happiness.
 You can't buy my pains.
 (Repeat in portuguese)

Verse 5

I work hard but with pride, Here we share, what's
 yours is mine.
 These people can't be drawn with big waves, And if
 it collapses, I'll rebuilt it.
 Neither will I blink when I see you, just so that you'll
 remember my surname.
 Operation Condor is invading my nest, I forgive but
 I'll never forget!

Verse 6

(we are walking)
 The struggle breathes here.
 (we are walking)
 I sing because it sounds.
 Here we are drawing the way.
 Long live Latin America.
 You can't buy my life.

urban arts partnership

Artist:

- Look at the rubric we made for this project
- Write your comments and questions in the first boxes of each row
- Pass to your peer

Peer:

- Look at the rubric we made for this project
- Answer the artist questions and write comments that have action steps in the second boxes
- Pass back to the artist

Artist:

- Reflect on comments in the third boxes and decide where to refine your work

	Artist Comment	Peer Comment	Artist Response
How did the artist follow the tradition of Vejigante masks?			
How did the artist represent her or himself in the mask?			
How might the artist make the mask more traditional or more personal next time?			



Professional Development Series

**Lesson Three:
Storytelling**

**Art Form:
Creative Writing**

**Title of Workshop:
Words Create Life**

Experience • Study • Create • Refine • Present • Reflect

The House on Mango Street

"Sandra Cisneras is one of the most brilliant of today's young writers. Her work is sensitive, alert, nuanced... rich with music and picture."—Gwendolyn Brooks





Professional Development Series: Lesson Three:

Art Form:
Song Writing

Title of Workshop:
Imagining Imagery

Project Description:

By studying the lyrics of Puerto Rican music band Calle 13's "Latinoamerica", students will be exposed to the use of imagery in lyric writing. Students will explore how Calle 13's lyrics stitch together a map of the Latino American (Latin-American) experience as a whole. By analyzing the lyrics of "Latinoamerica", students will learn how music and lyrics are used as a vehicle for social commentary. Students will also be exposed to the aesthetic choices of Calle 13's use of fusing hip hop with folkloric and traditional Latin American rhythms. Finally, students will compose a song that showcases elements of their own culture as a way to make a socio-political statement.

Guiding Questions:

- How do artists use imagery in songwriting to paint a "picture" of the song's message?
- How can we use the written word to show our cultural background? (Historical facts, natural resources, social ideologies, and even the lessons taught to us by our elders?)
- How do we bridge our past with our present to create our future?
- How do we add steady and exciting rhythm to our words so that it better engages our audience and it makes our message stronger and deeper?

Masterwork:

Artist: Calle 13. Song: "Latinoamerica"

About the Artist

Calle 13 is a Puerto Rican band formed by stepbrothers René Pérez Joglar (born February 23, 1978 in Hato Rey) who calls himself Residente (lead singer, songwriter) and Eduardo José Cabra Martínez (born September 10, 1978 in Santurce), who calls himself Visitante (multi-instrumentalist, vocalist, beat producer) and their sister Ileana Cabra Joglar aka PG-13 (backing vocals)

Calle 13 is noted for its eclectic musical style, often using unconventional instrumentation in its music. They are influenced by elements of rock, rap, ska, merengue, bossa-nova, balkan music, and Afro Beat to name a few. Calle 13's music is also deeply rooted in several Latino folkloric music styles such as Argentinian cumbia villera, Uruguayan candombe, Colombian Cumbia, Cuban cha cha cha, and their Puerto Rican Salsa.

The band is also known for its satirical lyrics as well as social commentary about Latin American issues and culture. For their work, the group has won nineteen Latin Grammy Awards. They hold the record for the most Latin Grammy wins. They have also won two Grammy Awards.

About the Artwork

"Latinoamérica" is a song based on the experiences of Calle 13's members as they traveled across Latin America. It is a reflection on the underlying historical, social, and political themes within Latin America. It asserts the collective strength of the Latin American people. In addressing the shared history of Latin America, the band exposes the faults that are still a factor in present day Latin America.

The song features additional vocals from other Latinoamerican recording artists such as Peruvian Susana Baca, Colombian Totó la Momposina and Brazilian Maria Rita. The song won Record of the Year and Song of the Year in the Latin Grammy Awards of 2011.

