

Fiesta Aquí, Fiesta Allá: Exploring Music and Dance in Puerto Rico, its Diaspora, and the Caribbean

A Smithsonian Folkways Music Pathway for
students in Grades 3–5

Teacher's Guide

Lesson Hub 1:

Introduction to Puerto Rican Music and Dance



Lesson Overview

In Puerto Rico, the term *fiesta* is used to describe an activity that is central to social and communal life, in both religious and secular ways. Fiestas embody the essence of Puerto Rican culture: a cultural blend of Indigenous, European, and African elements and peoples. These events, which are held year-round, cut across geographical boundaries, race, ethnicity, and generations. They provide continuity to long-held traditions and encourage the creation of new ones. Whatever the context, fiestas in Puerto Rico can be understood as **social gatherings that involve three main elements: music, dance, and food**. Puerto Rican fiestas celebrate culture, build community, and contribute to a collective “Puerto Rican” identity.

Lesson 1 uses the idea of “fiesta” to introduce students to various musical forms and unique performance styles that have developed in Puerto Rico. *Introduction to Puerto Rican Music and Dance* first surveys the history of fiestas in Puerto Rico and explores the connections and distinctions between religious and secular fiestas. Next, the lesson examines how three distinct cultural influences (e.g., Indigenous, African, and European) intersect at these events. Finally, students will discover how various facets of Puerto Rican identity are on display in the fiesta setting and will connect ideas related to “personal” and “collective” identity to their own lives.

In This Guide

Lesson Overview	1
Lesson Paths and Student Objectives	2
Teaching Plan	3
2014 National Music Standards Connections	28
Additional Readings and Resources	29

Lesson Paths and Student Objectives*



1. **Fiesta in Puerto Rico!** (20+ minutes)

- Identify the three basic elements common to most Puerto Rican fiestas.
- Explain why fiestas are so important for communities and participants in Puerto Rico.



2. **Sounds of Puerto Rican Fiesta** (20+ minutes)







- Identify three musical genres that you might hear at a Puerto Rican fiesta.
- Identify three distinct cultural influences that are present in Puerto Rican fiesta music.



3. **Puerto Rican Fiesta and Identity** (20+ minutes)

- Provide a personal definition of the term “collective identity”.
- Identify some key aspects of Puerto Rican identity.
- Describe how fiestas help people discover, celebrate, and express their Puerto Rican identities.
- Describe how recurring celebrations in your life connect to your personal and collective identities.

*Note: The learning icons used above signify the type of learning used in each Path. Keep in mind that these Paths are not intended to be sequential; rather, teachers or students may choose which Paths they'd like to use from each Lesson. The time estimate given for each path indicates "in class" time. The + indicates there are optional extension activities and/or a suggested homework assignment.

While all learning types ( History and Culture,  Music Listening,  Music Making and Creation, and  Creative Connections) fulfill 2014 National Music Standards, non-music teachers will be able to use  History and Culture and  Creative Connections Paths without specific musical knowledge.

Teaching Plan

1.Path One: Fiesta in Puerto Rico!



To prepare:

- Read through the path.
- Preview Path 1 of the **Lesson 1 Slideshow** (slides 5–23).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. *(If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)*

Slides 1–4: Information for the Teacher

Slide 5: Path 1 Introduction Slide

Ask students what the word fiesta means to them before starting the lesson to assess prior knowledge on the topic. The term is defined on the next several slides.

Slide 6: Meet Ana, Your Coqui Frog Guide

Share Information:

- Introduce students to “Ana the Coqui Frog” – who will pop up to help students throughout the pathway as they learn about exciting music traditions that come from Puerto Rico.
- **About Ana:** Ana, the coqui frog, pops up from time to time in this Pathway to ask guiding questions and introduce students to new topics/ideas. Coquí frogs, which are native to Puerto Rico, have special toe pads that allow me to climb trees and cling to leaves. Ana was named after 19th century pianist, composer and educator Ana Otero Hernández. She was born in Humacao, Puerto Rico, in 1861 to a family of musicians, theater actors, painters, and educators. After touring the island along with her family, she gathered enough funds to pursue studies at the Conservatory of Paris. She eventually found herself in New York, where she became involved in Puerto Rican and Cuban revolutionary movements. During this time, she prepared the official piano arrangement for the Puerto Rican revolutionary anthem, “La Borinqueña”. Between 1896 and 1897, Ana and her sisters opened a music school for women and underprivileged girls in Old San Juan. Not long afterwards, in 1898, she was forced to abandon her music academy and evacuate San Juan due to the outbreak of the Spanish-American War, and the bombing of the city. She passed away in 1905, at the age of 45. Ana was one of the few 19th century Puerto Rican musicians to have been able to study at a conservatory, a matter that is made even more important due to the fact that she did so during a time where women were only recently starting to be allowed into conservatories across Europe. Her involvement in Puerto Rican and Cuban revolutionary movements, which were fighting for liberties

and equality, and her commitment to provide musical education for women, also speak greatly of her character and her values.

Slide 7: What sound does a coqui make?

Attentive and Engaged Listening:

- Ask students to listen and guess which of three recordings embedded on this slide captures the unique sound of the coqui frog.
 - Play the first two tracks for about 10-15 seconds each.
 - Play the beginning of the third track which is the correct answer). About 10 seconds in, the sound of the coquí frog fades out and festive music begins.
- Optional: Use this opportunity to lead a short dance party (a fiesta of sorts) to start the lesson! Feel free to tailor this activity to meet your needs. Consider these ideas:
 - Keep the beat in your body (clap, pat, etc.). Raise your hand when you hear the coqui sound reflected in the music.
 - Free dance to the music (hands to yourself). Freeze each time you hear the coqui sound reflected in the music.
 - Dance with a partner. Find a new partner each time you hear the coqui sound reflected in the music.
 - Lead a game of Limbo! (Limbo originated in Trinidad - another island in the Caribbean.)
- About the tracks:
 - **Example 1:** Individual Barking Tree Frog in Florida, recorded by Charles Bogert, from the Smithsonian Folkways album, *Sounds of North American Frogs*.
 - **Example 2:** Pacific Tree Frog in California, recorded by Charles Bogert, from the Folkways Records album, *Sounds of the American Southwest*.
 - **Example 3:** "Coqui", by Lito Peña and his Orchestra, from the Cook Records album, *A Night at the Tropicano*.

Slide 8: Ana the Coquí

Share Information:

- The coqui frog, which is native to Puerto Rico, gets its name from the unique sound it makes at nighttime. This frog has special toe pads (not webbed feet), which allows it to climb trees and cling to leaves.
- See the embedded information in the slideshow to learn more about the extraordinary woman Ana the coqui was named after: Ana Otero Hernández.
- Optional musical connection: Ask students to sing the coqui's call (it is an octave jump).
- Optional musical connection: Learn Smithsonian Folkways artist Suni Paz's version of "El Coqui".

