

Estoy Aquí: Music of the Chicano Movement:

A Smithsonian Folkways Music Pathway for students in Grades 6–8.

Teacher’s Guide

Lesson Hub 5:

Themes and Leaders of the Chicano Movement



Lesson Overview

Like many other social movements, the Chicano movement was associated with a variety of goals (some were ultimately attained, and others were not). During the 1960s and 1970s, several leaders emerged as the most prominent faces of different geographical regions and issues.

César Chávez dedicated his life to improving working conditions and wages for farmworkers. He organized numerous walkouts, marches, and strikes, which drew attention these issues and, in some cases, resulted in positive changes (such as higher wages and safer working conditions). **Reies López Tijerina** fought to reclaim land grants that were stripped away following the Mexican-American War and the *Treaty of Guadalupe Hildalgo* in 1848 (Montoya, 2016, p. 67). **José Ángel Gutiérrez** used the ballot box to initiate change. He co-founded the Raza Unida Party (the People United), an independent political party intended to “challenge the Anglo establishment” (p. 149). **Rodolfo “Corky” Gonzales** was best known for articulating the notion of “Chicano identity” through his epic poem, *Yo Soy Joaquín/I am Joaquín*. These leaders gave the movement a collective “voice”: they drew attention to the social issues that many Mexican Americans faced (related to discrimination, oppression, exploitation, and marginalization). They worked with musicians to amplify this voice.

This lesson will provide students with an introduction to several important goals of the Chicano movement (e.g., fair wages, safe working conditions, land reclamations, educational equity, voting rights) and the historical figures who emerged as leaders of various facets of this movement.

In this Guide

Lesson Overview	1
Lesson Paths and Student Objectives	2
Teaching Plan	3
2014 National Music Standards Connections	10
Additional Reading and Resources	12
Worksheets	13

Lesson Paths and Student Objectives *



1. Goals of the Chicano Movement Through Music

(15+ minutes)

- Students will identify several themes that were emphasized during the Chicano movement and explain the reasons why they were emphasized.
- Students will demonstrate triple subdivision and rhythmic patterns in compound meter.



2. The “Big Four”: Leaders of the Chicano Movement (20+ minutes)

- Students will identify several important people who emerged as leaders of different facets of the Chicano movement and describe their major contributions.









3. “Soy del Pueblo”: Demonstrating Solidarity Through Music (30+ minutes)

- Students will demonstrate (through performance of “Soy del Pueblo”) how music can be used to express solidarity with people in our communities.



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

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

Teaching Plan

Path 1: Goals of the Chicano Movement Through Music

To prepare:



- Preview Path 1 of the *Lesson 5 Slideshow*.
- Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. If you are able to use a different screen than the students, have them open the “Student Slideshow” link just below that, which will not show the notes.
- Optional: Print the “Las condiciones” song lyrics for each student (find below).

Process: Guide student learning while facilitating the student slideshow.

- Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. If you are able to use a different screen than the students, have them open the “Student Slideshow” link just below that, which will not show the notes.

1. Listening Activity (analyzing song lyrics for meaning): “Las condiciones”

After reviewing some basic contextual information about the Chicano movement (embedded in slideshow), students will listen to “Las condiciones,” while following along with song lyrics. Prompt them to think about this guiding question:

- *What were some of the Chicana/o activists’ demands during the Chicano movement?*
 - As they listen, students can circle or underline statements in the lyrics (textual evidence) that indicate the types of changes Mexican Americans were seeking during the Chicano movement.
 - **Discussion points on this topic are provided within the slideshow.**

2. Share Information and Discussion:

Unpack the following vocabulary with students (**definitions are provided within the slideshow**):

- Discrimination
- Racism
- Oppression
- Marginalization
- Exploitation
 - **Note:** If you are teaching this lesson outside of a dedicated "music" classroom - you can consider moving directly to Path 2 after this slide. (The rest of Path 1 will feature music listening and making activities).

