



# Nathalie Joachim and Spektral Quartet

## *Fanm d'Ayiti*



Streaming March 10-17

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Cal Performances Department of Artistic Literacy Staff:  
Rica Anderson, Interim Director of Artistic Literacy

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# How to use this Engagement Guide

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If you have photos or lesson plans to share, please let us know! Use #Fanmd'Ayiti@cal

This engagement guide is organized around 4 key artistic practices (as identified by the National Coalition for Core Arts Standards at <http://nccas.wikispaces.com/>)

**Investigating:** Questioning, exploring and challenging.

**Imagining:** Opening the door to what's possible, and even to what seems impossible.

**Creating:** Making artistic choices with a work of art in mind.

**Connecting:** Reflecting on both process and product and making connections to other aspects of life and study.

This Engagement Guide invites exploration before and after the performance, giving each student tools to make personal and meaningful connections during the show. You'll be able to link to specific subjects that you or your students may want more information about.

We've included a pre-performance engagement activity and a post-performance activity for artistic practice and reflection. By no means should you feel limited by these suggestions! Go, make art, learn more...and share your experiences where you can.

**Artistic Literacy:** Having the skills and knowledge you need to connect meaningfully with works of art—that's what we mean by artistic literacy. We think that means something different than knowing the names of all the different instruments musicians might play, or being able to reproduce the exact melodies you might hear during a show. To us at Cal Performances, it means you and your students will have a significant glimpse into the artistic process and will have a chance to try to solve the problems the artists aim to solve creatively. It means that the next time you see a performance, you'll be able to use these same insights to connect with a work of art through the artist's process and that this will deepen your experience as an audience member.

Artistically literate student audiences come to understand that every artist draws from a core set of concepts skillfully chosen and applied in performance to create a work of art both unique to the artist, and connected to other works of art.

And along the way, we hope that students of all ages—and their teachers and adult mentors—will be inspired to experiment with artistic decision-making and creativity themselves.

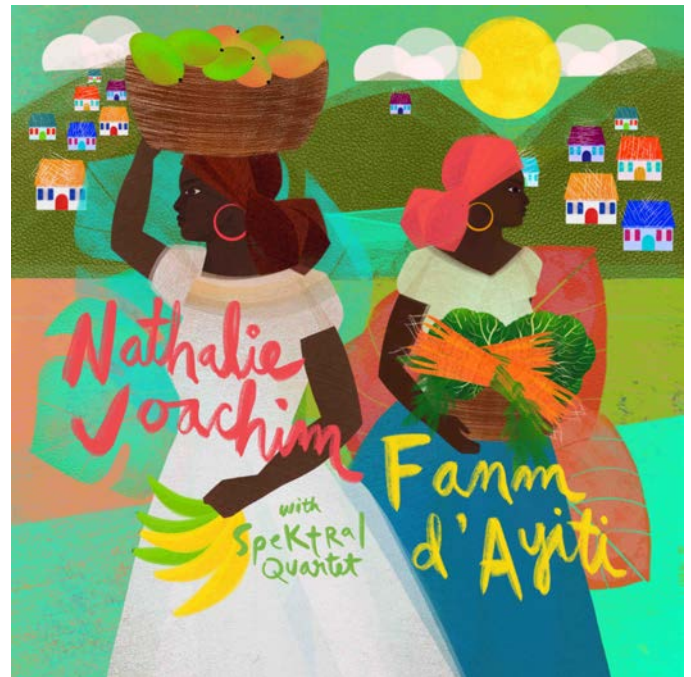
**Enjoy the show!**

## About *Fanm d'Ayiti*

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In *Fanm d'Ayiti* (*Women of Haiti*) Haitian-American composer, flutist, and vocalist Nathalie Joachim collaborates with Chicago's Spektral Quartet on a performance of original compositions and arrangements that explores Joachim's Haitian heritage and celebrates the songs and stories of Haiti's most compelling female artists.

Singing in *kreyòl* (Haitian Creole), Joachim weaves her own luminous voice with those of her grandmother, a girls choir from her family's hometown, and interviews with activist women performers who fought for social justice in Haiti, the world's first free Black republic.



