

<https://doi.org/10.23913/ricsh.v9i17.192>

Artículos Científicos

Análisis del sistema familiar representado en la canción El gran varón. La canción como recurso didáctico a nivel superior

Analysis of the family system depicted in the song El gran varón. Song as an educational resource in higher education

Análise do sistema familiar representado na música The Great Man. A música como um recurso de ensino em um nível superior

Eva Yuriria Tapia San Pablo

Universidad Nacional Autónoma de México, Facultad de Estudios Superiores Iztacala
México

eyurita.san@gmail.com

<https://orcid.org/0000-0001-8953-7573>

Iris Xóchitl Galicia Moyeda

Universidad Nacional Autónoma de México, Facultad de Estudios Superiores Iztacala
México

iris@unam.mx

<https://orcid.org/0000-0002-8287-710X>

Jorge Víquez Rodríguez

Universidad Nacional Autónoma de México, Facultad de Estudios Superiores Iztacala
México

jorge.vique@gmail.com

<https://orcid.org/0000-0001-6849-3508>



Resumen

Las canciones constituyen una importante fuente de difusión de las ideas y de los elementos sociales de mayor representatividad, dado que su desarrollo se entrelaza a las condiciones económicas, sociales e históricas de cada cultura. En tal sentido, el objetivo de este trabajo fue identificar cómo a través de las canciones se proyectan las interacciones familiares durante las diferentes fases del ciclo vital de la familia y el ajuste a un modelo sexual desapegado de la norma. Para ello, y desde una perspectiva sistémica, se analizó la canción *El gran varón*, pues se observó que a través de su narrativa los protagonistas forman parte de una familia con un estilo de crianza autoritario, tradicional y apegado a las premisas de la realidad presentes en una comunidad. En síntesis, se propone que el análisis de las canciones puede ser un elemento didáctico en niveles educativos superiores para fomentar el proceso de enseñanza-aprendizaje de diversas nociones teóricas de orientación sistémica.

Palabras clave: canciones, ciclo vital familiar, construcción social, estilos de crianza, identidad de género, música.

Abstract

Songs constitute an important source for the dissemination of ideas and social elements of greater representation, since its development is intertwined to each culture's economic, social and historic conditions. The aim of this paper is to identify how familial interactions during the different phases of a family's life cycle, as well as adjustment to a sexual model detached from the norm, are projected through songs. The song "El gran varón" was analyzed from a systemic perspective, noting that, throughout the song's narrative, the protagonists are part of a family with an authoritarian, traditional parenting style, attached to reality assumptions of a community. Song analysis is recommended as a didactic element in the teaching-learning process of several systemic theoretical notions in higher education.

Keywords: songs, family's life cycle, social construction, parenting styles, gender identity, music.



Resumo

As músicas constituem uma importante fonte de difusão das idéias e elementos sociais de maior representatividade, uma vez que seu desenvolvimento está entrelaçado com as condições econômicas, sociais e históricas de cada cultura. O objetivo deste trabalho é identificar como, por meio dos cantos, as interações familiares são projetadas durante as diferentes fases do ciclo de vida familiar e o ajustamento de um modelo sexual separado da norma. "El Gran Varón " foi analisado a partir de uma perspectiva sistêmica, observando que, através da narrativa da música, os protagonistas dessa música fazem parte de uma família com um estilo autoritário, tradicional e apegado às premissas da realidade presentes na literatura. uma comunidade Propõe-se que a análise das músicas possa ser um elemento didático nos níveis de ensino superior no processo de ensino-aprendizagem de diversas noções teóricas de orientação sistêmica.

Palavras-chave: músicas, ciclo de vida familiar, construção social, equidade de gênero, estilos parentais.

Fecha Recepción: Mayo 2019

Fecha Aceptación: Diciembre 2019

Introduction

Music is a collective producer element that acts as an integrator and transmitter of behavior patterns, since its enjoyment - in addition to being an individual experience - is also a collective manifestation (Cuesta and Gómez, 2013). That is, music expresses not only what the individual who composes and / or performs it feels, thinks or performs, but also what those who listen to it feel, think or perform. Therefore, a musical work can become an identity element (Hormigos, 2010).

Taking into account that music is a vehicle and expression of culture, it is important to analyze the role it plays in the dissemination of socially accepted ideas, especially in those cases of the most popular songs, as they have the greatest impact on children , adolescents and adults of all social, economic and cultural strata. In fact, the popular song is considered a very important form of culture, hence its analysis serves as a variable to determine the identity, psychosocial, political, anthropological and aesthetic phenomena of society (Muñoz-Hidalgo, 2007).



The foregoing highlights the importance of the communicative function that lies in the content of the songs, since these underlie messages and ideas that are disseminated among a very wide audience. Therefore, it is significant to look carefully at the themes presented in this form of artistic manifestation, since the lyrics of some songs address issues that concern certain groups, which are reflected in them.

In this regard, it should be noted that there are several studies that analyze the lyrics of the songs from different approaches. For example, critical discourse analysis has been applied using Halliday's systemic-functional grammar to the discursive representation of urban space in the texts of the songs of the French musical group Zebda. The songs examined show space as a socializing element, even in areas linked to social exclusion. The songs dedicated to shanty towns allude to strips of the city forged by immigration and characterized by poor urban design, of which citizens have been victims. However, this space always appears in the songs as a common meeting point of which the sender feels an integral part. (Iglesias, 2011).

Other inquiries deepen the gender violence of current songs. Gallucci (2008), from the critical analysis of the discourse, describes and explains the image of the woman that is represented in the reggaeton letters, for which the contexts in which the texts are produced and the ideologies manifested in the speech. This analysis reveals that they are songs that are poor in content and that the orientation of the lyrics predominantly focuses on a sexual content that denigrates women.