3. Attentive and Engaged Listening: “Las condiciones”

Play several short (30-45 second) excerpts from this audio track as students think about different questions and actively engage with the recording:

- *What do you notice about time (meter)?*
 - **Compound meter: The main beat is subdivided into groups of three**
- *Can you clap the beat (without the recording)?*
- *Can you clap the subdivisions (without the recording)?*
- *Can you clap or tap the steady beat along with the recording?*
- *Can you clap or pat the subdivisions along with the recording?*
- *Can you listen for and pat along with the guitar strum, as played by the musician on the recording?*

4. Enactive Listening (“Las condiciones”):

The main rhythmic motif from this song is notated in the slideshow (along with the steady beat and subdivisions):

- Practice clapping the rhythm as a full class (this corresponds to the guitar strum).
- Put all three parts together (1/3 of class on the beat, 1/3 of class on the rhythm, 1/3 of class on the subdivisions).
- Switch parts.
- Transfer these patterns to classroom instruments (e.g., rhythm on a drum, beat on a cowbell, subdivisions on egg shakers).

Path 2: The “Big Four”: Leaders of the Chicano Movement

To prepare:



- Preview Path 2 of the *Lesson 5 Slideshow*.
- Be ready to print song lyrics for students (depending on their choices) (find below).
- Optional: Print a listening log worksheet for each student (find below).
- Print the “Themes and Leaders of the Chicano Movement” worksheet for each student (find below).

Process: Guide student learning while facilitating the student slideshow.

- Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. If you are able to use a different screen than the students, have them open the “Student Slideshow” link just below that, which will not show the notes.

1. Share Information:

Using the information provided in the slideshow, provide background information about four important Chicano movement leaders:

- César Chávez
- Reies López Tijerina
- Corky Gonzalez
- José Ángel Gutiérrez

2. Self-Selected Listening Activity:

In this activity, students will select one theme/leader to study in a more in-depth way (through music).

- A. Students will listen to a Rumel Fuentes song that corresponds to their choice, while following along with the written lyrics (find below in Worksheets section).
- The audio files for this activity are directly embedded in the slideshow.
 - Students can also access these recordings using Spotify or YouTube.
 - As they listen, students will underline lyrics that provide examples of oppression, discrimination, exploitation, and/or marginalization.
 - *Optional:* Students can also complete a “listening log” for their chosen song (find below in the Worksheets section).
 - This worksheet will prompt them to reflect on musical and contextual concepts like time, pitch, instruments, structure, transmission, meaning, and use.
 - Students can complete this part of the activity individually or in small groups during class, or as homework (This part of the activity is most appropriate for the music classroom).
 - Find a rubric for this activity below in the Worksheets section.

B. Next, students will complete the “Themes/Leaders of the Chicano Movement” Worksheet” (find below in Worksheets section).

- This worksheet will prompt them to summarize the main message of this song and reflect on examples of oppression, discrimination, exploitation, and/or marginalization in the song lyrics.
- Find a rubric for this activity below in the Worksheets section.

3. Optional Extension Activity: Character Portrayals

Students can do further research on one of the important people mentioned in this lesson.

- The results of that research can be presented in a variety of ways:
 - Write a skit where two of these important people meet.
 - Write an interview with one of these important people.
 - Create a character map by drawing a “gingerbread man.”
 - List the actions of an important person outside the figure and their qualities inside the figure.

Path 3: “Soy del pueblo”: Demonstrating Solidarity Through Music



To prepare:

- Preview Path 3 of the **Lesson 5 Slideshow**.
- Print or prepare to display the “Soy del pueblo” lyrical excerpt (find below).
- Print the [“Soy del pueblo” Musical Transcription](#) (if you plan to perform the song with students).

Process: Guide student learning while facilitating the student slideshow.

- Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. If you are able to use a different screen than the students, have them open the “Student Slideshow” link just below that, which will not show the notes.
- Scroll to the Path Menu slide (slide 3) and click on Path 3.

1. Attentive and Engaged Listening Activities:

- Play a short excerpt (30–45 seconds) from the embedded recording of “Soy del pueblo.”
 - Students should think about the following question while listening:
 - *What instruments do you hear?*
 - Lead a short discussion based on student responses . . . **detailed information about the instrumentation is provided in the slideshow (voice, guitars, bass, various percussion).**
- Consider providing multiple active listening opportunities as you begin this Path, each one with a leading directive such as:
 - Tap the walking pulse.
 - Tap twice as fast as the walking pulse.
 - Pretend to strum the harmony instrument.
 - Raise your right hand when you hear a woman’s voice.
 - Raise your left hand when you hear a man’s voice.
- Listen to the beginning of the song again, asking students to consider **(discussion points provided in the slideshow)**:
 - *In what order do the instruments appear?*
 - *After the opening riff, do you hear the percussion instruments noted on the previous slide?*
- Next, listen to the final 30 seconds of the recording, asking students to consider:
 - *What happens (musically) near the end of the song?*
 - Share the following information with students:

- **At the end of this recording, the rhythmic structure changes and the percussive sounds become more prominent.**
- **This final section of the song is directly influenced by an Afro-Cuban musical style called *guaguanco*.**

2. Share Information (Integrating):

Use the information provided in the slideshow to provide background information about the recording artists (**Flor del Pueblo**), the composer of this song (**Carlos Puebla**), and the ways in which (and reasons why) they incorporated characteristics of and instruments from Latin American musical styles in their compositions.

3. Attentive Listening and Integrating:

A. Listen to another short excerpt from “Soy del pueblo.” Ask students to consider:

- *What do you notice about the vocal parts? How many voices do you hear in each phrase?*
 - After leading a short discussion based on student responses, share the contextual information provided in the slideshow, most importantly:
 - **Flor del Pueblo was well known for their interesting three-part vocal harmonies.**

B. Listen to the first part of the song again. Ask students to consider:

- *What do you think they are singing about?* (Lead a short discussion before moving on).

C. Pass out the lyrics to “Soy del pueblo.” Listen to the song in its entirety, prompting students to think about this question, while following along with the embedded excerpt from the song lyrics:

- *What message do the singers convey in these lyrics?*
 - After leading more discussion, share embedded contextual information with the students, most importantly:
 - **This song “is about a singer who identifies completely with his community and feels the obligation and joy to be their voice in song” (Azcona, 2008, p. 208).**
 - **Performing this song helped members of Flor del Pueblo express their solidarity with the Chicano community.**

D. Share embedded contextual information about the original version of the song, and the musical genre known as *nueva cancion*.

- If time allows, listen to an excerpt from the original version of “Soy del pueblo” (embedded in the slideshow).
- Ask students to consider (discussion points provided in slideshow):

- *Why do you think a Cuban song (written by a Cuban songwriter) was embraced by the Chicana/o community in the United States during the late 1960s—ultimately becoming an anthem for the movement?*

4. More Engaged Listening:

Play more excerpts from Flor del Pueblo’s version of “Soy del pueblo”, asking students to:

- Step the slow beat from side to side.
- Clap the implied syncopated clave rhythm.
- Clap the syncopated clave rhythm while stepping side to side.

5. Enactive Listening and Creating: Perform “Soy del pueblo”:

“Soy del pueblo” can be performed by students in secondary school music ensembles. It can be played with and without the recording.

- Consider adding “Soy del pueblo” to your performance repertoire:
- Challenge students to listen and try to match some of the rhythmic impulses and/or pitches they here. Then, offer them a chance to play from the musical notation. **More ideas for facilitating a meaningful performance opportunity are provided in the slideshow.**
 - A link to the full musical transcription (playable by middle school age students) is embedded in the slideshow. The transcription includes:
 - A full score
 - Three-part vocal harmony with lyrics
 - Individual instrumental parts written out for guitar (two parts), bass, voice, bongos, güiro, and claves

2014 National Music Standards Connections

MU:Pr4.1.5a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.

- Can I explain why the members of Flor del Pueblo decided to perform the song “Soy del Pueblo”?

MU:Pr4.2.6a Explain how understanding the structure and the elements of music are used in music selected for performance.

- Can I demonstrate (through performance) the ways in which the elements of music are used in the song?

MU:Pr4.2.6b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.

- Can I read and perform rhythms written in compound duple meter?

MU: Pr4.2.6c Identify how cultural and historical context inform performances.

- Can I explain the meaning of this song within the context of the Chicano movement?

MU:Pr4.3.6a Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

- Can I interpret this song through performance?

MU:Pr5.1.5b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

- Can I rehearse this song and show improvement over time?

MU:Pr6.1.6a Perform the music with technical accuracy to convey the creator’s intent.

- Can I perform this song with technical accuracy to convey the creator’s intent?

MU:Re7.1.6a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.