Folk songs blend seamlessly with chamber strings and electronic soundscapes in Joachim's deft—and highly personal—musical journey, recorded for Cal Performances audiences in Chicago's Black Ensemble Theater and Performance Center. The studio release of *Fanm d'Ayiti* received a Grammy nomination for Best World Music Album and has been praised for bridging “vast expanses of time and place, bringing together the sounds of Haitian folk music, Western classical music, electronic, and hints of pop... in service to one of the deepest of traditions—the tradition of innovation” (*The Nation*).

## About Nathalie Joachim

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Nathalie Joachim is a Grammy-nominated flutist, composer, and vocalist. The Brooklyn born Haitian-American artist is hailed for being “a fresh and invigorating cross-cultural voice”. (*The Nation*). She is co-founder of the critically acclaimed urban art pop duo, Flutronicx, and comfortably navigates everything from classical to indie-rock, all while advocating for social change and cultural awareness.

A 2020 United States Artist Fellow, Ms. Joachim has performed and recorded with an impressive range of today's most exciting artists and ensembles, and is the former flutist of the contemporary chamber ensemble Eighth Blackbird. As a composer, Joachim is regularly commissioned to write for instrumental and vocal artists, dance, and interdisciplinary theater, each highlighting her unique electroacoustic style.

Her *Fanm d'Ayiti*, is an evening-length work for flute, voice, string quartet and electronics that celebrates some of Haiti's most iconic yet under recognized female artists, and explores Joachim's personal Haitian heritage. Joachim's first featured solo album, the work was recorded with Chicago-based ensemble Spektral Quartet and received a Grammy nomination for Best World Music Album.

## About Spektral Quartet

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The three-time Grammy-nominated Spektral Quartet pursues a vivid conversation between exhilarating works of the traditional repertoire and those written this decade, this year, or even this week. Since the group formed in 2010, Spektral has become known for creating seamless connections across centuries, drawing in the listener with charismatic deliveries, interactive and intimate concert formats, and bold, inquisitive programming.



With a tour schedule that routinely includes some of the country's most notable concert venues—including the Kennedy Center, Miller Theater, Library of Congress, and NPR's Tiny Desk Concerts—the quartet also takes great pride in its home city of Chicago: championing the work of local composers, bridging social and aesthetic partitions, and cultivating its ongoing residency at the University of Chicago.

Named "Chicagoans of the Year" by the Chicago Tribune in 2017, Spektral Quartet first attracted national attention in 2013 with *Mobile Miniatures*—a project in which over 40 composers were commissioned to write string quartet ringtones for mobile devices. The group has launched three unique concert series in Chicago: *Close Encounters*, which elevates listeners' enjoyment of non-mainstream music through gastronomy, architecture, and nature in exclusive settings; the *Dovetail Series*, which unites Chicago's historically segregated north and south sides by way of improvisation and devised collaborations; and *Once More, With Feeling!*, a series that answers contemporary music's most daunting hurdle by presenting an unfamiliar work twice on the same program, with a charismatic composer interview in between.

**Special Guests on *Fanm d'Ayiti*:** Emerante de Pradines (Interlude: September 24, 1918; Interlude: The Ones I Listened To); Michelange Lundi and the Girls Choir of École Presbyterale Fatima de Dantan ("Suite pou Dan-tan"); Milena Sandler (Interlude: Couldn't Tell Her What to Do; Interlude: The Ones I Listened To); Ipheta Fortuma ("Madan Belle-garde"); Carole Demesmin (Interlude: The Ones I Listened To)

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# Nathalie Joachim's Notes on the Performance

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My journey to *Fanm d'Ayiti* started in late 2015, shortly after the passing of my maternal grandmother. She and I spent many a cherished moment underneath the mango and coconut trees in her yard in

Haiti—and in my childhood home in America—singing songs with one another. It was our way of telling each other stories, and her way of passing on a centuries-long cultural practice of oral history. She taught me to embrace and share my heart freely through song, without fear of judgment. This honesty and absence of judgment is how she lived her life, as can be heard in her own words on “Madan Bellegarde,” one of this program's featured works.

Her absence ignited a deep desire for understanding in me. In what ways did our voices connect with the voices of other Haitian women? What did our songs tell us about our past, and what might they mean for the future?