There are also studies on gender roles in popular culture, specifically in "classic" tangos. In this regard, Juliano (1998) shows how the discourse of the masculine sector of the population is reflected, which allows us to understand the change in gender roles produced in a sector of the population, where women acquired increasing prominence even if they remained silent.

On the other hand, Berrocal and Gutiérrez (2002) evaluate the content in a sample of popular Spanish songs to know the role of the latent genre in them. In their results, in addition to reporting the existence of male and female stereotypes, the authors realize an unusual theme in the lyrics of the songs: the null decision making by the woman in the choice of the husband.

Muñoz-Hidalgo (2007), on the other hand, focuses on the letter of the boleros in order to specify whether that writing corresponds to a particular literary genre. The author



concludes that the bolero gets to configure a love imaginary that modernist poetry does not outline with equal precision because in his lyrics the discourse of love is redundant, where larger discursive units can be identified with easy pointing. In this sense, the researcher suggests an obvious parallel between the bolero and medieval courtly poetry. He adds that although the boleristas, unlike the medieval troubadours, have a censorship of a religious-moral nature, this is overcome by the obvious complicity of the cultural industry, which encourages the bolerística circulation for commercial reasons.

On the other hand, De la Peza (2001) studies the social emergency conditions of the bolero and analyzes the informal educational function that this musical genre had at a given time. The author focuses on the significance of the bolero according to the different materialities and places that it assigns to the loving subject in order to address sentimental education in different social groups in Mexico.

Muñoz-Hidalgo (2007) also works with the bolero analyzing the discourse in classical pieces of that genre. The results show the collective imaginary of love present in these songs and some cultural derivations of that imaginary for the conformation of identity contents of Latin American culture. On this aspect, it should be noted that for De la Peza the bolero is a musical genre that has helped the informal education of the sentimental area of individuals of different generations and nationalities, which is consistent with the proposal of Colomo (2014), who mentions that the songs, because they are a cultural element and their ability to communicate, become authentic educational vehicles that transmit the main values, attitudes, norms, beliefs and feelings.

From this perspective, Colomo and De Oña (2014) use content analysis to examine songs with the theme of death that could be used as a teaching resource with students at the secondary and high school levels. Similarly, Martínez and Quiroz (2012) develop a part of the secondary school social science program using the analysis of song lyrics with the intention of providing students with a critical analysis of the world around them and thus bringing them closer to the students' contents of history and politics. In this sense, children's songs have also been used whose lyrics focus on topics related to ecological content in natural science programs of primary education (Galicia, Ruiz, Sánchez and Pavón, 2005).

The examples described above are only a small sample that music has been used as a didactic element for different purposes, in different subjects and at different educational levels, although it is worth mentioning that there is no evidence at the moment.



In fact, higher level teaching as a discipline is in development and is not yet as socially recognized as in other educational levels. This is due to the fact that the construction of specific didactics or special proposals for each area of knowledge has recently been developed. In this way, we try to link theory and practice in university education and the possibility of proposing innovative teaching experiences for teaching at the higher level (Moreno, 2011), such as case analysis, study and reflection groups, among others (Del Regno, 2011).

In addition to the above, it can be said that at the graduate level there is not much evidence in this regard; for example, in the Master in Psychology with Residence in Family Therapy students are encouraged to develop materials that allow them to reflect the management of the concepts acquired in professional training or that they can use in their professional practice, either as didactic elements for teach a certain subject to undergraduate students, or to populations that are asked by health institutions to hold workshops and conferences.

For this reason, this paper reports the analysis of song lyrics to identify some topics present in the curricula of the aforementioned master's degree; One of those issues is the life cycle of the family.

The family system is constantly changing. According to Minuchin (1974), the development of the family takes place in stages along which it undergoes variations; the periods of growth can cause transformations to the system and with it the conformation of new rules of family interaction, both inside and outside the system. The stages, which as a whole are recognized as the life cycle, are the following: formation of the couple; the couple with small children; the family with children of school age and / or adolescents, and the family with adult children. It may happen that families remain stuck at a stage even if they require a transformation in new situations, which can lead to symptomatic manifestations (Montalvo, Espinosa y Pérez, 2013).

Although there are several proposals of the stages of the family's life cycle, this construct is a tool that gives meaning to all work with families, whether the objective of this is prevention, intervention (treatment or therapy) or research. Taking the words of Estrada (1987), there are two advantages when considering the family's life cycle: a) it offers an invaluable organization and systematization instrument for clinical thinking that allows the



diagnosis to be reached with less setbacks, and b) it offers the opportunity to review clinical cases, giving the guideline to recognize similar phenomena in other families and that also indicate the pathways that lead to timely therapeutic intervention.

However, regarding the requirements demanded of the students of the Master in Family Therapy, in a subject they were asked to determine if the life cycle of the family was incorporated in some way in the lyrics of the songs and to analyze how in them the different stages of the mentioned cycle were projected, as well as some of the main difficulties that the individuals had to face in the transit from one stage to another.

With this analysis, from a didactic perspective of the subject, it was intended that students realize the ways in which family members interacted and resolved their difficulties, based on various factors that give context to their interactions and that are socially validated or perpetuated through the songs. In this analysis, the social and cultural aspects present at the time they were composed were considered to make visible the social premises and pressures that influence the resolution of some difficulties in the transition crises in the stages of family life. It should be noted that this task, in addition to constituting an exercise in which the acquired knowledge would be applied, also responds to the creation of teaching material for the purposes described in the previous paragraph.

Explained this, it can be affirmed that the objectives of the present report were to analyze how the life cycle of the family is incorporated in the lyrics of the songs and show the use of the songs as a didactic resource in higher level studies.

