

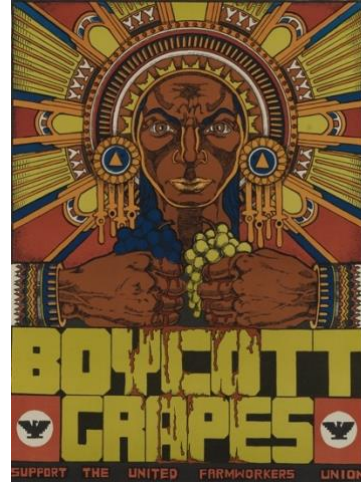
# ***Estoy Aquí: Music of the Chicano Movement:***

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

## ***Teacher’s Guide***

*Lesson Hub 6:*

*¡Sí se puede! Advocating for Farm Workers*



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## **Lesson Overview**

The primary goals of the farm workers movement (a distinct facet of the Chicano movement) were simple and straightforward:

- 1. Secure higher wages for migrant farmworkers** (many of whom were Mexican Americans).
  - In the 1960s, most migrant farmworkers made between \$.65–\$.85 per hour. This wage kept many “families mired in cyclical poverty” (Montoya, 2016, p. 39).
- 2. Make working conditions in the fields safer and more humane.**
  - Farm workers were exposed to harmful pesticides for long hours and were often required to use tools that caused long-term physical injuries, such as the short-handled hoe.

To achieve these goals, activists used two general strategies: strikes and boycotts. Strikes were intended to disrupt the harvest of crops and therefore put pressure on growers to listen and respond to the farm workers’ demands. Boycotts were more visible to the public, and therefore raised awareness and sympathy for the farm workers’ plight.

Music played an integral role in the farm workers movement. *Huelga* songs lifted the spirits of striking workers and their supporters. . . they were meant to sing together! Communal singing created feelings of unity and gave people courage to continue the strike—even when they faced danger in doing so. Members of a theatre group called El Teatro Campesino entertained workers at union meetings and energized the political message of the farm workers movement through song, music, and drama.

In this lesson, students will learn about the history/legacy of the farm workers movement and the important figures who emerged as leaders of this cause. Students will also learn how music inspired and motivated field workers and protestors and will have an opportunity to sing the popular Spanish-language folksong, “De colores.”

## In this Guide

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## Lesson Paths and Student Objectives



### **1. ¡Sí se puede! (Yes We Can!)** (40+ minutes)

- Students will identify the two main goals of the farm workers movement and will explain the two main strategies that were used to achieve these goals.



### **2. “De colores”: Music of the March** (30 minutes)







- Students will sing “De colores,” with technical accuracy while conveying expressive intent.
- Students will explain the context within which “De colores” was sung during the Chicano movement.



### **3. Exploring the Music of El Teatro Campesino** (25+ minutes)

- Students will describe the main mission of El Teatro Campesino.
- Students will identify and demonstrate the ways in which members of El Teatro Campesino used music elements and expressive qualities to convey expressive intent.

\*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: ¡Sí se puede! (Yes We Can!)



#### **To prepare:**

- Preview Path 1 of the **Lesson 6 Slideshow**.
- Print or prepare to display the “Niños campesinos” song lyric excerpt ([find below](#)).
- Print or prepare to display the “Yo no le tengo miedo a nada” song lyric excerpt ([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. Attentive Listening Activity:** “Niños campesinos”

A. Play a short excerpt (30–45 seconds) from “Niños campesinos” by El Teatro Campesino.

- Discuss: *What do you think this song is about?*

B. Pass out or display the song lyric/translation excerpt and listen again.

- Discuss: *What story do these lyrics tell?*
  - Based on student responses, lead a short discussion about the life of a migrant farm worker.

C. Listen again, prompting students to think about a new guiding question:

- *How do you think this song was used during the Chicano movement?*
  - After leading a short discussion based on student responses, share background/contextual information with students (**provided in the slideshow**).