The foundation of *Fanm d'Ayiti* began to reveal itself readily through conversation: with my family, and with others willing to share their piece of our cultural puzzle. These ex-changes led me to learn about dozens of Hai-tian female artists, each committed to carrying forward the story of the first free black republic—people known for making treasured somethings out of nothing. These women used their voices to uplift future generations by celebrating our strength.

In *Fanm d'Ayiti*, I share recordings from my conversations with three women: Emerante de Pradines, a prized voice of Haiti's Golden Age; Milena Sandler, daughter of the late, famed *chanteuse* Toto Bissainthe; and celebrated *vodou* songstress Carole Demesmin.

Emerante, at 98 years old, speaks of our connection to one another as female Haitian artists and a deep need to return home and help our people. This is one of her final recorded interviews prior to her passing in January 2018. Milena speaks of her mother's devotion to authentic artistry and social justice, which drove her to sing freedom songs fearlessly in the face of notorious Haitian dictator François Du-valier. Carole speaks of using her songs to offer light in a time of darkness in Haiti, and of advancing the work of Emerante and Toto into the next generation.

These voices and my grandmother's are intertwined with recordings of the girls choir from my family's farming village of Dantan, sending their voices into heaven with hope for tomorrow. I feel lucky to be joining my voice with theirs, bringing listeners a sonic portfolio of my originals and arrangements of historic Haitian songs, woven together in a musical celebration of activism and hope.

The entrance to my grandmother's yard was a beautiful archway of red hibiscus flowers—her favorite, and a national emblem of Haiti. Walking through that archway into her light was a rite of passage. This work has also welcomed me into a space of self-discovery and historical reckoning, guided by the irrepressible spirit of my ancestors... a revelation now given voice through *Fanm d'Ayiti*.



## SONGS: LYRICS AND TRANSLATIONS

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***Fanm d'Ayiti*** by Nathalie Joachim

### **Papa Loko**

*Traditional Haitian song, arranged by Nathalie Joachim*

Papa Loko ou se van  
Pouse n ale  
Nou se papiyon  
N ap pote nouvèl bay Agwe

Papa Loko, you are the wind  
Pushing us to go  
We are butterflies  
Bringing your news to Agwe

E tout sa ki di byen  
Je m la e  
E tout sa ki di mal  
Je m la e

And all that you say is good  
Belongs to me  
And all that you say is bad  
Belongs to me

Papa Loko ou se van  
Pouse n ale  
Nou se papiyon  
N ap pote nouvèl bay Agwe

Papa Loko, you are the wind  
Pushing us to go  
We are butterflies  
Bringing your news to Agwe

Pawòl papa Loko  
Pawòl anpil

The words of Papa Loko  
So many words

**Interlude – September 24, 1918**

### **Manman m voye m peze kafe**

*Original song by Emerante de Pradines (1918-2018), arranged by Nathalie Joachim*

Manman m voye m peze kafe o  
Annarivan mwen sou pòtay la mwen  
jwenn jandam arete m  
Mezanmi anmwè sa ma di lakay lè ma rive  
Mezanmi mesye sa ma di lakay lè ma rive  
Mezanmi anmwè sa ma di lakay lè ma rive

My mother sent me to get the coffee pressed  
When I got down to the road, a policeman  
arrested me  
My goodness, what am I going to say  
when I get home?  
My goodness, sir, what am I going to say  
when I get home?  
My goodness, what am I going to say  
when I get home?

### **Legba na konsole**

*Original song by Emerante de Pradines, arranged by Nathalie Joachim*

Legba na konsole  
Apibo na konsole  
Wawa vodou nèg a Legba na konsole

Legba will console us  
Apibo will console us  
All of you vodou spirits, Legba will console us

### **Madan Bellegarde**

*Lyrics by Ipheta Fortuma, music by Nathalie Joachim*

Madan Bellegarde kondane  
Wi, li kondane  
Li kondane devan pechè  
Li pa kondane devan Bondye

Madan Bellegarde is condemned  
Yes, she is condemned  
She is condemned before sinners  
She is not condemned before God

### **Suite pou Dantan: Prelid**

*Lyrics from a traditional Haitian song, music by Nathalie Joachim*

Lanmou Bondye gen pou nou  
Ap dire toutan gen tan

The love that God has for us  
Will last forever

Menm si yon manman ta bliye pitit li  
Mwen menm Granmèt la  
Mwen p ap janm bliye ou