Conceptual framework

In this work, content analysis was used, a technique that makes it possible to interpret the communicative products expressed in texts, messages or speeches in order to make reproducible and valid inferences (Krippendorff, 2004; Piñuel, 2002). This analysis, specifically, is developed within a communication model that infers on the experiences, feelings and other elements of the communicator. For this, the material is divided into



interpretable units that can be triangulated with the results of other studies. In this regard, Abela (2002) argues that this procedure allows to deepen the content and the social context where the message is developed.

For the analysis of the family system represented in the songs, the life cycle of the family was taken as a central element, following Haley's proposal (1980), who considers the family as a constantly changing unit that runs through a development process six stages: courtship, early marriage, birth of children and deal with them, intermediate period of marriage, weaning of parents regarding their children and retirement from active life and old age; Likewise, b) the relational and communication guidelines were considered, understood as the interactions between the members of a family, whose analogue and digital language refers to the type of link that occurs within the family system in everyday life. These guidelines can be grouped into those associated with family structure, such as positions and roles, and those that are present during the process of family formation (Minuchin, 1974). Also taken into account c) the premises of reality or premises of life, which, according to Bateson (1972), are the epistemological premises or beliefs that are based on the basic perceptions of the people with whom the reality, so that it is congruent with one's beliefs about the kind of world in which one lives. This implies that these ideas are interconnected with those of those involved in the sociocultural ecosystem itself.

Method

Initially, the work sample or corpus was made up of 30 selected songs on the Internet using the Google search engine. In the search box, the words family and Spanish were entered, and the first four pages referred by Google were selected, assuming that the search engine organizes the results according to their popularity in a descending order. From the songs contained on each page, those that referred to family relationships in which three elements were present or could be identified were chosen: a) life cycle of family life, b) relational and communication patterns, and c) premises of reality.

In this first selection, only three songs met the criteria: Love and control, It takes freedom with him and The great man. Then a second search was carried out using the same search engines and adding three musical genres. The selection led to a song that fulfilled the three elements: The great man, belonging to the salsa genre. This was the song selected for the present work.



Process

Three analyzes were performed: in the first one, aspects such as the origin, age, sex and race of the composer and the singer were presented. In the second, fundamental elements of the song were identified, such as relevance of the title, coherence of the message and whether the fact was real or fictitious. In the third, the analysis was fully addressed based on the life cycle of the family, especially on the family interactions inferred by the description made in the lyrics of the song, making reference to important aspects of systemic cutting.

Results

First analysis

- Song: The great man.
- Author: Omar Alfanno. He was born in Santiago de Veraguas of Panama. He formally began his career as a composer with the theme The Great Man, which is sung by Willie Colón.
- Interpreter: Willie Colón. Well-known trombone master and one of the representatives of the fusion of different Caribbean, African-American and urban music rhythms. He is an American musician, grandson of Puerto Rican migrants. He was born on April 20, 1950 and grew up in the Latin quarter of the Bronx district, a fact that has marked much of his personal and artistic career, since it implies rebellion and transgression of established norms.

Second analysis

The song is titled The Great Man because it alludes to the expectations of the traditional father model in the sixties, when the story is located and where it was still expected in some communities that the firstborn was a man who followed in his footsteps father, in terms of the professional tradition of the family and the ideas of masculinity.

The title is directly related to the content of the song, which narrates a discrimination that does not give rise to sexual diversity, which is punished by the family's banishment of the "deviant" member.



The composition refers to a real event. The protagonist was a high school / high school classmate of Omar Alfanno, who named him Simon. In real life, that partner had gone to Los Angeles, California (United States of America), to feel free from the prejudices of the community in which he lived. There he dies alone in the hospital because of AIDS.

The original version is interpreted by Willie Colón; he says that Simon was born in 1956 and dies in 1986. The great man is included in the album *Top secret* (Fania Records, 1989).

Third analysis Systemic analysis of the song The Great Man

In this section, fragments of the song are presented in bold and italic, followed by the corresponding analysis:

*In the hospital ward at 9 and 43 Simon was born
It is the summer of 56, Don Andrés' pride in being male.*

a) *The life cycle of the family*: The birth of children is an important stage in this cycle. Haley (1980) mentions that with the birth of a child the young couple is introduced more into the total network of relatives, as soon as the nature of the old links is modified and new ones are formed. Although the song does not refer to any of these elements, we must consider that they are present in the family of Don Andrés and Simón.

b) *The relational and communication patterns*: In these verses the typical family relations of the Latin patriarchy, prevalent in the late 50s, cannot be appreciated, but in subsequent stanzas they can be inferred.

c) *The premises of reality or premises of life*: The present premise is about the importance of being a man, the implication that masculinity has within the family and social nucleus. The statement shows how the masculinity of the father is endorsed when the firstborn is male and therefore generates pride. This idea is shared socially at the time that is narrated in the song.

Fue criado como los demás, con mano dura, con severidad, nunca opinó.

a) *The life cycle of the family*: The stage of the life cycle is not required, but it can be inferred that it is in the family stage with young children when parenting styles are presented more clearly.

b) *The relational and communication guidelines*: In the 50s each had its place: for example, parents, teachers and older adults should be treated with respect by the youngest. Within the family, the figure of the father was the one who gave orders and imposed sanctions; In addition, it was unquestionable, fact reflected in these lines. Cuervo (2010) points out that authoritarian and punishing styles contribute to dysfunctional and deficient emotional development in emotional strategies and competencies for adaptation in different contexts throughout life. Among the communication guidelines that characterize the family with an authoritarian style is rigidity and unidirectionality.

c) *The premises of reality or premises of life*: This reflects the popular belief of the time that rigid discipline is necessary for children to learn to obey and accept without question. This discipline, understood or classified as authoritative, was considered the best way to educate children and ensure adherence to social norms.