- Can I explain Suni Paz’s purpose in writing the song “Las condiciones”?
- Can I select a song to study, and describe its connection to an issue that this leader was passionate about?

MU:Re7.2.6a Describe how the elements of music and expressive qualities relate to the structure of the pieces.

- Can I explain how “time” and “rhythm” relate to the structure of this song?
- Can I describe how the elements of music and expressive qualities used in the recording I chose to analyze?

MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods.

- Can I explain the context within which Suni Paz write the song “Las condiciones”?
- Can I explain the meaning, intended use, and context of the song I chose to analyze?

MU:Cn10.0.a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

- Can I explain how Rumel Fuentes’s interests, knowledge, skills, and personal experiences influenced the music he wrote and performed during the time of the Chicano movement?

MU:Cn11.0.a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- Can I interpret why these songs were meaningful and useful during the time of the Chicano movement?
-

Additional Reading and Resources

Azcona, E. C., & Rodriguez, R. (2005). *Rolas de Aztlán: Songs of the Chicano movement* [Liner notes]. Smithsonian Folkways Recordings. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40516.pdf>.

Gonzales, R. (1972). *Yo soy Joaquin/I am Joaquin*. Bantam Books.

Martinez, B. (1973). *Brotando del silencio: Breaking out of the silence* [Liner notes]. Paredon Records. <https://folkways-media.si.edu/docs/folkways/artwork/PAR01016.pdf>.

Montoya, M. (2016). *The Chicano movement for beginners*. For Beginner Books.

Perez, H. (2019, July 23). *Jose Angel Gutierrez recipient, 2019 United States Hispanic hero award* [Video]. YouTube. https://www.youtube.com/watch?v=rx_s0if-Blk.

Rosales, F. A. (1996). *Chicano! The history of the Mexican American civil rights movement*. Arte Público Press.

Smithsonian Folkways Recordings (n.d.). Suni Paz: Argentinian singer and songwriter. *Explore: Artist Spotlight*. <https://folkways.si.edu/suni-paz-argentinian-singer-songwriter/latinworld/music/article/smithsonian>.

Zettler, J. (2009). *Corridos of the Chicano movement* [Liner notes]. Arhoolie Records. <https://folkways-media.si.edu/docs/folkways/artwork/ARH00507.pdf>.

Worksheets

“Las condiciones (Our Demands)” song lyrics

Written and performed by Suni Paz

While you listen to this song, circle or underline some of the Chicana/o activists’ “demands” during the time of the Chicano movement.

Y tanto que nos preguntan
Y ¿Qué estamos demandando?
Pues si es que quieres saberlo
Mejor escucha este canto...
Somos Chicanos, señores
Y vivimos en el barrio
Queremos organizarnos
Para poder ayudarnos

Se cansaron mis hermanos
De que les dieran la historia
De América y California
Sin que entraran mexicanos
Queremos nuestro lenguaje
Enseñado por quien sepa
Y queremos profesores
Que nos hablen del Azteca

Keep circling or underlining places in the lyrics that indicate some of the changes Mexican Americans were seeking, but see if you can also find the words in Spanish.

Que nos digan de los mayas
Del Rey Tigre en Nueva México
De las huelgas y las penas
En que esta Sociedad nos deja
Los que sabemos muy bien
De la grandeza de México
Queremos que se nos trate
Con dignidad y con respeto

My brothers are tired
Of being fed the history
Of America and California
And Mexicans never come into it
We want our language
Taught by our teachers
And we want professors
Who can talk about the Aztecs

No queremos olvidarnos
Del idioma de la raza
Diecinueve países lo hablan
Está bien hablarlo en casa
No queremos el racismo
Rechazamos la opresión
En que tratan de encerrarnos
Que es peor que la prisión

About the Mayans,
About the Tiger King of New Mexico
About the strikes and the troubles
This society has put on us
Those of us who know very well
About the greatness of Mexico
We want to be treated
With the proper dignity and respect

Por eso es que les decimos
A todos nuestros hermanos:
Unidos conseguiremos
Todo lo que demandamos
Y ahora si que ya saben
Que es que estamos demandando
¿Y qué tal si nos ayudan
A conseguir lo del canto?