Even if a mother forgets her children  
I, your God, will never  
forget you

Mòn yo met kraze  
Plenn yo te mèt tranble  
Amou mwen pou ou pa gen dwa disparèt

The world may be breaking  
The earth may be shaking  
But my love for you will never disappear



### **Suite pou Dantan: Alléluia**

*Lyrics from a traditional church hymn, music by Nathalie Joachim*

Je t'ai tant cherché mon seigneur et mon roi	I have searched for you so much, my God and my king
Je t'ai tant cherché dans la nuit	I have searched for you so much through the night
Et moi tu m'as dit que tu étais la vie	And you told me that you were life
Alors je chante, Alléluia	So I sing, Alleluia

### **Suite pou Dantan: Resevwa Li**

*Lyrics from a traditional Haitian song, music by Nathalie Joachim*

Men n'ap proche devan ou Granmèt Avèk tout ti kado n yo papa Li mèt tout piti kou li ye, Tanpri resevwa li	We come before you, God With all of our little gifts, Father As little as they may be Please receive them
Adye papa souple Kisa pou m ta ba ou Ou ki fè tout bagay Ou ki mèt tout bagay	Oh father, please What should I give you You, who makes everything You, who creates everything
Kado nou pot pou ou Se tout jefò n ap fe Pou peyi n devlope Pou lavi nou pi bèl.	The gifts we bring to you Are all of our efforts To benefit our country For our lives to be the most beautiful

### **Lamizè pa dous**

*Traditional Haitian song, arranged by Nathalie Joachim*

Mwen malad m kouche m pa ka leve Palmannan o, m pa moun isit o Bondye rele m m prale	I'm sick, I'm resting, I can't get up Palmannan, I'm not from this place God is calling me, I'm going
Mwen malad Palmannan Bondye rele m m prale Gade m malad Palmannan Bondye rele m m prale Palmannan o M pa moun isit o Bondye rele m m prale	I'm sick, Palmannan God is calling me, I'm going Look, I'm sick, Palmannan God is calling me, I'm going Palmannan I'm not from this place God is calling me, I'm going

O Sàn o lamizè pa dous o, ago e  
Lamizè pa dous o, ago e  
M pral chache lavi en lòt kote o.

Nanpwen lavi ankò o  
Mezanmi mwen nanpwen lavi ankò o

Vire isit se dlo  
Vire lòtbò son lòt dlo  
N ap pote wòch yo konble lanmè o  
Nanpwen lavi ankò o

Oh spirits, misery is not sweet  
I'm going to find life in another place

There is no life anymore  
My goodness, there is no life for me anymore

Turn here, there's water  
Turn the other way, there's other water  
We will carry rocks to fill the sea  
There is no life anymore

### **Interlude: Couldn't Tell Her What to Do**

### **Interlude: The Ones I Listened To**

### **Fanm d'Ayiti**

*Traditional Haitian song, arranged by Nathalie Joachim*

Se nou ki bay lavi  
Se nou ki te chanje li  
San nou latè ta vid  
San nou lavi ta tris  
Depi latè fleri  
Fanm toujou ap redi  
Nan peyi d'Ayiti  
Konbit pa fèt san nou

Nan bwa kayiman sonje n te la  
Lè lendepandans o n toutan la  
Lè l t ap fè drapo sa  
Se nou ki te koud li  
Jodi a fò n kanpe vanyan di Ayibobo

Nan peyi k gen lefwe  
Se nou k te Kòmande  
Kou l sizè di swa  
Tout gason monte bwa  
E si yo pa t gen zèl  
Se nou ankò k ba yo  
Nan peyi k gen lefwe  
Se nou k te Kòmande

Fanm d'Ayiti kanpe  
Tankou tout fanm vanyan  
Pou reklame dwa nou  
Pou n di viv libète

It is us who give life  
It is us who changed it  
Without us, the world would be empty  
Without us, life would be sad  
Since the world began blooming  
Women have always worked hard  
In the country of Haiti  
Community can't be created without us

Remember that we were at Bwa Kayiman  
We were also there at the time of independence  
When the flag was made  
It was us who sewed it  
Today we valiantly stand and say Ayibobo