According to Aunola, Stattin and Nurmi (2000), parents with an authoritarian parenting style develop their children as people high in demands and low in their ability to respond. On the other hand, Baumrind (2012) explains that the children of authoritarian parents appear more hostile and with less control, little affiliation with their peers, in addition to being more insecure, apprehensive and hostile, hence they do not think, as they refers in the song that happened to Simon.

The authoritarian parenting style had a social acceptance for a long time in past decades. When the lyrics of the song mention that he was raised like the others, it can be assumed that he refers not only to the possible brothers, but to the community in which Simon and his father are inserted. At the time that is narrated in the song, a father was expected to be an extreme disciplinary agent to be considered socially as exemplary. The stress generated by the father fulfilling this expectation can generate greater authoritarianism and even violence. It is known that authoritarian styles can be influenced by environmental circumstances that generate stress on parents (Radziszewska, Richardson, Dent and Flay, 1996). In addition to the aforementioned circumstances, it is feasible that the authoritarianism exercised by Don Andrés is strengthened by an exosystemic factor, which could correspond to the community in which father and son are immersed. It has been mentioned that



communities that suffer from insecurity, low cohesion among neighbors and favorable beliefs about punishment increase the possibility of reproducing a violent disciplinary method of child abuse.

*Cuando crezcas vas a estudiar la misma vaina que tu papá,
óyelo bien, tendrás que ser un gran varón.*

a) *The life cycle of the family:* It is possible to infer that Simon is in his teens because he must begin to consider the field of study he will choose to later develop professionally. It has been mentioned that one of the functions of the family is to provide shelter, protection, affection, support and assistance to normative models and to vertiginous social changes, as well as to increasing individuality (Millán de Benavides, 2013). In this case, we see that the son is forced to study what the family and father want to provide such protection. On the other hand, it should be noted that the use of the word *pod* - despite the imprecision of its meaning in Colombian popular use - also refers to an element of protection, as it applies to the tender and elongated envelope in which they are enclosed The seeds of some plants. Thus, it can be interpreted that when reference is made that Simon should study the same as the father, this would be a safeguard to external changes, maintaining an intact family structure.

b) *The relational and communication patterns:* In these verses, the author's part of the father is again represented, as well as the rigidity and unidirectionality that characterize the family with an authoritarian style. There are no options: Simon has to choose the same career as Don Andres, the father, who surely studied the same as his father. The phrase *hear it well* is imperative, a mandate. Point out duty over being; a duty marked by the family, social and religious structure regarding the follow-up of customs and professional identities imposed by the sexual orientation of the young person.

c) *The premises of reality or premises of life:* Within the premises of reality one can refer to the entrenched popular belief that sexual orientation is due solely to biological factors. In addition, according to the beliefs of the time when the narrated situation occurs, the only possible option is to be a great man. It is feasible to interpret that these ideas are emphasized by the use of the word *pod*, which could also be understood as a figurative element that would imply the presence of seeds enclosed in the fruit of a plant. In this case it is the father who endows the seeds, that is, the same biological characteristics.

Popular beliefs are strengthened, for example, by religious discourses. According to Vaggione (2008), the Church maintains the premise of defending the family as a way to

protect Latin America, threatened by feminist and sexual diversity movements; Therefore, the institutionalization of a unique family model is also sustained by the influence of religious actors and discourses on the population, not forgetting other factors managed by the State.

*Al extranjero se fue Simón, lejos de casa se le olvidó aquel sermón.
Cambió la forma de caminar, usaba falda, lápiz labial y un carterón.*

a) *The life cycle of the family*: In this fragment it is possible to observe the stage of the family life cycle in which the children leave the parental home to build an independent life based on their own identity; This is the stage of emancipation or weaning of parents, according to Haley (1980). The interactions between parents and children take an important turn, since the previously untouchable parental hierarchy is now questioned through the behaviors of the children. In this period it is essential that parents manage to stay out of their children's decisions, while maintaining a supportive and guiding bond. In turn, the children will be in a position to make their own decisions without seeking the approval of their parents, assuming the responsibilities that this implies, while the relationship with their parents moves towards horizontality. (Haley, 1980).

This part of the song shows how Simon has sought his own autonomy and identity. He has also made transcendental decisions without considering the approval of his father, including those related to his sexual orientation, because he forgot that sermon. In Simon's decision-making, the song does not refer to parents or Don Andrés, so it is assumed that he manages to stay out of the way.

b) *Relational and communication guidelines*: According to Minuchin and Fishman (2004), the rules and relational guidelines that govern some traditional families (such as Simon's) are rigid outside and with diffuse limits inside, which gives place to a style of merged interaction, where the vital space for each family member is insufficient for the development of the individualization of its members. This is referred to in the song statements that precede those in this section. Such insufficient individualization of the members can lead to a lack of true rapport, knowledge or trust between them. Therefore, it is likely that Simón's family did not notice manifestations that set the standard for thinking that he could assume a gender identity different from the one that would biologically correspond to him and would be expected socially.

c) *The premises of reality or premises of life*: The assumptions assumed in the primary home were radically transformed when changing context, because the letter refers to that far

from home forgets family censorship. The way of conceiving reality is another, propitiated by the premises that characterize the social context in which it has been inserted.

Identity implies learning to look at each other from cultural patterns, through which they distinguish those who are not formed within that cultural context. In that sense, for Bartra (2016), belonging to a culture is the identity card that is presented to the gaze of the other. When changing cultural context, when going abroad, Simón departs from the original social canons and begins to adopt others, especially those related to his sexual preference, which is strengthened even by encouraging Simón to look for a change in appearance: he was wearing a skirt, lipstick and a cardboard. This suggests that Simon is following the cultural patterns of the social context in which he finds himself, thus configuring a new reality in accordance with his gender identity.