We will not be made to forget
The language of our people
If nineteen countries use it
It’s good enough for here at home
We refuse your racism
We reject your oppression
With which you try to enclose us
That’s worse than any prison

They ask so many questions
About what are your demands?
So, if you’d really like to know
Listen to my song...
We are Chicanos, sirs
And we live in *el barrio* (the ‘hood)
We want to organize ourselves
In order to help ourselves

Because of all of this we say
To all our brothers and sisters:
That when we are united
We will win our demands
And now you too know
What we are demanding
So how about helping us
To achieve what we are singing about?

2. Corrido de César Chávez

¿Qué tienes tú, César Chávez?
¿Qué le has dado tú a la gente?
¿Qué los que andan agachados
ya levantaron la frente?

En sus pechos el cansancio
ojos tristes aparentes.
Trabajo brutal del campo
esclaviza hasta la mente.

Hombres, niños, y mujeres
con el sol en las labores,
¿Cuánto se gana el rancharo?
¿Cuánto los trabajadores?

Para enriquecer ladrones
a hacer sudor en la frente
para a hacer ricos mas ricos
se empobreze más la gente.

No les pedimos limosna,
solo un pago más decente.
Les exige César Chávez
para ayuda de la gente.

Sin coraje y sin violencia
organizen sin tardar
pues si nosotros sembramos
pues algo hay que cosechar.

2. Ballad of César Chávez

What do you have, César Chávez?
What have you given the people?
That those who are stooped
now have raised their heads?

In their breasts, the weariness
eyes that appear sad.
The brutal work of the fields
enslaves even the mind.

Men, children, and women
with the sun in the fields,
How much does the rancher profit?
How much the workers?

To enrich the thieves
we must work and sweat
to make the rich richer
the poor become poorer.

We do not demand charity,
only a wage that is more decent.
César Chávez urges them
to help the people.

Without anger or violence
organize without delay
for if we sow the seed
there will be something to reap.



CD 507

Rumel Fuentes – *Corridos of the Chicano Movement*

4. Aztlán

Aztlán, tierra bonita,
tierra del sol,
tierra de los pensamientos
de mi antecesor.

Aztlán, tierra afamada
donde mis padres vivieron en paz.
Aquí trabajaban, que amaban su tierra
pero vino un diablo y se la llevó.

Aztlán, aunque seas de otro
yo sé que solo mía es tu fe
y sé que tu esperas un día glorioso
que estemos libres de nuevo otra vez.

Malditos demonios vestidos de blanco,
y llegó el día de justificar.
Den un paso al frente, tomen su castigo,
y dejen mi tierra en la libertad.

Aztlán-
Aztlán-
Aztlán-

4. Aztlán

Aztlán, beautiful land,
land of the sun,
land of the dreams
of my ancestors.

Aztlán, famous land
where my forefathers lived in peace.
Here they worked; they loved their land
but a devil came and he took it away.

Aztlán, though you belong to others
I know that your trust is in me,
I know you wait for a glorious day
when we will be free once again.

Wicked demons dressed in white,
the day of justice has come.
Come forward, take your punishment,
and leave my land in liberty.

Aztlán-
Aztlán-
Aztlán-



Arhoolie Records • 10341 San Pablo Ave • El Cerrito, CA 94530 • 510-525-7471 • www.arhoolie.com

FOLKWAYS

CD 507

Rumel Fuentes – *Corridos of the Chicano Movement*

10. Política en los barrios

En los días de elecciones,
políticos y demás
con un costal de promesas
y cerveza pa' tomar
vienen a comprar el voto
para poderse sentar.
Vienen a comprar el voto
para poderse sentar.

Nomás déme usted su voto,
todo le voy a arreglar.
Las "taxas" hay que bajarse,
calles que pavimentar,
y lo que usted necesite
eso le vamos a dar.
Y lo que usted necesite
eso le vamos a dar.

Ya se ganó la elección,
vamos todos a gozar,
pero a nuestro candidato
no lo podemos ni hallar.
Si no anda afuera del pueblo,
hoy no se le puede hablar.
Si no anda afuera del pueblo,
hoy no se le puede hablar.

Ya entró pero se volteó,
la gente empieza a gritar,
pero esto no dura mucho,
ya se empieza a silenciar.
Porque pasa tan seguido
ya parece natural.
Porque pasa tan seguido
ya parece natural.