In countries that have been captured  
We are the Commanders  
After six o'clock  
All the boys climb their branches  
And if they don't have wings  
It is also us who gives provides them  
In countries that have been captured  
We are the Commanders

Women of Haiti stand  
Like all valiant women  
To reclaim our rights  
To say freedom lives



Housing rights protestors in Haiti

## Illuminating the Art: Music to Inspire Activism and Hope

Throughout history, in Haiti and in fact every country around the world, music is part of raising hope, inspiring social justice, and resisting unjust laws and societies that try to keep all people from sharing equal rights and freedom. Music allows both individuals and groups of people to make themselves strong, to show they are still independent, and to celebrate the positive aspects of being alive, even in the face of terrible oppression and racism.

It's a way of asserting identity—"I am still here. I am part of a community, a group that is strong, creative, and passionate. I still have a voice even if my speaking voice has been shut down." It demonstrates resistance, makes a statement like: "You can take away everything from us, but you can't stop us from dancing and celebrating who we are."

Music is also very healing. It connects us to people who are like us and invites people who are not like us to celebrate our shared humanity together. As Nathalie Joachim found with historic Haitian music, when music is connected to our history that helps heal us too, reminding us that we are connected to our ancestors and all the people who have gone before us. Music can also connect us to the rest of the world, when we allow influences from everywhere or anywhere to help us find our voices, our stories, and our songs.

This photo above is of Haitian protesters demanding adequate housing and calling on fellow Haitians to stand up for housing rights, but it could just as easily have been taken in the United States. Activists

within our country have also fought for people's rights, especially those who have less power, wealth, and visibility, similarly American activists have resisted laws and actions they considered unfair and racist.

The Civil Rights Movement (officially from 1954-1968, although civil rights protests are still happening today) was a time of many protests, and many important leaders emerged including Martin Luther King, Jr., Rosa Parks, the "Little Rock Nine," James Meredith, Malcolm X, Gwendolyn Zoharah Simmons, and Stokely Carmichael.

Music played an important role in The Civil Rights Movement here, so important that Rutha Mae Harris, one of the original Civil Rights Freedom Singers, says, "Without songs of the movement, personally I believe there wouldn't have been a movement." She goes on: "We needed those songs to help us not to be fearful.... And you needed a calming agent, and that's what those songs were for us." Later, in the 1980s, many hip-hop artists used the power of their songs to create a new form of social expression and personal identity as well. Music has a long history of asserting identity and inspiring hope and connection even when societies try to shut them down.

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## About Haiti

*From National Geographic Kids:*

<https://kids.nationalgeographic.com/geography/countries/article/haiti>

### FAST FACTS

**OFFICIAL NAME:** Republic of Haiti

**FORM OF GOVERNMENT:** Republic

**CAPITAL:** Port-au-Prince

**POPULATION:** 10,788,440

**OFFICIAL LANGUAGES:** French, Creole

**MONEY:** Gourde

**AREA:** 10,714 square miles  
(27,750 square kilometers)

### Geography

Haiti is in the western one-third of the island of Hispaniola between the Caribbean Sea and the North Atlantic Ocean. This small, tropical country is west of the Dominican Republic and is south of the island of Cuba.

The land is mountainous. Hayti is the Indian name for the country and means "land of the mountains." The mountain peaks reach over 8,000 feet (2,400 meters). The country lies in the path of many hurricanes and in 2008 faced destruction from four tropical storms. In 2010, thousands of people were killed and the presidential palace in Port-au-Prince was destroyed in a 7.0 earthquake.

### People & Culture

The population is approximately 95% black and 5% white. Haitian parents are strict, but are very affectionate. The extended family often lives with the family in tight quarters.





Haitians attend folk dances and voodoo ceremonies. Half the population practices voodoo, which is a mixture of African slave traditions and Catholic beliefs. Carnival and New Year's Day are the biggest holidays for most Haitians.

The Haitian diet is made up of the local vegetables and fruits, along with some spicy meat dishes.

## Nature

The tropical climate and trade winds produce warm temperatures for most of the year. The country is mountainous, but the coastline is flat and rich in sea life and coconut trees. Royal palm trees are prevalent here and can reach 60 feet (18.3 meters) tall.