- Find it on her album, [*Alerta Sings and Songs for the Playground/ Canciones Para el Recreo.*](#)

Slides 9 and 10: Where is Puerto Rico?

Share Information:

- Puerto Rico is an island in the Caribbean Sea. It is located approximately 1000 miles from Miami, FL (Slide 9).
 - Find Puerto Rico on the embedded map.
 - Click on “Miami” to visualize its geographic relationship to the United States.
- Show the embedded map of Puerto Rico (Slide 10).
 - Tell students that they will revisit this map throughout the Pathway and at the end of Lesson 10 will have an opportunity to “map” the locations of the various fiestas they learn about.

Slide 11: What is a *Fiesta*?

Share Information:

- In Puerto Rico, a *fiesta* is a social gathering that can be associated with several things.
- *Fiesta* in Spanish comes from the Latin root *fiesta*, which means “feast” or “party”.

Slide 12: Fiestas in Puerto Rico: Why? (Why Not?)

Share Information and Discussion:

- In Puerto Rico, there are fiestas to celebrate many, many things – there is always something worth celebrating!
- Look at the embedded photos and ask students if they can guess what the people are celebrating in each photo. *Why are they having a fiesta? What is it for?*
 - Lead a short discussion based on student responses.
 - **Photo 1:** An organized festival, where people are celebrating their shared Puerto Rican (cultural/national) pride.
 - **Photo 2:** An informal, spontaneous community gathering/music-making session called "parranda" - these occur throughout the Christmas season. (Learn all about the parranda tradition in Lesson 10.)
 - **Photo 3:** A Christmas parade, depicting Santa alongside the Three Kings.
- Additional contextual information:
 - In Puerto Rico, there are fiestas to celebrate things like life (e.g., baptisms), family (e.g., weddings), death (e.g., *baquiné*), community, and identity (local/cultural/national). They can commemorate historic events, such as Grito de Lares on September 23rd (a revolt against Spanish in 1869); or Cruz de mayo (in remembrance of the earthquake of 1787). Sometimes, fiestas occur in

the form of organized folk festivals and sometimes they are spontaneous, informal music/dance parties.

- Many fiestas date back to Spanish Colonial Period and Spanish Catholic traditions (e.g., Christmas and Promesa de Reyes (Three Kings Epiphany). However, as we will see later in this Lesson (and throughout this Pathway), fiestas in Puerto Rico (even those that tied to the Catholic religion) also incorporate many elements of African and native Indigenous cultures.

Slide 13: Fiestas in Puerto Rico: When?

Share Information:

- Puerto Rico is known for having MANY fiestas! Fiestas are celebrated year-round, providing continuity to long-held traditions and encouraging the creation of new ones (innovation). Throughout the year, there is always a fiesta to look forward to.
- About the images on this slide:
 - **Carnaval** is a festivity that takes place in many countries around the world. It is tied to the Catholic religion and occurs just before the Lenten season. Celebrations culminate around the Tuesday before Ash Wednesday. An example you might be familiar with is the celebration of Mardi Gras (Fat Tuesday) in New Orleans. During Carnaval, masked people fill the streets, provoking fun and laughter. Dances, parties, and processions are common, as people abandon the routine of work life and turn to play and indulge in worldly pleasures. The famous "Ponce" Carnaval celebration is the largest in Puerto Rico. Learn more about Carnaval in Lesson 9 of this Pathway.
 - **The Festival del Tinglar** (Sea Turtle Festival) is celebrated in Luquillo (northeast PR) in April. The purpose of the festival is to help promote awareness and conservation of the wonderful natural environment in this part of Puerto Rico (specifically, preserving one of the most important nesting sites for the leatherback turtle in the Caribbean).

Slide 14: Fiestas in Puerto Rico: Music, Dance, and Food!

Share Information:

- In general, fiestas in Puerto Rico involve three main elements: music, dance, and food.
- Additional contextual information:
 - Like music, food in Puerto Rico is an example of cultural fusion: the combination of different forms of beliefs or cultural practices (We'll learn more about this throughout the Pathway).
 - Typical dishes such as *arroz con gandules* ("ah-ROSE cone gahn-DOOL-ays"), *yuca al mojo* ("YOO-kah ahl MO-ho"), *coquito* ("ko-KEE-toe"), and

lechón asao (“leh-CHONE ah-SAH-oh”) are seasonal dishes made specifically for celebrations.

- The coquito is a typical drink offered at Christmas. It is like eggnog but made with coconut milk.
- Arroz con gandules is rice and “pigeon peas.”
- Yuca al mojo – yuca is a native tuber similar to a potato, and mojo is a type of sauce.
- Lechón asao is roasted pork.
- *Mofongo* (pictured on this slide), is Puerto Rico's unofficial national dish. It usually consists of fried green plantains mashed with garlic, chicharrón (deep-fried pork skin) and cilantro.

Slide 15: Fiestas in Puerto Rican History: The Taíno

Share Information:

- After his first voyage to the Americas in 1492, Columbus again took sail in 1493, when he landed in Puerto Rico and other islands of the Caribbean.
 - Although nowadays some people may feel the eight-hour flight from Spain to Puerto Rico to be endless, back then, it took Christopher Columbus and his 17-ship fleet 67 days to traverse the Atlantic Ocean!
- In 1493, Puerto Rico was inhabited by the *Taíno* (“tah-EE-noh”), an Indigenous people who called the island *Borínquen* (“bo-REEN-ken”), and whose ancestors had populated the different islands of the Caribbean millennia before Spanish arrival (4000 BC).
- The Taíno were probably the first people to celebrate a fiesta on the island. Spanish historians write about the ritualistic music and dance used by the Taíno as part of larger religious celebrations known as *areytos*.
- Additional contextual information:
 - *Areytos* involved theater, masks, and body painting.
 - They were performed to prepare for war, to commemorate epic tales of battles and other histories, fertility rituals, funerary rites for important members of the community, and in rituals used to recreate the myths of their animistic religion, thus serving an essential role in the creation and transmission of collective memory.
- Optional: Look at (and perhaps, print) this [pdf gallery guide](#), which has a great deal of additional information about the Taíno people and their culture, created by educators at the Smithsonian National Museum of the American Indian.

Slide 16.1: Fiestas in Puerto Rican History: The Batey

Share Information:

- The Taíno celebrated their areytos in spaces known as the *batey* (“bah-TAY”).