Solórzano and Mendoza (2014) They comment that gay people have been initially socialized in contexts where the heterosexuality of their members is expected. Therefore, the construction of their identity requires a long process through which the person becomes aware by negotiating and consolidating their sexual orientation in other contexts. Unlike other minority groups, they do not have the possibility within their primary group to learn and express their gender identity freely. The social context in which Simon was born was determined by rigid rules and guidelines related to gender roles. But by changing the context of the home of origin, the rules and guidelines become more flexible. These are now determined based on what is socially allowed in the country to which you moved. This, together with Simón being in the stage of autonomy and confirmation of identity, could be the factors that would explain the fact that he fully assumed his sexual orientation in an open manner.

Cuenta la gente que un día el papá fue a visitarlo sin avisar, vaya qué error.

Una mujer le habló al pasar, le dijo: “Hola, ¿qué tal, papá? ¿Cómo te va?”.

“¿No me conoces? Yo soy Simón; Simón tu hijo, el gran varón”.

a) *The life cycle of the family*: The narrative continues in the stage in which the children leave the parental home. As mentioned, parents still establish a support or guide bond, so Don Andrés goes in search of his son, either to give him support or to see if he continued with the precepts established by him. But it does not take into account that at this stage it no longer has the same hierarchy and that relations tending towards horizontality must be established, hence visiting the son without taking his approval into account would

imply imposing his father hierarchy and not establishing a link horizontal. This error is revealed in the song.

b) *The relational and communication guidelines:* Watzlawick (1971) points out that in a communicative situation, all behavior, activity, inactivity, silence or inattention has a value as a message and influences the behavior of others, who, in turn, They emit an answer. In this sense, the stanza referred to here gives an opportunity to appreciate how, in some way, Simon had communicated to the father his sexual orientation, receiving in response the omission, that is, a silence that communicated. This could imply not only the astonishment of the father, but also the rejection of the new reality that his son presented to him, hence there was a replica of Simon that became necessary at that time: Don't you know me? I am Simon; Simon your son, the great man.

c) *The premises of reality or premises of life:* In this part of the song you can see the moment in which the reality of the son converges with that of the father, but they collide. When Don Andrés, Simón's father, arrives without prior notice, he finds himself facing the new reality built by his son, who has left behind all the authoritarian and gender precepts professed in his family and in his previous community to adapt to the new context cultural in which he currently lives. He has successfully passed through the process of building a new sexual identity, and even finds the right moment to express himself openly to his father.

The silence of Don Andrés, which is suggested in the lyrics of the song, can be interpreted as the father's incomprehension before the new premises of his son's life: emancipation and open challenge to cultural, family and fatherly authority, to a degree such that he expresses it freely. The notion of the father as a family authority and the professed sexual orientation from the ideas of the patriarchy are vulnerable to the attitude that Simon presents to his father.

No se puede corregir a la naturaleza, palo que nace doblado, jamás su tronco endereza.

No se puede corregir...

Se dejó llevar por lo que dice la gente, su padre jamás le habló, lo abandonó para siempre.

No se puede corregir...

No te quejes Andrés, no te quejes por nada. Si del cielo te caen limones aprende a hacer limonadas.

a) *The life cycle of the family:* The story of Simon's life described in this fragment is fully located in the stage in which the children leave the parental home. As noted, although

children have autonomy, it is suggested that parents establish a more horizontal relationship with them, while still representing a supportive or guiding bond. In this case, Don Andrés does not comply with such a link, hence he is reproached: His father never spoke to him, he abandoned him forever.

b) *The relational and communication guidelines:* It seems that Simon and Don Andres, especially the latter, understand autonomy as stopping conversations (his father never spoke to him). However, this attitude that apparently could be interpreted as a lack of communication, but in reality it is evidence that for the people mentioned in the song, autonomy implies separating totally breaking ties between them. This leads, on the one hand, to Simon changing and, on the other, to Don Andres completely disregarding Simon, in the assumption that he will not follow the precepts instilled in his family.

c) *The premises of reality or premises of life:* The paragraph cited above focuses its discourse on the impossibility of modifying nature (it is not possible to correct nature), since it is assumed that it is born in a characteristic way without possibility to alter it. Theoretical positions describe that gender identity is a social and cultural construction; However, in the lyrics of the song the popular council is referred to and applied in the case of Simon, suggesting that his sexual orientation is due to biological factors, perhaps wrong, because it is mentioned that stick that is born folded ...; furthermore, it is affirmed that nothing can be done about it: its trunk never straightens.

Assuming reality is the advice: Do not complain Andres, do not complain about anything, but it is presented as punishment, either because Don Andrés does not meet the horizontality in the father-son relationships expected for the life cycle stage, or because the community, at that time, sees gender sexual identity changes as some biological error as a result of inappropriate social relationships (It was carried away by what people say) or as a divine punishment to which nothing could be done . The fact that Don Andrés ignores Simón occurs because he does not see these questions and presupposes that as a man he will follow in his father's footsteps.

Y mientras pasan los años, el viejo cediendo un poco.

Simón ya ni le escribía Andrés estaba furioso.

Por fin tuvo noticias de donde su hijo estaba.

Andrés nunca olvidó el día de esa triste llamada.



a) *The life cycle of the family*: Andrés is in the stage of the life cycle called suffering from old age; in this one an older person can find a useful function, although other times, as times change, the old are seen as unimportant for the action of the younger generation. From the lyrics of the song it seems that this last situation is where Don Andrés is.