As Haiti has grown, the forests have been cut down to make way for farmland and to provide firewood for the population.



## Government & Economy

The president is elected every five years. Haiti is the poorest country in the Western Hemisphere with 80% of the population living in poverty. About two-thirds of the population live off subsistence farming and are vulnerable to the frequent storms, which destroy their crops and erode the land.

Many countries and non-profit groups send aid to Haiti. The government relies on aid from international groups. Most of the population works in the farming sector.

Haiti produces coffee, mangoes, sugarcane, rice, corn, sorghum, and wood.

## History

Christopher Columbus landed on the island of Hispaniola in 1492 and Haiti became a Spanish colony. The Spanish killed off most all the native peoples and imported African slaves to work in the colony.

The French took over the colony in the 1600s and increased production in many crops such as coffee, cotton, and sugarcane. Slaves revolted against French rule and gained independence from France in January 1804.

Dictator Francois "Papa Doc" Duvalier ruled



La Citadelle Laferrière, a fortress, built in northern Haiti in the 1800s.

the country in 1957 and the deep poverty was hidden behind strong government controls. The government killed many people who didn't agree with Duvalier's government. Many Haitians left the country and moved to safety in other countries. Duvalier's government was ousted in 1986.



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## Engagement Activities

### Engagement Activity #1 (Pre-performance) MAPPING TOGETHER: “Where are your people from?”

#### Overview

**Time needed: 20-30 minutes** (can be extended with layers of exploration).

Students will reflect about where their families’ roots are and how the stories, songs, and traditions from those places might still be part of their lives.

#### Guiding Questions

As far back as your family knows, where did your people come from?

How many countries are represented amongst us?

#### Artistic Tool Box

Attentive listening. Close Observation. Multiple Perspectives. Cultural Stories, Songs and Traditions.

#### Supplies and Prep

- Large map of the world
- Sticky notes or removable tape
- Writing materials (journal, paper, writing implements)

#### Instructions

Nathalie Joachim’s close relationship with her grandmother grew out of singing songs together. Later, she discovered that the traditional Haitian songs she’d learned told stories





about Haiti's history, and encouraged activism with messages of hope, strength, and a vision for change. Are there songs your parents, grandparents, or great-grandparents have taught you that tell you about the culture and traditions they were raised in?

**Step 1 Homework Assignment:** Ask students to interview family members (a grandparent, parent, aunt, uncle or guardian) to discover where their ancestors came from and where other family members might still live.

Students should also ask:

- What traditional, folk, or even just older songs does your family member remember from when they were young?
- What kinds of foods did they eat?
- What are some cultural or family traditions (or rituals) they had or still have?
- What were some favorite sayings in their families?

Students may record the interview with their family member, but should also write key points down. (They'll return to these notes later.)

**Step 2 Display a large map of the world** and ask students to indicate where their ancestors came from, and mark that on the map with the students' names on post-it notes, or different colored markers. This can be from within the U.S. (e.g., parents moved from Ohio), or from anywhere in the world.

**Step 3 Songs.** Ask students to write the titles or short descriptions of songs they've learned from parents, grandparents, or other elders in their journals, or to write this information on a large sheet of paper they share with their group.

**Step 4 Look at the map** with your students and reflect together on how this one classroom contains so many journeys.

**Step 5 Share** some of the song titles or descriptions students wrote about. Invite volunteers to sing some of the songs they've remembered.

**Step 6 Reflect together** on what you heard and learned from each other.

## Engagement Activity #2 (Pre-performance) "Music Travels With Us and Within Us"

### Overview

**Time needed: 30-60 minutes** (can be extended with layers of exploration).

Students will reflect on their family's songs, stories, and traditions, share them in small groups, and seek both what is shared across cultures and what is unique and different among them.



## Guiding Questions

How does music and other cultural traditions move with us through our lives?

What do we have in common through the music, food, stories and traditions of our families?

## Artistic Tool Box

Attentive listening.      Multiple perspectives.      Cultural Traditions.

## Supplies and Prep

- Writing materials (journal, paper, writing implements)
- Chartpad or large paper or whiteboard for each group to take notes.
- Different colored markers for each student within a small group.

## Instructions

### Step 1

#### Warm Up

- Physical warm up and vocal expressiveness.
- Shabooya Roll Call or other familiar call-and-response

### Step 2

#### Introduce theme

If I say to you music travels with us, what does that mean to you?