Residente and Visitante say: "We wrote Latinoamerica because we wanted to have a song that would identify us all as brothers and sisters. We wanted to have a unifying flag. In the end, it is our wish that the whole entire world would unite. One must start with his own country."

"We are at a great moment in Latin America. I don't think the best times have yet arrived, but they are on the way!"

Lesson 4: Songwriting with a Purpose

Materials Needed:

- Blackboard or Chart Paper to write down ideas from class discussion
- Copies of the lyrics in Spanish and English.
- Recording of Calle 13's "Latinoamerica"
- Video of the song (if possible)
- Access to Rhyme Zone online (if possible) <http://www.rhymezone.com>
- Dictionary and rhyming dictionary
- Music player (computer, CD, mp3, iPhone with adaptor, etc) and speakers.
- Pencils, sharpeners, erasers and colored pencils/crayons.

Prep:

- Print lyrics for every student.

Vocabulary:

- Stream of consciousness
- Imagery
- Form
- Rhythmic speech
- Rhyme
- Unifying

Outcomes & Standards Met (Teachers and Students Will Be Able To...):

- Understand how to use rhythm and rhyme to strengthen the message and meaning of the written word.
- Create original lyrics in ABAB rhyming structure.
- Compose a song that showcases their own cultural background.
- Participate in a sharing and reflection that involves constructive criticism.

Reflection Process:

- At the end of the workshop, teacher will lead the class through a group critique and reflection.

PD Outline

Part 1 - Experience (15 minutes):

What do you notice about the artwork? What questions do you have?

- Distribute lyrics/translation and Play song
- Ask: What do you notice about the masterwork?
- What questions do you have?
- What is interesting to you about this song?
- Work in small groups and write down in a group journal
- Share ideas and reflection.

Part 2 - Study (45 minutes):

- Listen to the song while reading the lyrics. (Watching the music video along would be very helpful)
<http://www.youtube.com/watch?v=ssxM5sJAB1c>
- Ask: Do the words make you think of images? If so, what images?
- Ask: What do you think the song is about?
- Ask: What steps are the artists using to tell the story?

- Ask: What regions of Latin America does the song refer to?
- Ask: Is there an order in the way the sentences are put together? Why do you think the artists chose to sing this song in a stream of consciousness style?
- Ask: Why are they telling the song in first person? IE: "I am..."
- Ask: Which senses are they using to describe the Latino American (Latin-American) experience? Why?
- Have students post their work in the board for sharing.

Part 3 - Create (60 minutes):

Materials Needed:

- Pencil, colored pencils/water paint/brushes, eraser, sharpener, paper, audio recording of the song, speakers and media player. If possible a computer with internet access.

The words in the lyrics of Calle 13's "Latinoamerica" act as brushes and watercolor that paint a vivid picture that describes Latin America as one place without borders. The lyrics are divided into six different verses and one chorus, which is sung twice, once in Spanish and once in Portuguese.

The chorus describes the main topic of the song and shows how the artists feel about it. The lyrics in the chorus are short, simple and catchy.

The verses provide the descriptive and contextual material for the whole song. The verses describe the weather, the terrain, the color of the sun, the folkloric traditions, the foods, and the way people look in Latin America. The verses also make reference to several important historical, political and sporting events in many different parts of Latin America.

Brainstorm about song concept:

- What would you like your song to say about your city/country?
- What would you like your song to say about you as an individual?
- What elements of Calle 13's "Latinoamerica" resonate with you the most?
- What would the title of your song be?
- Quiet journal.

Writing the chorus:

- What is the main idea of your song? What statement do you want to make?
- Write 8 short sentences about it. Each sentence should be between 5-10 Syllables.

Writing the Verse #1: All about My city/country/neighborhood

All Verses should have four lines.

1. Make a drawing that shows four elements about the way your city/country/neighborhood looks. (Weather, terrain, sky color, amount of sunlight, etc, how the air feels)
2. Write one short sentence (21-25 syllables) that describes one aspect about how your own city/country/neighborhood looks. (Refer back to the drawing exercise to help with imagery)
3. Count the syllables in the line and write the number down so that the next sentence you write also has between 21-25 syllables.
4. Underline the last word of your sentence. Look up possible rhymes in a rhyming dictionary or on the web at Rhyming Zone and start building a rhyming list. <http://www.rhymezone.com>
5. Write a new short sentence describing a different element about the way your city/country looks. The last word of your new sentence must rhyme with the last word of your previous sentence.
6. Repeat steps #2, #3, #4 and #5 to write the final to complete the verse describing the way your city/country/neighborhood looks.
7. Read your verse out loud and put some rhythm to it! Pair up with a classmate. Have your classmate play some body percussion to your "rap". Your classmate should play a steady beat consisting of: two stomps and 1 clap (think of the song "We will rock you" by Queen).