According to Rodríguez (1998), old age is built in opposition to youth in terms of mobility, health, passion and judgment; but in relation to knowledge of life, wisdom is attributed to this stage. Within the sayings, which are usually good indicators of the traditional mentality, we find ideas such as "Where there is no old man there is no good advice" and "Inside the council, the language of the old man". But this is not the case of Don Andrés.

b) *The relational and communication guidelines*. Simon avoids talking to his father, but that is also a way of communicating and relating, and can be a product of dysfunctional emotional development lacking emotional strategies and competencies due to the authoritarian style to which he was exposed. Authoritarian families represent a factor in the person, related to insecurity, avoidance of problems, maladaptive confrontations, depression and loneliness associated with parental rejection and disinterest (Richard de Minzi, 2005).

c) *The premises of reality or premises of life*: Apparently, it refers to a sobering memory. Koestler (cited by Watzlawick, 1971) describes family relationships and belonging to a plane where current norms of judgment and behavior do not govern in a maze of tensions, disputes and reconciliations, whose logic is self-contradictory. It is a universe saturated with memories from which nothing is learned, saturated with a past that does not provide guidance for the future. In this universe, after each crisis and each reconciliation, time begins again and history is always in year zero.

According to the cited by Koestler, the relationship that Don Andrés has with Simón is a past from which nothing is learned, since the attempt not to communicate communicated the father's discomfort towards the son; It is a crisis, but without reconciling oneself with oneself, values and criteria distorted by the social and cultural context of a self-contradictory logic.

De una extraña enfermedad murió Simón. Es el verano del 86.

Al enfermo de la cama 10 nadie lloró.

Hay que tener compasión, basta ya de moraleja.

El que esté libre de pecado que tire la primera piedra.



*El que nunca perdona tiene el destino cierto
de vivir amargos recuerdos en su propio infierno.*

a) *The life cycle of the family*: In some way, the life cycle of the family is not reflected in this story, since among its various classifications the aging and death of the parents are presented as the last stages; however, in this case the one who dies is the son, Simon.

The death of a child breaks the expectations of parents and the whole family; Haley (1980) points out that when the transition from one stage of the life cycle to another is dislocated, various symptoms appear that afflict the whole family. In the song these symptoms are not reflected, but they are expected to occur, mainly because the narrated situation does not meet the expectation that parents die first. Haley mentions that these symptoms are expressed based on the social situation, which also changes over time. In some ways, this represents another important reason to inquire into new forms of family organization, since Haley considered the conceptualization of family as changing and therefore we should update our understanding of it.

b) *Relational and communication guidelines*: It is very likely that in the traditional mentality of Don Andrés his hierarchical role as father and head of family prevailed. The above makes him assume that Simon was the one who should seek a reconciliation and ask for forgiveness, since he had incurred in breaking the moral and social norms instilled from the family. In that context, an approach of the father to the son would be interpreted as a sign of weakness by Don Andrés; also, it would be the evidence, among other things, that it was the father (maximum family authority and possessor of absolute truth) who had been wrong. Additionally, and retaking what was referred to by Richard de Minzi (2005), it is possible that Simon had the tendency to opt for the avoidance of problems, as is the case with some people who come from families with an authoritarian parenting style, and Therefore, he would not have learned or developed a variety of coping styles congruent with the situations presented to him. The above could explain how the communication between Don Andrés and Simón was broken.

c) *The premises of reality or premises*: With the popular council whoever is free from sin who throws the first stone, the song leaves Don Andrés and Simon free of guilt, so that the solution of the conflicts is referred to the Sorry for not suffering. Asking and receiving forgiveness has a bi-directional sense. For Ricoeur (2004) the effects of a fault (damage or injury) and its possible forgiveness cross all the operations constituting memory, the history



of individuals and mark the forgetfulness of what happened in a particular way. Forgiveness is always at the service of a purpose (rescue, redemption, salvation, reconciliation) or attempts to establish a "normal" (psychological or moral). These manifestations can be explicit or implicit: the former have a direct interaction with the affected person, while the latter are indirectly mediated by verbal manifestations.

Discussion

After analyzing the lyrics of the song The Great Man, which was concretized following a systemic perspective as a product of a didactic activity, and showing the product of it, it is proposed that the analysis of the songs could be a way of accessing content Higher education curricula. The songs, in this educational cycle, are a means of expression little used in teaching, especially in the disciplines related to personal interrelations, as in this case the Master in Psychology with Residence in Family Therapy.

The referred experience and the product presented in this work show that the analysis of the songs is a didactic strategy that offers the possibility of promoting reflection on the issues related to teacher training. Specifically, with the song chosen in this work and presented as an example, the topics that could be reflected and discussed in class were the development of the phases of the family's life cycle, the normative heterosexual model, gender identity and beliefs that They support parenting styles in a community and at a specific time.

Due to the way in which the activity was completed, the teachers said that they put into practice the knowledge acquired in a non-traditional way and that the exercise was experienced as if it were a playful activity, which resulted in the appropriation of the knowledge of a nice way. They also commented that the experience allowed them to look, or rather listen, otherwise the songs and become critical subjects of the texts they sing. In fact, it is important to note that students felt recognized in regards to their musical tastes.

Since music and songs in particular make up a very important area of the cultural sphere of individuals, working with these elements in an academic environment, apparently alien, allowed them to express their hobbies and specialized knowledge in that area. In this way they showed contributions to the class in a not so usual, but significant way.



For the songs to promote meaningful learning, an interpretation is required. In this sense, the teacher must be an important part of the process as a guide for the critical look towards the aspects that must be attended according to the subject that must be learned and then free students to analyze and even include other aspects that might be interesting

Since the texts of the songs are the product of a subjective burden in themselves, and for having an intentionality in the same way when transmitting a message (Martínez and Quiroz, 2012), this should be oriented taking into account the real conditions of the context where they arose. In other words, the teacher must promote reflection on what the author writes taking into account the historical and ideological aspects present at the time the song was written, as well as the cultural interpretations that are given to the chosen musical genre. In this way the text can be resized from the field of understanding to transcend the simple literal expression.