- The batey was a public space at the center of Taíno villages (*yucayeke*), used both for everyday and ceremonial/ritualistic affairs.
- Batey is a word still used in Puerto Rico and other parts of the Caribbean to reference a common area or space for social activity.
 - For example, in the Afro-Puerto Rican *bomba* tradition of Loíza, the word batey refers to a dance arena. In the countryside, jíbaro fiestas can be celebrated in patio areas often referred to as a batey.
- Optional: Click the down arrow to listen to a song about a fiesta in a batey!
- Additional Contextual Information:
 - Several ancient *bateyes* still exist today on the island of Puerto Rico. The imagery on the petroglyphs found at these archeological sites speak to the religious purpose of the music and dance performed as part of the areyto.
 - Instruments, either anthropomorphic (having human characteristics) or zoomorphic (having animal-like qualities), emphasize the ritualistic purpose of Taíno music and its links to the nature and ecology of Borínquen, and more broadly, to the cosmos.
 - Some instruments, such as the *güiro* (“GWEE-ro”) and *maracas*, are said to be products of Taíno culture.

Slide 16.2: Listen to “Fiesta en el Batey” (Optional Activity)

Attentive Listening:

- Listen to the embedded recording of “Fiesta en el Batey,” by the Grammy- and Latin-Grammy-nominated ensemble Ecos de Borinquen.
 - This listening example is intended to provide a “taste” of *música jíbara*. (Learn more about *música jíbara* in Lessons 2 and 3.)
 - Consider using this activity as a stretch break: Students can get up and move around to the beat as they listen to the music.
- Extensions for the Music Classroom:
 - As students listen, they can aim to identify the characteristics of this type of fiesta music. They can also move to the beat in a variety of ways and/or practice performing rhythmic patterns with this festive music.
 - Language: Spanish
 - Form: verse/chorus
 - Theme: Related to life in the countryside – lyrics celebrate the community (batey)
 - Music style: folk
 - Instrument families: chordophones, idiophones, and membranophones
 - Prompt students to discuss whether they have heard any of these musical characteristics in other popular music styles.

Slide 17: Colonization in Puerto Rico

Share Information:

- The Spanish colonization of the Americas (early 1500s) brought many changes to Puerto Rico, among them the **Spanish language**, the **Catholic religion** and related **symbols** (such as churches), **traditions**, and **celebrations**. They also brought a variety of **music styles** and new **instruments**. The enslaved **people** who were taken to Puerto Rico during the trans-Atlantic slave trade (1500s –1800s) also brought their own traditions with them.
 - Colonization: Using power to take control over another area or group of people.
 - Important note for teachers: Discussing sensitive issues like slavery can be difficult. However, it is important to be truthful about how historical events have shaped the evolution of Puerto Rican culture. As this Pathway unfolds, students will learn about how issues related to the slave trade and colonization affected the development of many popular musical styles in Puerto Rico. For now, you can consult [this framework from "Learning for Justice"](#), which has helpful hints for teaching hard histories in grades K-5.

Slide 18.1: Religious Fiestas

Share Information:

- The presence of the Catholic Church in Puerto Rico involved the introduction of Spanish religious customs and traditions to the island.
- Traditionally in Spain, the majority of holiday celebrations are religious in origin and form part of liturgical calendar celebrated during different parts of the year.
 - The most important calendric fiestas celebrated widely at the national level are Christmas (December 25) and Three Kings Day, or Epiphany (January 6), the day on which children receive presents.
 - Other important religious fiestas include Easter, Corpus Christi, All Saints' Day, and patron-saint feast days.
- Additional contextual information:
 - Every town on the island dedicates fiestas to its patron saint, a virgin, or specific days on which they celebrate within the liturgical calendar. Some examples:
 - Fiesta de Santiago Apostol (in Loíza)
 - Fiesta a la Virgen de la Candelaria (in Mayagüez)
 - Carnival de Ponce (in Ponce)
 - Las Máscaras de Hatillo (Day of the Holy Innocents, Childermas - December 28)
 - Fiestas Cruz de Mayo (in San Juan)

Slide 18.2: Fiesta as Religious Ritual

Watch Video and Discussion:

- Watch a short video (or an excerpt if you are short on time) from the Catholic celebration of Fiesta de Reyes (Three Kings Day, or Epiphany).

- This fiesta commemorates the visit that the Three Wise Men paid to Jesus after his birth (January 6th). (Learn more about Fiesta de Reyes in Lesson 3.)
- *What do you notice about the environment?*
 - There is a **combination of solemn and festive moments**. There are **rituals** - people are saying the **rosary** and **praying**, and the three wise men arrive and give the children gifts. There is **music-making, singing, clapping, and dancing**. There are **symbols** - religious statues.
- *What do you notice about the music?*
 - It is **festive music** (called *aguinaldo* - which we will learn more about in Lesson 3). The instrumentation is **cuatro, guitar, güiro, bongós and tambora with a vocalist**. This is typical for a **música jíbara** ensemble - which we will learn more about in Lessons 2 and 3.

Slide 19.1: Secular Fiestas /Festivals

Share Information:

- Some Puerto Rican fiestas have nothing to do with religion. These are often called **festivals**. Some things that are different about festivals are:
 - Festivals often takes place in public spaces (on a stage) and have larger crowds. In contrast, many "fiestas" take place in a community "batey" or someone's home.
 - At a festival, there is a clear difference between performers and audience members. This distinction does not exist in the "fiesta" setting ... everyone is welcome to participate in the music-making.
 - Festival performances are usually planned out and carefully rehearsed ahead of time. They often involve costumes, choreography, and sometimes even professional musicians. Music-making in a "fiesta" setting is much more spontaneous.

Slide 19.2: Fiesta as Secular Expression

Watch Video and Discussion:

- Watch a short video (or an excerpt if you are short on time) featuring a Puerto Rican ensemble performing at a festival.
 - This video features a band called Pleneros de la 21 playing a song called “El Testigo” (The Witness). The band name is pronounced “Los play-NAY-roes day lah BAYN-tee-oo-noh”. They are performing at the Smithsonian Folklife Festival in Washington, DC.
- *What do you notice about the environment?*
 - Lively music has the **large audience** engaged, dancing and singing. A **polished performance** - the performers are wearing **costumes** and performing on a **stage** with **microphones**.
- *What do you notice about the music?*

- The musicians are performing music called **plena - an Afro-Puerto Rican dance music with syncopated rhythms**. It is played on **hand drums called panderos** and in this case a **small orchestra**. The song structure is **call-and-response**. (Learn more about plena music in Lesson 4.)