Writing the Verse #2: All about My People & Community

All Verses should have four lines of 21-25 syllables each.

1. Make a drawing that shows four elements about the people of your city/country. (How do they behave? How do they look? What makes them special?)
2. Repeat the steps 2-7 from Verse #.

Writing the Verse #3: All about Me

All Verses should have four lines.

1. Make a drawing that shows eight elements about you as an individual. What character traits do you have? What do you want people to know about you? What makes who you are? What is unique about you?
2. Write 8 short sentences that describe you. Begin each sentence with: "I am_____"

Part 4 - Refine (20 minutes):

- What new things did you learn?
- What imagery did you use to tell the story?
- How does this work represent you?
- What parts of your verses were enhanced by the use of imagery?

- What parts of your composition were successful?
- Which was your favorite rhyme? Why?
- What would you like to change about your song if you had the chance?
- How could you improve your song?

Part 5 - Present & Reflect (30 minutes):

- Participants review each other through the Peer to Peer Review sheet
- Facilitator leads a discussion/reflection on the process of creating that work
- Q&A

Modifications

Subject	Goal	Background	Reflection
History	Make a song inspired by a Latin American Figure.	Research historical facts about figure. Create a thesis for the chorus and supporting evidence for your verses. Pick culturally/historically relevant music and switch the lyrics for your original lyrics.	Include questions specific to lesson's academic goals.
Advisory	Make an "all about me" rhyming song	Brainstorm topics that you would use to describe yourself. Include elements from your past, present, and how you want your future to be. Choose a rhyming scheme and mood that enhances your story.	Follow peer to peer review with journal or teacher feedback
Math	All about Math	Write a "freestyle" rap that is based on a mathematical concept or equation. Use a rhythmic and rhyming scheme that will enhance the delivery of the story. Make mathematical games of using only X amount of syllables per sentence; as in a haiku. Use your song/poem as a study guide for quizzes or tests.	What are some connections between music and math?



Professional Development Series

Resources

Experience • Study • Create • Refine • Present • Reflect





Professional Development Series

Resources

Smithsonian Latino Center – focused on ensuring that Latino contributions to art, science, and the humanities are highlighted, understood and advanced.

- <http://latino.si.edu/index.htm>

Links to websites featuring Latin American artists

- <http://www.lasculturas.com/library/arts/artists>

Brief biographies of influential Mexican artists

- <http://www.buzzle.com/articles/famous-mexican-artists.html>

Books

- Mexican Muralists: Orozco, Rivera, Siqueiros by Desmond Rochfort 1994
- Dimensions of the Americas: Art and Social Change in Latin America and the United States by Shifra M. Goldman 1994
- The Mexican Muralists in the United States by Laurance P. Hurlburt 1989
- Contemporary Mexican Painting in a Time of Change by Shifra M. Goldman 1981
- Mural Paintings of the Mexican Revolution by Carlos Pellicer 1985
- The Mexican Muralists in the United States by Laurance P. Hurlburt 1981
- The Mexican Mural Renaissance, 1920 - 1925 Yale University Press 1963

Museums

Americas Society Art Gallery – dedicated to exhibiting and promoting art from Latin America, the Caribbean and Canada. 680 Park Avenue

New York, NY 10021

(212) 249-8950

http://as.americas-society.org/areas.php?k=gallery_hours

The Metropolitan Museum of Art

1000 Fifth Avenue

New York, New York 10028-0198

Phone: 212-535-7710

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

El Museo del Barrio – The mission of El Museo del Barrio is to present and preserve the art and culture of Puerto Ricans and all Latin Americans in the United States.
1230 Fifth Avenue (at 104th Street)
New York NY 10029
<http://www.elmuseo.org/>

The Hispanic Society of America – A free museum and reference library for the study of the arts and cultures of Spain, Portugal, and Latin America.
Audubon Terrace, Broadway between 155 and 156 Streets
(212) 926-2234
<http://www.hispanicsociety.org/>