On the other hand, it is worth mentioning that this type of strategies allowed teachers to focus not only on songs as a permanent cultural construction of society, but also on other artistic manifestations in which family systems could be examined.

The texts of the songs accommodate the expression of family interactions that arise around a context in constant transformation, such is the case of the piece of music analyzed and presented on this occasion. According to the systemic view, in the face of the changes, families manage to configure the interrelationships necessary to keep the system together and in constant operation. For some families, to assume that one of their members moves away from the normative heterosexual model is a change that implies, among many other aspects, that the period of the life cycle in which it occurs is experienced in a very particular way, in this case by Family members referred to in the song. It follows, for example, that there is a loss of expectations of continuing offspring.

With respect to what is narrated in the song, the community knows what happened to Don Andrés' family, a reflection of other families facing similar situations. Such knowledge can lead the community to build new parenting patterns, forms of family organization, etc. In other words, the narrative of this song accounts for an important moment related to ideological changes around gender, health and human rights issues. It also reflects the need to structure a new form of family, in whose dynamics discriminatory practices are banished and interactions are developed that make it possible to include all its members regardless of their sexual orientation and / or preference.



Conclusions

From a pedagogical perspective, the particular case of this experience represented a case in which some principles of critical pedagogy were applied by incorporating songs as elements of cultural constructions as a fundamental part of the student's formative process. The social aspect was also considered, taking into account the family and social values of the historical era in which the narrative of the song was written. This allowed students to visualize cultural products in a critical way.

On the other hand, the knowledge imparted in the subject of a psychological nature was not applied mechanically, since the situation generated allowed some of the cognitive skills to be developed, such as conceptualization, problem solving, interpretation, opinion building, abstraction, inference, generalization and analysis.

If this experience had to be classified as a teaching strategy, according to its moment of application, it could be said that it is post-instructional, since the analysis of the song was carried out after having seen the content in class. That is, after reviewing the topic The life cycle of the family in the subject through student presentations, they were asked to find a song where they could apply the acquired knowledge. In general, post-instructional strategies allow students to value their learning, form a synthetic, integrative and even critical view of the material reviewed.

By rende, it can be affirmed that the song represents a useful element in higher education for students to exercise in a nontraditional way the contents learned in university classrooms. This activity promotes in students the analysis skills required by the subject and is experienced as a pleasant work, practical and associated with their musical affinities, which were resigned by them from another framework beyond the musical and aesthetic.

References

Abela, A. (2002). Las técnicas de análisis de contenido, una versión actualizada. *Centro de Estudios Andaluces*, 10(2), 1-34. Recuperado de <http://public.centrodeestudiosandaluces.es/pdfs/S200103.pdf>.



- Aunola, K., Stattin, H. and Nurmi, J. E. (2000). Parenting styles and adolescents' achievement strategies. *Journal of Adolescence*, 23(2), 205-222.
- Bartra, R. (2016). *La jaula de la melancolía. Identidad y metamorfosis del mexicano*. México: Debolsillo
- Bateson, G. (1972). *Pasos hacia una ecología de la mente*. Buenos Aires: Lohlé-Lumen.
- Baumrind, D. (2012). Differentiating between Confrontive and Coercive Kinds of Parental Power-Assertive Disciplinary Practices. *Human Development*, 55(2), 35-51. Doi: 10.1159/000337962
- Berrocal, E. y Gutiérrez, J. (2002). Música y género: análisis de una muestra de canciones populares. *Comunicar: Revista Científica Iberoamericana de Comunicación y Educación*, (18), 187-190.
- Colomo, E. (2014). Las canciones como recurso didáctico para educar en el amor. *Eufonía. Didáctica de la Música*, (61), 76-81.
- Colomo, E. y De Oña J. (2014). Pedagogía de la muerte. Las canciones como recurso didáctico. *REICE. Revista Iberoamericana sobre Calidad, Eficacia y Cambio en Educación*, 12(3), 109-121.
- Cuervo, A. (2010). Pautas de crianza y desarrollo socioafectivo en la infancia. *Diversitas: Perspectivas en Psicología*, 6(1), 111-121.
- Cuesta, O. y Gómez, A. (2013). La presencia del pensamiento narrativo en la letra de las canciones. *Mercadeo*, 9(17), 153-170.
- De la Peza, M. (2001). *Bolero y la educación sentimental en México*. México: Universidad Autónoma Metropolitana. Unidad Xochimilco (UAM).
- Del Regno, P. (2011). Estrategias de enseñanza del profesor en el aula de nivel superior. Desafíos para la didáctica y la formación docente de dicho nivel. *Anuario de Investigaciones en Ciencias de la Educación*, 288-303. Recuperado de http://www.filo.uba.ar/contenidos/investigacion/institutos/Iice/ANUARIO_2011/textos/19.Del%20_Regno.pdf.
- Estrada, L. (1987). *El ciclo vital de la familia*. México: Posadas.
- Galicia, I. X., Ruiz, C., Sánchez, A. y Pavón, F. (2005). Incidencia de las canciones ambientales en la apropiación de contenidos y valores ecológicos. *Revista Intercontinental de Psicología y Educación*, 7(1), 21-30.