Slide 20: Puerto Rican Fiestas: Religious AND Secular

Share Information and Discussion:

- Most fiestas in Puerto Rico have a mix of religious and secular elements (e.g., Christmas, Three Kings Day, Carnival).
 - These traditional fiestas are key in defining and sustaining a collective “Puerto Rican” identity. (We’ll learn more about identity in Path 3.)
- *What recurring “fiestas” or holidays are celebrated in your culture?*
- Optional: You might want to ask students to provide additional examples of celebrations that combine religious and secular elements. You could also ask them if there are any fiestas that are key in sustaining a collective "American" identity (e.g., 4th of July, Thanksgiving, Veteran's Day, etc.).
- Additional contextual information:
 - Although not all Puerto Ricans are Catholic, many of the traditional fiestas of the Catholic liturgical calendar are still celebrated, both on the island and abroad as part of national holidays.
 - Throughout the colonial period, Indigenous and African peoples in Puerto Rico and other regions of the Caribbean and Latin America infused their own beliefs into the "fiestas" of the Catholic Church, making them more meaningful for the local population. (We will learn more about this in Paths 2 and 3 and throughout this Pathway.)

Slide 21: Optional Activity: Review Terms

Assessment:

- Challenge students to match important terms used in this Path to their definitions.

Slide 22: Lesson Path 1 - Learning Checkpoint

- *How would you define fiesta and what are three basic elements common to most Puerto Rican fiestas?*
 - In Puerto Rico, “fiestas” are **social gatherings** that include three basic elements: **food, dance, and music**.
- *When are fiestas celebrated in Puerto Rico?*
 - In Puerto Rico, there are **many fiestas**, which are **celebrated throughout the year**. Some fiestas have been around for a long time (traditions), but there is

always room for the creation of new ones (innovation). The underlying feeling is that **there is always something worth celebrating.**

- *What are some of the recurring fiestas or holidays celebrated in Puerto Rico?*
 - Fiestas in Puerto Rico are often associated with **Catholic religious festivities** (e.g., Christmas, Three Kings), **secular events** (e.g., folk and cultural festivals and informal community music/dance parties), **celebrations of life cycles** (e.g., baptisms, birthdays, and death), and for **commemorating historic events** (e.g., Cruz de Mayo).
- *Why are fiestas important in Puerto Rico?*
 - Traditional fiestas are key in **sustaining a collective "Puerto Rican" identity**. They provide opportunities for people to gather together to **celebrate shared culture**. They also **foster cultural pride** and help to **preserve and sustain cultural traditions**.
- *What do fiestas have to do with music?*
 - Food, dance, and music are present at almost all fiestas!

Slide 23: Lesson Navigation Slide

2. Path Two: Sounds of Puerto Rican Fiesta



To prepare:

- Read through the path.
- Preview the **Lesson 1, Path 2 Slideshow** (slides 24–40).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page, *(If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)*

Slide 24: Path 2 Introduction Slide

Slide 25: A Quick Review: Fiestas in Puerto Rico

Share Information:

- In Path 1 we learned that **fiestas** are an important part of life and culture in Puerto Rico. Fiestas are celebrated year-round and can be associated with several things: Some are more **religious** and others are more **secular**. Some are **old** and some are **new**. In Puerto Rico, the next fiesta is always just around the corner!
- Additional reminders you may want to share before moving on with this Path:
 - Fiesta in Spanish comes from the Latin root "festa," which means feast or party. It can be thought of as a "social gathering."
 - Most fiestas in Puerto Rico involve three main elements: music, dance, and food.
 - A question you may want to ask students at this point: *What do you think music associated with Puerto Rican fiestas will sound like? (It depends!)*
- **In Path 2, students will have the opportunity to explore three examples of music people play in the context of Puerto Rican fiestas.**

Slide 26: The Importance of Traditional Fiestas

Share Information:

- Though many Puerto Ricans today belong to other Christian faiths, practice other religions, or live a primarily secular life, many of the traditional fiestas of the Catholic liturgical calendar are still celebrated on the island and abroad as part of national holidays (Christmas, Three Kings, Easter—Semana Santa).
- Traditional *fiestas* are key in sustaining a collective Puerto Rican identity. (We’ll talk more about what “collective identity” is in Path 3.)

Slide 27: The Sounds of Fiesta!

Share Information:

- In Path 2, Ana the Coquí will help guide will introduce students to some of the musical sounds that are associated with fiestas in Puerto Rico.

Slide 28: Attentive Listening #1

Attentive Listening:

- Play the embedded audio example.
 - *What musical sounds do you hear?*
 - Prompt students to listen for things like instruments/timbre, tempo, structure/form, pitch/melody, time/rhythms, texture/harmony.
 - *What type of fiesta do you think this is for?*
- Lead a short discussion based on student responses to these questions before moving to the next two slides (which provide some answers.)
- Note: For all the musical examples provided in this Path: If you find your students need to move, also incorporate some **engaged** listening experiences (e.g., clap the beat, listen for a rhythm pattern and tap it on your lap, air strum along with the guitar, walk around the room to the beat, etc.).

Slide 29: Bomba!

Share Information:

- You just listened to an example of **bomba music** (Siré y Siré, by Viento de Agua).
- Ask students if they heard **drums, singing, call and response, sticks, and scrapers/shakers**.
 - You might choose to listen again for these musical elements.
- Additional contextual information:
 - Each group that has been part of Puerto Rico's history (e.g., Indigenous/Taino, Spanish and other European groups, African communities), has also contributed to its unique cultural activities (including music, arts, language, sports, and more).
 - Bomba music provides a great example of this cultural dialogue (a fusion of African, European, and Indigenous elements).
- Move to the next slide to learn about a Puerto Rican fiesta where you might encounter bomba music.

Slide 30: Fiesta Santiago Apóstol de Loíza

Share Information:

- You are likely to hear bomba music at the **Fiesta Santiago Apóstol**, celebrated each year in the coastal town of **Loíza** for 10 days from July 24^h–August 2nd.
- Additional contextual information:
 - This event, like many Puerto Rican fiestas, is deeply connected to the Roman Catholic Church: Masses, prayers (called novenas), weddings, and baptisms are frequent during the festival. Each town in Puerto Rico has a fiesta to celebrate its patron saint. St. James is the patron saint (protector) of Loíza.

- As part of the Fiesta Santiago Apostol festivities, bomba performances are common at town squares or on stages. Musicians also play in parades on movable floats or *carretón alegre* (happy cart), designed with festive colors and creative ornaments (shown in the embedded image).
- Learn all about bomba music and the Fiesta Santiago Apostol de Loíza in Lesson 7 of this Pathway.
- Optional: Click the down arrow to locate Loíza on a map of Puerto Rico.