Queen Sofía Spanish Institute – promotes the understanding of Spanish culture and its influence in the Americas
684 Park Avenue
New York, NY 10065
(212) 628 0420
<http://spanishinstitute.org/>

Bronx Council of the Arts (BCA) – a leading arts service organization in providing cultural services and arts programs
1738 Hone Avenue
Bronx, NY 10461
718-931-9500
<http://www.bronxarts.org/>

The Bronx Museum of the Arts – focuses on 20th-century and contemporary art, while serving the culturally diverse populations of the Bronx and the greater New York metropolitan area.
1. Grand Concourse
Bronx, NY 10456
(718) 681-6000
<http://www.bronxmuseum.org/>

The Cuban Art Space – to promote the work of Cuban artists and to educate the U.S. public about Cuba's cultural life.
231 West 29th Street, 4 Fl
New York NY 10001
<http://www.cubanartspace.net/gallery/index.php>

The Center for Puerto Rican Studies – devoted to collecting, preserving, and providing access to resources documenting the history and culture of Puerto Ricans—primarily on

the mainland, but also in Puerto Rico.

Hunter College

695 Park Avenue, Room E 1429

New York, NY 10021

(212) 772-4197

http://www.moma.org/learn/resources/latino_survey/puerto_rican_studies

Clemente Soto Vélez Cultural and Educational Center – a Puerto Rican/Latino cultural institution focused on the cultivation, presentation and preservation of Puerto Rican and Latino culture.

107 Suffolk Street,

New York, NY 10002

(212) 260-4080

<http://www.csvcenter.com/index.html>

Cooper Hewitt National Design Museum Latino/Hispanic Archive – created in 1995 in response to the growing need for information about, and a fuller awareness of, the diversity of those working in American design. As the Smithsonian's national repository of documentary and visual materials on Latino and Hispanic designers and their work, the Archive facilitates research in the fields of industrial and graphic design, architecture and interior design, urban planning, and the design of textiles, wallcoverings, floorcoverings, jewelry, furniture, glass, ceramics, and theatrical and movie sets.

2 East 91 Street

New York, NY 10028

(212) 849-8330

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

CUNY Dominican Studies Institute Library – the nation's first, university-based research institute devoted to the study of people of Dominican descent in the United States and other parts of the world.

The City College of New York

North Academic Center (NAC), 4/107

160 Convent Avenue at 138th Street

New York, NY 10031

<http://www1.ccny.cuny.edu/ci/dsi/>

Emilio Sánchez Foundation – preserves and promotes the legacy of the Cuban-born American artist Emilio Sánchez through research, exhibitions, publications, and contacts.

19 West 21st Street, Suite 502

New York, NY 10010

Tel. (212) 924-0786

<http://emiliosanchezfoundation.org/>

En Foco – to promote and exhibit work by photographers of color (e.g. Latinos, African Americans, and Asians) in the United States.

1738 Hone Avenue

Bronx, NY 10461

(718) 931-9311

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

Exit Art – to create and present exhibitions and programs that explore the diversity of cultures and voices that continually shape contemporary art and ideas in America.

475 Tenth Avenue (corner of Thirty-sixth Street)

New York, NY 10018

Tel.: (212) 966-7745

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

Felix Gonzalez-Torres Foundation – to foster an appreciation for the work of Felix Gonzalez-Torres

Andrea Rosen Gallery

525 West Twenty-fourth Street

New York, NY 10011

Tel. (212) 414-4242

Lehman College Art Gallery

250 Bedford Park Boulevard West

Bronx, NY 10468-1589

(718) 960-8731

<http://www.lehman.edu/vpadvance/artgallery/gallery/>

Museum of Contemporary Hispanic Art – In 1991, the year that The Museum of Contemporary Hispanic Art (MoCHA) closed, its archives were brought to Hostos Community College in an effort to save them from destruction and eventually to make them accessible to the general public. Archives of the Museum of Contemporary Hispanic Art at Hostos Community College Library and Archives

475 Grand Concourse

Shirley J. Hinds Allied Health & Science Building,

Room A308, third floor

Bronx, NY 10451

(718) 518-4220

Museum of Modern Art Library and Archives

11 W 53 Street

New York, NY 10019

212.708.9433

<http://www.moma.org/library>

Organization of Puerto Rican Artists – a grassroots artists collective which serves and promotes emerging as well as established Puerto Rican artists internationally, taking art outside of traditional venues such as museums and galleries.