There are few things that distinguish who we are and where we come from more than music and the comfort food of home. These are two things we carry with us wherever we go. Music can be both food and spiritual nourishment. After a terrible earthquake in Haiti years ago, a woman who was trapped under rubble for 7 days kept her hope alive - and was found - through her singing:

<https://www.nbclosangeles.com/news/local/one-year-later-singing-quake-survivor/1921812/#:~:text=One%20year%20ago%2C%20an%20LA,t%20be%20afraid%20of%20death.%22>

In Chile, 33 miners trapped underground for 69 days, continued to sing their national anthem to keep their spirits up, and to help rescuers find them:

<https://www.theguardian.com/world/2010/aug/27/trapped-chilean-miners-video>

Music speaks for us and to us, and sharing it is part of what keeps us connected to one another. Now, let's explore the song traditions, food traditions and other cultural traditions of your families and communities.

### Step 3

#### Individual Reflection

- Ask students to sit for a few minutes and revisit the notes they took from their interview with an elder family member. What were the songs, the foods, the cultural traditions that their elders shared?

- Now, ask students to identify in writing (or drawn images) at least two songs, two foods, two cultural or family traditions, and two sayings that they remember people in their family using.
- Model this first, saying then writing on a board to share songs, food, traditions, and sayings in your family. Choose things you are comfortable sharing with your classroom.

#### Step 4

#### Small Group Work

- In groups of 3-5, ask students to bring their individual reflections together.

In their groups, students will share with one another their interview notes, and what they wrote down.

- As they discuss one another's contributions, ask them to notice where they have things in common with another person, and where they have things that are unique for just one person.
- Take a moment to celebrate what's shared and what's different -- they both are opportunities to enjoy other people.

#### Step 5

#### Everyone's Contributions

- After all students have discussed their traditions, give each group a large piece of paper and be sure that each student within a group has a different colored marker, so that each student's contributions will be visible in the color marker they are using.
- Ask each group to write on the shared piece of paper the things that they shared in common, each student using their marker to make their contributions.
- Then, ask each person to write in their marker what was the one thing in their list that made them unique. Remind students to enjoy the things that make them unique.

#### Step 6

#### Whole Group Reflection

Ask each group to share what they discovered from one another: what they had in common, and what was unique. Celebrate the process and the discoveries.

#### Step 7

#### Back to the Map

- Give each group a unique color of yarn or removable tape. One group at a time, ask students to go back to the map and connect all the places where people in their group came from. Whatever shape this creates, this color line represents their group.



- Take time to notice and name all the different connections. Ask each group what they particularly notice about the way their group intersects on the map.

When completed, celebrate the color and creative chaos of the map. Consider leaving this map up as a representation of the diversity of the class.

**Optional Musical Activity:**

- In their groups, ask students to choose one of the songs an elder family member shared.
- After doing some research on that song (listening to versions of it online, reading about it) ask students to return to their groups and sing some or all of the song together.
- Now, invite them to add or change some elements of the song. They might consider including:
  - A section where they rap
  - Call and response
  - Adding body rhythms, or changing the original rhythm of the song
  - A section where they improvise
  - Changing the melody in a section of the song
  - Adding another or different harmony
  - Repeating a section of the songEncourage them to experiment, and be as creative as they wish!
- After rehearsing a few times, ask each group to share their song with the class. Consider recording these songs and continuing to work on them even after students have seen the performance of *Fanm d'Ayiti*.

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**Engagement Activity #3 (Post-Performance)**

**REFLECTION: LISTENING AND OBSERVING**

**Overview**

**Time needed: 20-30 minutes** (can be extended with layers of exploration.)

Students will reflect on the performance of Nathalie Joachim and the Spektral Quartet's *Fanm d'Ayiti* through individual reflection and group discussion to understand how artists' choices influence our experience of a performance.

**Guiding Questions**

How does separating what our eyes and ears experience in a performance from our interpretations and feelings about that performance help us to see how artists' choices evoke a specific response?

How does Nathalie Joachim bring together traditional songs, instrumental music, electronic music, and elements of pop music?

How do Nathalie Joachim and the members of the Spektral Quartet work together during a performance?