Slide 31: Attentive Listening #2

Attentive Listening:

- Play the embedded audio example.
 - *What musical sounds do you hear?*
 - Prompt students to listen for things like instruments/timbre, tempo, structure/form, pitch/melody, time/rhythms, texture/harmony.
 - *What type of fiesta do you think this is for?*
- Lead a short discussion based on student responses to these questions before moving to the next two slides (which provide some answers.)

Slide 32: Plena!

Share Information:

- You just listened to an example of **plena music** (“Maringracia”, by Viento de Agua).
- Ask students if they heard **drums, singing, call and response, interlocking rhythms**, and a **driving, percussive beat**.
 - You might choose to listen again for these musical elements.
- Additional contextual information:
 - The main instruments are **frame drums of different sizes called panderos**, which play interlocking parts (different rhythmic parts alternate with each other to form a complete rhythmic line).
 - Learn all about plena music (and play it) in Lesson 4 of this Learning Pathway!
- Move to the next slide to learn about a Puerto Rican fiesta where you might encounter plena music.

Slide 33: Carnaval

Share Information:

- You are likely to hear plena music at **Carnaval!**
 - Carnaval is celebrated all over the island (and the world) during the two weeks leading up to Lent.
 - The biggest Carnaval celebration in Puerto Rico takes place in the city of **Ponce**.

- Additional contextual information:
 - Plena is one of Puerto Rico’s predominant styles of music during Carnaval. It’s a mobile music that can be played while parading through the streets. The main instruments are frame drums of different sizes called panderos, which play interlocking parts (different rhythmic parts alternate with each other to form a complete rhythmic line).
 - Carnaval is a festivity that takes place in many countries around the world. It is tied to the Catholic religion and occurs just before the Lenten season. Celebrations culminate around the Tuesday before Ash Wednesday.
 - An example you might be familiar with is the celebration of Mardi Gras (Fat Tuesday) in New Orleans.
 - During Carnaval, masked people fill the streets, provoking fun and laughter. Dances, parties, and processions are common, as people abandon the routine of work life and turn to play and indulge in worldly pleasures.
 - The Ponce Carnaval is just one example of the broader Caribbean Carnival tradition. In many ways, the Caribbean region can be seen as a community united by a “Carnaval culture”, which shares traditions related to music, rituals, masks, and food.
- Optional: Click the down arrow to locate Ponce on a map of Puerto Rico.

Slide 34: Attentive Listening #3

Attentive Listening:

- Play the embedded audio example.
 - *What musical sounds do you hear?*
 - Prompt students to listen for things like instruments/timbre, tempo, structure/form, pitch/melody, time/rhythms, texture/harmony.
 - *What type of fiesta do you think this is for?*
- Lead a short discussion based on student responses to these questions before moving to the next two slides (which provide some answers.)

Slide 35: Música Jíbara!

Share Information:

- You just listened to an example of **música jíbara** (“Un sol de Esperanza”, by Ecos de Borinquen).
- Ask students if they heard **string (guitar-like) instruments, two singers, drums (bongos), güiro, and strophic (AAA) form.**
 - You might choose to listen again for these musical elements.
- Additional contextual information:
 - **Música jíbara is a broad term for Puerto Rican folk songs from mountain regions and rural areas.** The most common instruments used in

this genre are shown in the photograph (guitar, cuatro - another guitar-like instrument, bongos and güiro).

- The type of song the group is playing is called **aguinaldo**. Aguinaldos (a type of sung poetry) are often performed during the Christmas season (sometimes they are even called Puerto Rican Christmas carols). This song references the birth of Christ (A light of hope).
 - Learn more about música jíbara and aguinaldos in Lesson 3: Música Jíbara: Aguinaldos and Fiesta de Reyes.
- Move to the next slide to learn about a Puerto Rican fiesta where you might encounter an aguinaldo (música jíbara).

Slide 36: Fiesta de la Calle San Sebastian

Share Information:

- You are likely to hear plena music at **Fiesta de la Calle San Sebastian**, celebrated around January 20th each year.
 - This festival draws thousands of people to the streets of Old **San Juan**.
 - Associated with a huge artisan fair, it is the unofficial closing to the longest Christmas season in the world.
- Additional contextual information:
 - Puerto Rico boasts the longest Christmas season in the world! It is celebrated in Puerto Rico for over six weeks ... from just after Thanksgiving until mid-January. Fiesta de la Calle San Sebastian is sometimes referred to as the unofficial closing to the Christmas season in Puerto Rico.
 - Although this festival is rooted in the Catholic religion (a celebration of Saint Sebastian), nowadays the celebration is mostly secular (It has a carnivalesque atmosphere - think music, dancing, theatre, masks, costumes).
- Optional: Click the down arrow to locate San Juan on a map of Puerto Rico.

Slide 37: Optional Activity: Compare and Contrast

Attentive Listening:

- If time allows, take a few moments to listen again and identify some general similarities and differences in the way that music elements and expressive qualities are applied in bomba, música jíbara, and plena. A few things students might notice:
 - Música jíbara is the only example that has melody/harmony/string/chordophone instruments (guitar, cuatro).
 - Bomba and plena are structured with call/response; música jíbara is strophic (AAA).
 - All three examples have drums and shaker/scrapper instruments.
 - All three examples are sung in Spanish.
 - The plena example is the most complex rhythmically - with many interlocking parts.

- All three examples have a "festive" sound (but in different ways).
- **Advance to the next slide to explore a key similarity between these three genres.**

Slide 38: Puerto Rican Fiesta Music: Blending Cultural Practices

Share Information:

- In many ways, the music played at fiestas embodies the diverse cultural mix that makes up "Puerto Rican identity":
 - **Each of the musical examples we listened to in this path is a unique blend of musical practices drawn from three distinct cultural settings: Indigenous (i.e., Taíno), African, and European.**
 - Three examples of this cultural fusion are shown on this slide, in the form of musical instruments. The cuatro is derived from the Spanish guitar tradition. The güiro has indigenous roots. Bomba drums were inspired by barrel-shaped drums from Africa (Congo specifically).
- Note: We will learn more about Puerto Rican "identity" in Path 3. We will learn more about the unique blending of cultural and musical practices in Puerto Rico throughout this Pathway.