258 West Fifteenth Street, #4RE

New York, NY 10011

Tel. (212) 989-3633

<http://www.op-art.org/>

Puerto Rico and the American Dream – a forum on the history, culture and politics of Puerto Rico

1355 Park Avenue, First Floor

New York, NY 10029

Tel. (212) 828-0401

<http://www.prdream.com/index.php>

Taller Boricua – a multicultural institution providing a variety of programs that stimulate the social, cultural, and economic development of the community.

1680 Lexington Avenue

New York, NY 10029

Tel. (212) 831-4333

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

Taller Latino – offering Spanish and English language classes and artistic events, El Taller also provides a variety of artistic and linguistic support services for individuals, companies and other community organizations.

2710 Broadway, 3rd Floor

New York, NY 10025

(212) 665-9460

<http://tallerlatino.org/>



Image Credits:

Cover:

- Top Left: <http://www.elsuralavista.com/periodico/wp-content/uploads/2011/01/CARNAVAL-PONCE5.jpg>
- Top Right: Valentine, The Fastest, from "The Sugar Children Series." 1996.
- Center: Diego Rivera, "The Grand Tenochtitlan", Palacio Nacional de Mexico, 1945

Page 8: Diego Rivera, Self-Portrait. 1941. Oil on canvas, 24 x 16-7/8". Smith College Museum of Art, Northampton, Massachusetts. Gift of Irene Rich Clifford, 1977.

Page 13:

- Top: Detail of "Presencia del Maestro en la Historia de Mexico" Mural at the Auditorium 15 of May, on the 3rd arc on the left (1960-1962) by Aurora Reyes Flores
- Bottom: "Man at the Crossroads Looking with Hope and High Vision to the Choosing of a New and Better Future" by Diego Rivera

Page 16: Vik Muniz, Self Portrait (Front) (Pictures of Magazines) (detail), 2003. Chromogenic print, 92 x 72 inches. Courtesy Sikkema Jenkins & Co., NYC.

Page 22:

- Top: Vik Muniz's chocolate syrup painting of Hans Namuth's photograph:
- Bottom: Hans Namuth's photograph of Jackson Pollock painting:

Page 26:

- Top: The painting that Jackson Pollock was making in Hans Namuth's photograph: Autumn Rhythm (Number 30), 1950
- Bottom Left: Valentine, The Fastest, from "The Sugar Children Series." 1996.
- Bottom Right Big James Sweats Buckets, from "The Sugar Children Series." 1996

Page 26: <http://blog.edsantiago.com/images/2007-01-20.vejigante-parade.jpg>

Page 32:

- Top: Juan Alindato Garcia with one of his masks. Photo credit: Primera Hora
- Bottom: The Alindato family of mask makers at work. Born in 1921 in Playa de Ponce, Juan Alindato is a retired dock worker who first learned his craft from his mother-in-law, Francisca Salvador. Photograph by Jack Delano.

Page 33:

- Top: Artisan Juan Alindato in his workshop. His masks, with their characteristic abundance of horns, are prized by collectors around the world. In 1987 the National Endowment for the Arts honored Juan. Photo by Jack Delano.
- Bottom: Vejigantes dance on Juan Alindato Garcia street in Ponce, Puerto Rico. Photo Credit: Notas Breves

Page 36: Escopetarra <http://www.flickr.com/photos/bernabe78/4433231043/sizes/l/in/faves-sophiascalpel/>

Page 44: Photos of instrument making: Erika Kapin

Page 44:

- Top: <http://talentochocoano.com> - Cesar Lopez
- Bottom: <http://www.elcassetteblog.com> - Escopetarra

Page 25:

- Top: <http://socksonanooctopus.com> - Landfill Harmonic
- Bottom: <http://www.landfillharmonicmovie.com> - Landfill Harmonic

Page 48: http://www.detrasdelbonche.com/notas/wp-content/uploads/2012/05/2011_042_086.jpgContributers

Page 60: <http://www.elsuralavista.com/periodico/wp-content/uploads/2011/01/CARNAVAL-PONCE5.jpg>

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