## Artistic Literacy Tool Box

Attentive observing. Categorizing aural and visual information. Listening and responding.  
Musical genres or styles.





### Supplies and Prep

- Writing materials for students (journal, paper, writing implements)

### Instructions

**Step 1** **Think back** to the performance of the *Fanm d'Ayiti* and jot or sketch some of your memories of the concert.

- What were melodies, spoken sections, and instruments you heard?
- How did the musicians work together?
- What stood out, or was most memorable to you?

SEE 	HEAR 
THINK 	FEEL 

**Step 2** **What did you See and Hear?**

In order to understand more about the composers' work, and the choices made by the musicians (and even those of the videographer who filmed and edited the concert) it helps to understand the actual elements of the performance, not what we may be interpreting or projecting that we heard or saw using our imaginations.

- Before you jump into sharing your impressions of the performance, try to remember what you actually saw on the stage. (Not what was in your imagination or "mind's eye", but what visual information your eyes took in.)
- Share with others the images and elements you saw in the performance.
- Now, think back to what you actually heard. (Again, not the impression the music made on you, but the sounds your ears actually took in.)
- Share with others the sounds and music you heard in the concert.

**Step 3** **What did you Think and Feel?**

Now let's talk about how the choices of what music to include and what to show visually, brought up certain thoughts and feelings for you.

- What do you remember thinking during the performance?
- What did you wonder about? What other impressions or even stories came to mind when you were watching?
- And how did you feel as you watched the performance? What emotions came up as you heard the songs and saw the musicians perform together?

**Step 4** **Discuss:**

- Describe the relationships between the musicians (and between the instruments.) How did they lead during some songs or sections, and support during others? How did they "cue" or prompt each other as they performed?

- What did you notice about your listening during the performance? Were there moments when you listened more attentively? If so, why?
- What surprised you about the performance? Did you have an expectation going into the show that changed as you experienced it?

*Suggestion for Teachers:* Share your screen and capture what your students saw, heard, thought, and felt.

You might consider seeking curricular connections in history, science, or literature. If you design a lesson that you'd like to share, please let us know! We'd like to include it on our blog or in future workshops for teachers...





# Resources

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**Nathalie Joachim web site:**

<https://www.nathaliejoachim.com/>



**Videos of Nathalie Joachim in performance:**

- Highlights and interview excerpts from the March 14, 2018 world premiere of *Fanm d'Ayiti*:  
<https://www.youtube.com/watch?v=I495N2f9PDs>
- Nathalie Joachim + Spektral Quartet - "Lamizè pa dous":  
<https://www.youtube.com/watch?v=U-CcIla3k2w>
- Nathalie Joachim + Spektral Quartet - "Papa Loko":  
<https://www.youtube.com/watch?v=KuQgouMI560>
- Live in Studio: Nathalie Joachim & Spektral Quartet  
[https://www.youtube.com/watch?v=\\_XJT109kKbk](https://www.youtube.com/watch?v=_XJT109kKbk)

**Artist Conversation with Nathalie Joachim:** <https://calperformances.org/related-events/pre-concert-conversation-nathalie-joachim/>

## Books

- *The Haiti Reader: History, Culture, Politics* by Laurent Dubois
- *Haiti: The Aftershocks of History*, by Laurent Dubois
- *Avengers of the New World: The Story of the Haitian Revolution* by Laurent Dubois
- *The Big Truck That Went By: How the World Came to Save Haiti and Left Behind a Disaster*, by Jonathan M. Katz

## Children's Books

- *Haiti My Country* by Roge
- *Eight Days: A Story of Haiti* by Edwidge Danticat and Alix Delinois
- *Sheroes of the Haitian Revolution* by Bayyinah Bello and Kervin Andre
- *Haiti, the First Black Republic* by Jr. Frantz Derenoncourt
- *Freedom Soup* by Tami Charles and Jacqueline Alcántara
- *Janjak and Freda Go to the Iron Market* by Elizabeth J. Turnbull, Mark Jones, et al.
- *Tap-Tap* by Karen Lynn Williams and Catherine Stock



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For information on supporting our Artistic Literacy (Education & Community) Programs, contact Taun Miller Wright:  
[twright@calperformances.org](mailto:twright@calperformances.org).