Slide 39: Lesson Path 2 - Learning Checkpoint

- *What are three uniquely Puerto Rican musical genres that you might hear at a fiesta or festival?*
 - The music traditions featured in this Path were **bomba, plena, and música jíbara**
- *What three distinct cultural influences are present in Puerto Rican fiesta music?*
 - Puerto Rican fiesta music embodies a **unique cultural blend** of practices from three distinct cultural settings: **Indigenous (i.e., Taíno), African, and European (i.e., Spanish).**

Slide 40: Lesson Navigation Slide

3. Path Three: Puerto Rican Fiesta and Identity



To prepare:

- Read through the path.
- Preview the **Lesson 1, Path 3 Slideshow** (slides 41-59).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page, if you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.
- Print the [“My Multicultural Self” worksheet](#) for each student.

Slide 41: Path 3 Introduction Slide

Slide 42: A Quick Review: Fiestas in Puerto Rico

Share Information:

- In Path 1 we learned that **fiestas** in Puerto Rico are an important part of life – they bring communities together.
- Fiestas often involve three main elements: **music, dance, and food.**
- In Path 2, we learned that Puerto Rican fiestas and related music traditions often **mix elements from Indigenous (i.e., Taíno), African, and European (i.e., Spanish) cultures.**

Slide 43: Fiestas and Identity

Share Information:

- In Path 3, we will consider how fiestas provide people with opportunities to express different aspects of their collective, Puerto Rican **identities.**

Slide 44: What Is Identity?

Share Information:

- **Personal identity** is what makes you who you are ... our sense of self.
- **Collective identity** is your sense of belonging to a group.
- Additional points about identity:
 - Everyone has multiple collective (group) identities.
 - Collective identities can affect your personal identity.
 - Identity is not fixed. Your identity can evolve and change over time to one degree or another.
 - In other words, identity is a process.

Slide 45: What Is Identity?

Creative Activity (Part 1):

- Consider printing [this worksheet](#) for students to complete at this point in the lesson (created by Learning for Justice).

- Make sure they keep it, because we will return to this activity later in the lesson!
- Activity Instructions:
 - Students should place their name in the center (this represents their personal identity ... who they are as an individual).
 - In the outside bubbles, they should write different collective identities. In other words, what "groups" do they feel a sense of belonging to? The possibilities here are endless ... they can be related to things like religion, family, nationality, cultural heritage, geography, sports teams, clubs, school, local community, hobbies (e.g., dance community, knitting group, musical group/band), etc.

Slide 46: Fiesta Aquí, Fiesta Allá!

Share Information:

- Individuals and local communities in Puerto Rico (and outside of Puerto Rico) have many different beliefs, traditions, and ways of celebrating their identities (personal and collective).
- However, as the title of this pathway—Fiesta Aquí , Fiesta Allá—expresses, a "Puerto Rican" identity, culture, and community transcends local differences.
- Local, national, and even international **fiestas** bring people together to share and celebrate traditions (old and new) and discover and express their collective "**Puerto Rican**" identities.

Slide 47: Puerto Rican Identity

Activity Instructions and Hints:

- Click on a button on this navigational slide to learn more about the different layers of identity that contribute to a collective Puerto Rican identity (**cultural, local, national, regional, religious, political, diasporic**).
 - Alternatively, you can simply continue advancing through the slideshow to learn about all the facets of identity shown on this slide.
 - On slide 55, we will return to the "My multicultural self" activity. Students will then have a chance to reflect on different facets of their own identity, relating them to the idea of "fiesta" (and music).
- This discovery activity can be facilitated in a number of ways. Tailor the learning experiences to meet your needs and the needs of your students. You can consider these ideas:
 - If you are short on time, explore only one or two of the choices provided on this slide (the ones that look most interesting to you).
 - Facilitate this activity over a period of several class periods ... spend 5–10 minutes exploring a different facet of Puerto Rican identity each day.
 - Place students in small groups and assign them one facet of Puerto Rican identity to explore (or let them choose). Each group could report back to the class about something interesting they learned.

Slide 48: Cultural Identity

A. Share Information:

- Cultural fusion is on full display at fiestas of all sizes, expressed through music, dance, costumes, food, etc.
- Fiestas (and music) in Puerto Rico reflect a diverse cultural mix: Indigenous (i.e., Taíno), African, and European (i.e., Spain) elements are blended together and shaped into the unique practices we now associate with Puerto Rican cultural identity (e.g., fiestas like Christmas and Carnival; music traditions like música jíbara, plena, and bomba).
- **The unique fusion of beliefs, traditions, and practices is central to Puerto Rican cultural identity.**

B. Discussion and Further Exploration:

- Discuss the images on this slide:
 - Photo 1: Jíbaro musicians express their Spanish cultural heritage by playing string instruments like the guitar / cuatro and using Spanish poetic forms (e.g., decima) and Western European scales to create songs.
 - Photo 2: Bomba musicians express their African cultural heritage by engaging in collective music-making through call and response form (and the use of large, barrel-shaped drums).
 - Photo 3: Members of Puerto Rican communities express their indigenous (i.e., Taíno heritage) when they gather together at the town batey to socialize, play instrument (e.g., guiro), sing, and dance.
- Extend the learning (optional). Click on each image to explore exit the slideshow and explore a related example from Smithsonian Folkways Recordings:
 1. "Fiesta en el Batey" - an example of música jíbara (listen for the guitar and cuatro). This example also relates to photo #3, as the lyrics describe the importance of the community batey.
 2. "Bomba" - this example was recorded by musicians from Loíza in 1970 (possibly at the community batey). Listen for the sound of the bomba drums.
 3. This photo links to a video example of bomba music. Although this was not recorded in a community batey, it gives an idea about what a performance in a batey might look like. Pay special attention to the collective participation by group members (call and response) and how the dancer interacts with the musicians.
- **Click on the black arrow to return to the main navigation slide for this activity or continue advancing through the slideshow to learn about another facet of Puerto Rican identity.**

Slide 49: Regional Identity

A. Share Information:

- Arguably the most well-known fiesta in the world, **Carnaval** promotes a regional, cultural identity with other countries in the Caribbean region and South America.
 - Carnaval is a festivity that takes place in many countries around the world, just before the Lenten season. Celebrations culminate around the Tuesday before Ash Wednesday.
 - During Carnaval, large groups of people gather together, dressed in elaborate costumes, to celebrate in the streets, make music, and dance.
 - Students might be most familiar with the Carnaval celebration that takes place in New Orleans (Mardi Gras).