Políticos buscan votos
y nosotros los tenemos.
Organízense señores
y muy pronto lo veremos,
él que no hable, Dios no lo oye,
solo juntos venceremos.
Él que no hable, Dios no lo oye,
solo juntos venceremos.

10. Politics in the Barrios

In the days of elections,
politicians and others
with a bag full of promises
and beer to drink
come to buy the vote
to gain their seats.
They come to buy the vote
to gain their seats.

Just give me your vote,
I will arrange everything.
The taxes need to be lowered,
streets need to be paved,
and whatever you need
we will give to you.
And whatever you need
we will give to you.

Now the election has been won,
let us all celebrate,
but our candidate
we cannot even find.
If he's not out of town,
today he cannot speak to you.
If he's not out of town,
today he cannot speak to you.

He gained his position but sold out,
people begin to shout,
but this doesn't last long,
it's already quieting down.
Because this happens so often
it seems natural.
Because this happens so often
it seems natural.

Politicians look for votes
and we have them.
Organize yourselves, gentlemen,
and very soon we will see,
he who speaks not, God does not hear,
only united can we succeed.
He who speaks not, God does not hear,
only united can we succeed.

Arhoolie Records • 10341 San Pablo Ave • El Cerrito, CA 94530 • 510-525-7471 • www.arhoolie.com



FOLKWAYS

CD 507

Rumel Fuentes – *Corridos of the Chicano Movement*

7. Partido la Raza Unida

Partido la Raza Unida
la esperanza de la gente,
de la gente de los barrios
que ya está abriendo la mente.
Política nunca es mala,
puede que sea conveniente.

Al fin la gente se junta
que la causa se consiga,
bajo una causa que es justa,
que Diosito la bendiga.
Todos daremos apoyo
Al partido Raza Unida.

Fundadores del partido
son muchos pa' mencionar,
porque muchos cooperaron
para la gente juntar
y seguirán trabajando
para poder mejorar.

Puede y no sea ganador
nuestro gallo colorado,
yo soy el apostador
y nunca yo me he rajado.
Mejor morir en la raya
que andar ahí de ocasionado.

Soy pobre, no tengo nada,
no traigo ni despedida.
Pero yo sigo cantando
"Que viva la causa mia,
que Diosito nos bendiga,
que viva la Raza Unida!"

7. The Raza Unida Party

The Raza Unida Party
the hope of the people,
of the people of the barrios
who are now opening their minds.
Politics never is evil
when it can be useful.

At last the people are uniting
that the cause may be realized,
under a cause that is just,
may God bless it.
We will all give support
to the Raza Unida party.

Founders of the party
are too many to mention here,
because many cooperated
to unite the people
and continue to work
to be able to better ourselves.

It could be that
our red rooster could lose,
I am betting on it to win
and never have I backed off.
It is better to die on the line
than to stroll there occasionally.

I am poor, I have nothing,
I do not have even a farewell.
But I go on singing
"Long live my cause,
may God bless us,
long live La Raza Unida!"



Arhoolie Records • 10341 San Pablo Ave • El Cerrito, CA 94530 • 510-525-7471 • www.arhoolie.com

FOLKWAYS

Themes and Leaders of the Chicano Movement Worksheet

Name: _____

1. What is the title of the song you chose?
2. What issue and/or leader is this song about?
3. Identify three examples of *oppression*, *discrimination*, *exploitation*, or *marginalization* in the song lyrics. Please elaborate on these examples below:

Example 1:

Lyrics from Song:

This is an example of (circle at least one):

oppression, discrimination, exploitation, marginalization

Example 2:

Lyrics from Song:

This is an example of (circle at least one):

oppression, discrimination, exploitation, marginalization

Example 3:

Lyrics from Song:

This is an example of (circle at least one):

oppression, discrimination, exploitation, marginalization

4. In your own words, summarize the main message of this song.

“Themes and Leaders of the Chicano Movement” Worksheet Rubric

NafME Standards Documentation for this Learning Experience (5th–8th Grade):

MU:Re7.1.a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.

- Can I select a song to study, and describe the ways in which it connects to an issue that one of the leaders of the Chicano movement was passionate about?

MU:Re7.2.b Identify the context of music from a variety of genres, cultures, and historical periods

- Can I describe the meaning, intended use, and context of the song I chose to analyze?