- Gallucci, M. (2008). Análisis de la imagen de la mujer en el discurso de reggaetón. *Opción*, 55, 84-100.
- Haley, J. (1980). *Terapia no convencional: las técnicas psiquiátricas de Milton Erickson*. Buenos Aires: Amorrortu.
- Hormigos, J. (2010). Distribución musical en la sociedad de consumo. La creación de identidades culturales a través del sonido. *Dossier Comunicar*, 34(12), 91-98.
- Iglesias, A. M. (2011). La canción francesa como transmisora de ideología: análisis lingüístico de la canción “La bête” de Zebda. *Synergies Espagne*, (4), 77-84.
- Juliano, D. (1998). *Las que saben. Subculturas de mujeres*. Madrid: Horas y Horas.
- Krippendorff, K. (2004). *Content analysis: An introduction to its methodology*. London: SAGE.
- Martínez, I. A., y Quiroz, R. E. (2012). ¿Otra manera de enseñar las ciencias sociales? *Tiempo de Educar*, 13(25), 85-109.
- Millán de Benavides, C. (2013). Estudios de familia y agendas emergentes. *Revista VIA IURIS*, (15), 105-111.
- Minuchin, S. (1974). *Familias y terapia familiar*. México: Gedisa.
- Minuchin, S. y Fishman, C. (2004). *Técnicas de terapia familiar*. Buenos Aires: Paidós.
- Montalvo, J., Espinosa, M. R. y Pérez, A. (2013). Análisis del ciclo vital de la estructura familiar y sus principales problemas en algunas familias mexicanas. *Alternativas en Psicología*, 17(28), 73-91.
- Moreno, T. (2011). Didáctica de la educación superior: nuevos desafíos en el siglo XXI. *Revista Perspectiva Educacional*, 50(2), 26-54.
- Muñoz-Hidalgo, M. (2007). Bolero y modernismo: la canción como literatura popular. *Literatura y Lingüística*, (18), 101-120. Recuperado de http://www.scielo.cl/scielo.php?script=sci_arttext&pid=S0716-58112007000100005
- Piñuel, J. (2002). Epistemología, metodología y técnicas de análisis de contenido. *Estudios de Sociolingüística*, 3(1), 1-42.
- Radziszewska, B., Richardson, J., Dent, C. and Flay, B. (1996). Parenting Style and Adolescent Depressive Symptoms, Smoking, and Academic Achievement: Ethnic, Gender, and SES Differences. *Journal of Behavioral Medicine*, 19(3), 289-305. Doi: doi.org/10.1007/BF01857770



- Richard de Minzi, M. (2005). Estilos parentales y estrategias de afrontamiento en niños. *Revista Latinoamericana de Psicología*, 37(1), 47-58.
- Ricoeur, P. (2004). *La memoria, la historia, el olvido*. Buenos Aires: Fondo de Cultura Económica.
- Rodríguez, R. F. (1988). La vejez y la muerte. *Anales de Psicología*, 14(1), 127-135.
- Solórzano, A. y Mendoza, M. (2014). “Salir del clóset” en la ciudad de México. *Salud Mental*, 37(5), 391-397.
- Vaggione, J. M. (2008). Las familias más allá de la heteronormatividad. En Motta, C. y Saez, M. (eds.), *La mirada de los jueces: género y sexualidad en la jurisprudencia latinoamericana* (pp. 13-87). Bogotá: Siglo del Hombre. Recuperado de <https://s3.amazonaws.com/academia.edu.documents/33177729/Heteronormatividad.pdf?AWSAccessKeyId=AKIAIWOWYYGZ2Y53UL3A&Expires=1557655107&Signature=8DXvtV5%2BUxJ6U7PUvOb%2FaI%2FIQJ0%3D&response-content-disposition=inline%3B%20filename%3DHeteronormatividad.pdf>.
- Watzlawick, P. (1971). *Teoría de la comunicación humana. Interacciones, patologías y paradojas*. Buenos Aires: Tiempo Contemporáneo.

<i>Rol de Contribución</i>	<i>Autor (es)</i>
Conceptualización	GALICIA MOYEDA IRIS XOCHITL principal
Metodología	GALICIA MOYEDA IRIS XOCHITL, principal, TAPIA SANPABLO EVA YURIRIA, apoyo VÍQUEZ RODRIGUEZ JORGE, apoyo
Software	NO APLICA
Validación	GALICIA MOYEDA IRIS XOCHITL , principal, TAPIA SANPABLO EVA YURIRIA, colaboración y VÍQUEZ RODRIGUEZ JORGE, colaboración
Análisis Formal	VÍQUEZ RODRIGUEZ JORGE, principal, TAPIA SANPABLO EVA YURIRIA , colaborador y GALICIA MOYEDA IRIS XOCHITL , colaborador
Investigación	TAPIA SANPABLO EVA YURIRIA , principal, VÍQUEZ RODRIGUEZ JORGE, colaborador y GALICIA MOYEDA IRIS XOCHITL , colaborador
Recursos	TAPIA SANPABLO EVA YURIRIA , principal, VÍQUEZ RODRIGUEZ JORGE, colaborador y GALICIA MOYEDA IRIS XOCHITL , colaborador
Curación de datos	VÍQUEZ RODRIGUEZ JORGE, principal, TAPIA SANPABLO EVA YURIRIA , colaborador Y GALICIA MOYEDA IRIS XOCHITL colaborador
Escritura - Preparación del borrador original	TAPIA SANPABLO EVA YURIRIA , principal, VÍQUEZ RODRIGUEZ JORGE, colaborador y GALICIA MOYEDA IRIS XOCHITL , colaborador
Escritura - Revisión y	GALICIA MOYEDA IRIS XOCHITL , principal, TAPIA



edición	SANPABLO EVA YURIRIA , colaborador Y VÍQUEZ RODRIGUEZ JORGE, colaborador
Visualización	TAPIA SANPABLO EVA YURIRIA , principal, VÍQUEZ RODRIGUEZ JORGE, colaborador y GALICIA MOYEDA IRIS XOCHITL , colaborador
Supervisión	GALICIA MOYEDA IRIS XOCHITL , principal.
Administración de Proyectos	GALICIA MOYEDA IRIS XOCHITL . principal
Adquisición de fondos	No aplica.