B. Further Exploration:

- Extend the learning (optional). Click on each image to explore exit the slideshow and listen to a track from Smithsonian Folkways that features Carnaval music from each location:
 - Trinidad: "Carnival in Trinidad 2", from the album Jump Up Carnival
 - Puerto Rico: "Ahora Si", by Viento de Agua
 - Venezuela: "Parranda callejera (Street Parranda)", by La Sardina de Naiguatá
- **Click on the black arrow to return to the main navigation slide for this activity or continue advancing through the slideshow to learn about another facet of Puerto Rican identity.**

Slide 50: Local Festivals: The Lifeblood of Communities

A. Share Information:

- Smaller, more informal (and sometimes spontaneous) fiestas are the lifeblood of local communities. Music and dance play a central role in these events.
 - These types of small, informal community fiestas often take place at people's homes (i.e., community jam sessions).
 - They are sometimes called "plenazo" (when plena music is featured) or "bombazo" (when bomba music is featured).
 - Today, these events are sometimes organized to revitalize the genres and make them relevant for young people (so these music traditions remain a part of communal life for generations to come).
 - They can also serve as a catalyst for people to serve their communities in other ways.
 - A *rumbon de esquina* (block party) is a planned community occasion for people gather to dance – bomba, plena, salsa, merengue, bachata, and others.

- Consider asking students: *Has your neighborhood ever had a "block party"?*

B. Further Exploration:

- Extend the learning (optional). Click on either of the images to exit the slideshow and watch a Sesame Street video that simulates a community bombazo (small community gathering where people socialize, play bomba music, and dance).
- **Click on the black arrow to return to the main navigation slide for this activity or continue advancing through the slideshow to learn about another facet of Puerto Rican identity.**

Slide 2: Religious Identity

A. Share Information:

- Though many Puerto Ricans today belong to other Christian faiths, practice other religions, or live primarily a secular life, many of the traditional fiestas of the Catholic liturgical calendar are still celebrated on the island and abroad as part of national holidays (Christmas, Three Kings, Easter- Semana Santa) ... these celebrations are still a part of their collective identity.
 - Most of these fiestas blend religious and secular elements.
 - Christmas and Three Kings Day are good examples: Catholic mass services, prayers, and other religious rituals celebrate the birth of Jesus and pay homage to the Three Kings. However, Puerto Ricans (like people in many other locations) also celebrate Christmas with Santa Claus, the reindeer, and gifts. More gifts arrive on Three Kings Day on January 6th.

B. Further Exploration:

- Extend the learning (optional). Click on the image to access a Spotify playlist of Puerto Rican Christmas songs (curated by Smithsonian Folkways Recordings).
- **Click on the black arrow to return to the main navigation slide for this activity or continue advancing through the slideshow to learn about another facet of Puerto Rican identity.**

Slides 52–53: National / Patriotic Identity

Share Information and Further Exploration:

- Sometimes, people gather together to display and celebrate their national pride (Slide 52).
- Extend the learning (optional). Click on the image to listen to the Puerto Rican national anthem, "La Borinqueña" (Slide 52).
- In Puerto Rico, national identity is a complicated issue (Slide 53).

- Officially, Puerto Rico is an unincorporated territory of the United States. That means it is neither an independent country nor a US state. Puerto Ricans are United States citizens but cannot vote in presidential elections unless they move to the US.
- Additional details for teachers:
 - Puerto Rico has been a US colony since 1898 (after the Spanish–American War).
 - In 1952, with consent from the US Congress, Puerto Rico became an Estado Libre Asociado (Commonwealth). This status gave Puerto Rico some autonomy while still remaining a non-incorporated territory of the United States. This means Puerto Ricans can elect a governor and local government officials, but have no voting representatives in the US government, and cannot vote for the president.
- **Click on the black arrow to return to the main navigation slide for this activity or continue advancing through the slideshow to learn about another facet of Puerto Rican identity.**

Slide 54: Political Identity

A. Share Information:

- In Puerto Rico, national identity is a complicated issue that is also tied to political identity.
 - Political debate in the island centers on whether Puerto Rico should be an independent nation, become part of the United States, or remain under US protection with a certain degree of autonomy, an Estado Libre Asociado (Commonwealth).
- Additional details for teachers:
 - Historically the status issue has divided people of Puerto Rico in terms of what type of relationship the island should have with the US; how connected should they be?
 - Many felt that the ELA (Estado Libre Asociado / Commonwealth) was a disguised form of Colony and that Puerto Rico's rights to self-determination and self-government were being violated. Pedro Albizu Campos and the Nationalist movement's push for independence during the 1950's was thwarted by local laws that outlawed speaking against US government (Gag Laws, Ley de Mordaza).
 - The rise to power of those who favor statehood for Puerto Rico during the 1960's with Luis Ferré, has further complicated the status issue on the Island.
 - Scholar Alvita Akiboh sums up Puerto Rico's complicated relationship with the US the following way: *“Some Puerto Ricans favor statehood because they feel that if Puerto Rico is going to stay under U.S. rule, Puerto Ricans*

deserve to have the same rights as other U.S. citizens—Puerto Ricans today still cannot vote for the President, have no voting representatives in Congress, and yet can be conscripted into military service.”

- Akiboh continues, *“However, others fear that statehood would result in a loss of Puerto Rican identity and culture—especially Spanish language. Some Puerto Ricans favor independence in theory, but think it would certainly mean failure since they believe Puerto Rico’s economy is too fragile and its politicians too corrupt to function without the help of the United States. In the mainland, opinions vary as well. Some welcome the idea of a 51st state. Others, despite the fact that the United States has no official language, oppose the idea of admitting a state with a majority Spanish-speaking population. Meanwhile U.S. corporations with interests in Puerto Rico prefer continued colonial status, because it provides more opportunities for profit than statehood or independence.”*
- Sometimes, politically-oriented festivals occur (in Puerto Rico and other places). These are events where political ideology is overt, intentional, and sometimes even militant. Songs at Puerto Rican fiestas/festivals that are political in nature often condemn US colonial rule of Puerto Rico, racism and ecological degradation of the Island and the planet, and advocate for women’s and LGBTQ+ rights.

B. Further Exploration:

- Extend the learning (optional). Click on the image to listen to a song that expresses pride in the Puerto Rican flag and also dissatisfaction with Puerto Rico's status as a territory of the United States / a desire for independence: Pepe y Flora's "Que bonita bandera" (What a beautiful flag). It was recorded at a rally in 1970.
 - You can access the lyrics and read more about the song in the album [liner notes](#).
- **Click on the black arrow to return to the main navigation slide for this activity or continue advancing through the slideshow to learn about another facet of Puerto Rican identity.**

Slides 55: Diasporic Identity

Share Information:

- Today, almost 6 million people of Puerto Rican descent live in the rest of the United States. Many of these people are 2nd and 3rd generation migrants who are still passionate about their Puerto Rican heritage. They are part of the Puerto Rican *diaspora*.
 - The term “diaspora” refers to social groups that have scattered voluntarily or forcibly away from their original geographic locale.
 - Although historically the term referred to the forced mass dispersion of Jews around the globe, “diaspora” is now used broadly to represent any national,

- ethnic, or cultural group people who identify with a homeland (e.g., Puerto Rico), but live outside of it (e.g., New York).
- At the turn of the 20th century, cities became centers of industry. Many Puerto Ricans migrated to urban centers in Puerto Rico and the United States for better job opportunities.
 - These groups still carried on their traditions, which of course included the observation and practice of *fiestas*!
 - **Click to the next slide to learn more about fiestas celebrated in the Puerto Rican diaspora.**

Slide 56: Diasporic Identity: Fiestas Link Communities!