MU:Cn11.0.a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- Can I explain how this song meaningful and useful during the time of the Chicano movement?

Suggested Rubric for Standards Documentation:

4 = Exceeds Standard	3 = Meets Standard	2 = Approaching Standard	1 = Does Not Meet Standard
<p>The student <i>insightfully</i> identified three examples of oppression, discrimination, exploitation, and/or marginalization within the song lyrics, and used <i>sophisticated and thoughtful descriptions</i> to summarize the message of the song he/she chose to analyze.</p> <p>The student’s summary included connections to one of the Chicano movement leaders.</p>	<p>The student identified three examples of oppression, discrimination, exploitation, and/or marginalization within the song lyrics, and adequately summarized the message of the song they chose to analyze.</p>	<p>The student <i>needed assistance</i> to identify three examples of oppression, discrimination, exploitation, and/or marginalization within the song lyrics.</p> <p>The student’s summary of the song’s message was <i>short and lacked detail</i>.</p>	<p>The student <i>did not</i> accurately identify three examples of oppression, discrimination, exploitation, and/or marginalization within the song lyrics and <i>did not</i> provide a summary of the song’s message.</p>

Listening Log Template

Musical Selection (Title): _____

Type of Music/Time Period: _____

Composer/Music Makers: _____

<i>People</i>			<i>Sound</i>			
Meaning	Use	Transmission	Instruments	Time	Pitch	Structure

Listening Log Rubric

National Music Standards Documentation (5th–8th Grade):

MU:Re7.1.a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.

- Can I select a song to study, and describe the ways in which it connects to an issue that this leader was passionate about?

MU:Re7.2.a Describe how the elements of music and expressive qualities relate to the structure of the pieces.

- Can I explain how the elements of music and expressive qualities were used in the recording I chose to analyze?

MU:Re7.2.b Identify the context of music from a variety of genres, cultures, and historical periods

- Can I explain the meaning, intended use, and context of the song I chose to analyze?

MU:Cn11.0.a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- Can I describe how this song meaningful and useful during the time of the Chicano movement?

Suggested Rubric for Standards Documentation:

4 = Exceeds Standard	3 = Meets Standard	2 = Approaching Standard	1 = Does Not Meet Standard
<p>The student selected a song to analyze and <i>used sophisticated terminology</i> to accurately identify the ways in which the composer used musical elements and expressive qualities.</p> <p>The student <i>thoughtfully</i> identified the meaning, intended use, and historical/cultural context of his/her chosen song.</p>	<p>The student selected a song to analyze and accurately identified the ways in which the composer used musical elements and expressive qualities.</p> <p>The student identified the meaning, intended use, and historical/cultural context of his/her chosen song.</p>	<p>The student selected a song to analyze and identified <i>some</i> of the ways in which the composer used musical elements and expressive qualities.</p> <p>The student <i>needed assistance</i> to identify the meaning, intended use, and historical/cultural context of his/her chosen song.</p>	<p>The student selected a song to analyze but <i>did not</i> identify the ways in which the composer used musical elements and expressive qualities.</p> <p>The student <i>did not</i> identify the meaning, intended use, and historical/cultural context of his/her chosen song.</p>

“Soy del pueblo” song lyrics (excerpt)

Written by Carlos Puebla; performed by Flor del Pueblo

Yo canto porque el presente
No es de pena, ni es de llanto,
Por eso es que cuando canto,
Canto lo que el pueblo siente.

(Estrillo)

**Soy del pueblo, pueblo soy.
Y a donde me lleve el pueblo voy.**

Por el pueblo voy pasando,
Y oyendo su sentimiento,
Lo recojo y al momento
Se lo debo algo cantando.

Lo poco que doy yo ofrezco
Con alegría y encanto,
Al pueblo le doy mi canto
Porque al pueblo pertenezco.

I sing because the present
Is not for sorrow, is not for crying,
That's why when I sing,
I sing what the people feel.

(Refrain)

**I am of the people; I am the people.
Where the people take me, I go.**

I go among the people,
And hearing their feelings,
I gather them at the moment,
And I owe them something in my singing.

What little I have to give, I offer
With joy and enchantment,
I give my song to the people
Because I belong to the people.