A. Share Information:

- Many fiestas celebrated on the island draw members from the diaspora community.
- Fiestas and festivals, such Fiesta de Calle San Sebastian and Fiesta de Cruz de Mayo, are celebrated simultaneously in locales on the island and the diaspora.
 - Fiesta de Calle San Sebastian is celebrated in San Juan; Miami; Orlando and Dallas Fiestas de Cruz de Mayo is celebrated in San Juan, Ponce, and New York.
- In the United States, people gather together to celebrate Puerto Rican culture and the contributions of Puerto Rican Americans on Puerto Rico Day in June.

B. Further Exploration:

- Extend the learning (optional). Click either image to watch a video about the Puerto Rican Day parade (made for kids).
- **Click on the black arrow to return to the main navigation slide for this activity (or move to the next slide if you are done with this activity).**

Slide 57: Creative Activity (Part 2)

Activity Instructions and Hints:

- Return to the “My Multicultural Self” activity and ask students to return to their identity bubbles (collective/group) identity.
 - Ask students to identify “fiestas” (celebrations or social gatherings) that support their sense of belonging to each group.
- Bonus Activity: Make some musical connections. For example:
 - *Is there music present at the celebrations/social gathering you identified? What kind? Does the music support your sense of belonging to this group?*
 - *Looking at your identity bubbles, can you think of a song that reflects this aspect of your identity?*

Slide 58: Lesson Path 3: Learning Checkpoint

- *What is collective identity?*
 - Personal identity can be understood as a sense of self based on unique personal characteristics. **Collective identity is how we define ourselves in relation to others ... a sense of belonging to a group.**
- *What are some key aspects of Puerto Rican identity?*
 - Puerto Rican identity has many facets, including: **cultural** (especially the blending of cultural practices), **regional** (shared traditions with people throughout the Caribbean region), **local/community**, **religious**, **national/patriotic**, **political**, and **diasporic**.
- *How do fiestas (and music) help people discover, celebrate, and express their Puerto Rican identities?*
 - **Fiestas contribute to a unique Puerto Rican identity that honors but also transcends local differences. They bring people together to celebrate shared ancestry and traditions (and sometimes shared beliefs and values), create social bonds, and experience a sense of togetherness. The music at that is always present at these events greatly enhances these experiences.**

Slide 59: Lesson Navigation Slide

2014 National Music Standards Connections

MU:Re7.1.5a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

- Can I explain how música jíbara, plena, and bomba music connects to different Puerto Rican fiestas?

MU:Re7.2.5a Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

- Can I identify some of the basic musical characteristics of music commonly heard at Puerto Rican fiestas, such as música jíbara, plena, and bomba?

MU:Cn11.0.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- Can I explain several purposes of fiestas in Puerto Rico?
- Can I identify the three basic elements common to most Puerto Rican fiestas?
- Can I explain why fiestas/festivals are so significant for communities and participants?
- Can I identify the three main ethnic paths of Puerto Rican culture and explain how this cultural blend relates to music?
- Can I explain how música jíbara, plena, and bomba music connects to different Puerto Rican fiestas.
- Can I describe how different facets of Puerto Rican identity are reflected through fiestas and music?
- Can I describe how my personal and collective identities relate to “fiestas” and music?

Additional Readings and Resources

- Akiboh, Alvita. 2013. "Puerto Rico's Relationship with the United States? 'It's Complicated'." *U.S. History Scene*, February 2013, updated July 5, 2018. <https://ushistoryscene.com/article/puerto-rico/#:~:text=Today%2C%20Puerto%20Rico%20remains%20a,statehood%20and%201%25%20for%20independence.>
- Bofill Calero, Jaimo O. 2016. Liner Notes for Ecos de Borinquen. *El Alma de Puerto Rico: Jíbaro Tradition by Ecos de Borinquen*. Smithsonian Folkways Recordings SFW40570. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40570.pdf>.
- Duany, Jorge. 2000. "Nation on the Move: The Construction of Cultural Identities in Puerto Rico and the Diaspora." *American Ethnologist* 27 (1): 5–30. <http://www.jstor.org/stable/647124>.
- Guerrero, Paulina. 2013. "A Story told through Plena: Claiming Identity and Cultural Autonomy in the Street Festivals of San Juan, Puerto Rico." *Island Studies Journal* 8 (1). 165–178. <https://doaj.org/article/44958ca22fcc4d8bba30f0f1fob45560>.
- Kasinitz, Philip, and Judith Freidenberg-Herbststein. 1989. "The Puerto Rican Parade and West Indian Carnival: Public Celebrations in New York City." *Center for Migration Studies* 7 (1): 303–325. <https://doi.org/10.1111/j.2050-411X.1989.tb00995.x>.
- Learning for Justice. n.d. "Teaching Hard History: Grades K–5." Accessed December 20, 2023. <https://www.learningforjustice.org/frameworks/teaching-hard-history/american-slavery/k-5-framework>.
- Library of Congress Internet Archive. n.d. "Folk Music of Puerto Rico." Accessed August 13, 2022. https://archive.org/details/78_seis-villaran_rafaela-padilla-manuel-rodriguez-robles-richard-a-waterman_gbia0072058/10+-+Que+Viva%3B+Mayo+Florida+-+Marina+Benitez+-+Barbarita+Delgado.flac.
- Lopez, Alfredo. 1971. Liner Notes for Pepe y Flora. *Tengo Puerto Rico en mi Corazon*. Paredon Records PAR01005. <https://folkways-media.si.edu/docs/folkways/artwork/PAR01005.pdf>.

Lozada, Mariana Núñez. 2022. "The Sound of Resistance in Puerto Rico: *Bomba* Connects La Perla Community." *Smithsonian Folklife Magazine*, April 27, 2022. <https://folklife.si.edu/magazine/bomba-resistance-puerto-rico>.

Odekirk, Sally. December 18, 2020. "The Puerto Rican Diaspora: From the Island of Enchantment to the United States." *Family Search* (blog). <https://www.familysearch.org/en/blog/puerto-rican-diaspora-new-york>.