#### **2. Share Information:**

Use the information **embedded in the slideshow** to provide information about this song, and some basic contextual information about César Chávez, Dolores Huerta, and the National Farm Workers Association (NFWA).

#### **3. Watch Video:** *Making Music for the March: Agustín Lira on César Chávez*

Show the short, embedded video (from the Smithsonian Center for Folklife and Cultural Heritage), which provides a unique first-hand perspective of César Chávez’s leadership style.

#### 4. Share Information:

Use the information **embedded in the slideshow** to share additional background information about Dolores Huerta.

#### 5. Watch Video: *¡Sí se puede! One life: Dolores Huerta*

Show the short, embedded video (from the National Portrait Gallery), which provides more information about Dolores Huerta and her involvement in the strikes, boycotts, and outcomes of the farm workers movement.

#### 6. Share Information:

A. Using the **information embedded in the slideshow**, provide additional information about the two primary goals of the farm workers movement:

- **Secure higher wages for migrant farm workers.**
- **Make working conditions in the fields safer and more humane.**

B. Next, using the information **embedded in the slideshow**, provide additional information about the two general strategies used to achieve these goals:

- **Strikes**
- **Boycotts**

#### 7. Watch Video: *Filipinos in the UFW Movement: Agustín Lira & Patricia Wells Solórzano on Larry Itliong*

Show the embedded video (from the Smithsonian Center for Folklife and Cultural Heritage), which provides information about Larry Itliong and Filipino contributions to the farm workers movement.

#### 8. Attentive Listening Activity: “Yo no le tengo miedo a nada.”

A. Play a short excerpt (30-45 seconds) from “Yo no le tengo miedo a nada” by El Teatro Campesino.

- Discuss: *What is the performance context of this recording?*
  - After soliciting student responses, share the contextual information **embedded in the slideshow**.

B. Pass out or display the lyrical excerpt and listen again.

- As students listen and read through the translation, they can think about this question:
  - *What do you think the term “scab” means?*
    - After soliciting student responses, share the contextual information **embedded in the slideshow**.

**9. Share Information:**

Use the information **embedded in the slideshow** to discuss the importance of music in social movements, similarities and differences between the farm workers movement and other facets of the Chicano movement, and legacies of the farm workers movement.

## Path 2: “De colores”: Music of the March



### **To prepare:**

- Preview Path 2 of the *Lesson 6 Slideshow*.
- Print or prepare to display the “De colores” song lyrics (first verse) ([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. Attentive Listening Activities: “De colores”**

- A. Play a 30–45-second clip from this recording, asking students to think about this question:
  - *Have you heard this song before? If so . . . where?*
    - Lead a short discussion based on student responses to this question.
    - Then, share the additional information **provided in the slideshow** about this song.
- B. Play another excerpt from this song, asking students to consider this question:
  - *Who do you think is singing?*
    - Share the additional information **provided on the next slide** about the music-makers on this recording.
- C. Listen two more short excerpts from this song, asking students to think about a new guiding question each time:
  - *What do you notice about the time/meter?*
  - *What do you notice about the melody/harmony?*
    - After soliciting student responses, share the information embedded in the slideshow:
      - **The song is felt in  $\frac{3}{4}$  time.**
      - **There are two distinct vocal parts.**
- D. Next, pass out the song lyrics (or display them).
  - Give students a chance to read through the lyrics (first verse) as they listen again and think about this question:
    - *What do you think the lyrics mean?*
      - Lead a short discussion based on student responses.
      - It might be helpful to let the students discuss this with a partner or in a small group first.
      - Although these lyrics can be interpreted in a variety of ways, **a list of discussion topics that might emerge is provided within the slideshow.**

## 2. Engaged Listening Activity: “De colores”

**Note:** Make this activity as simple or as complex as you want it to be: **Start by singing along with and “in the style of” the singers on the recording.**

- Consider adding instruments (or accompaniment) and practice singing “De colores” (perhaps even with 2-part harmony) with and without the recording.
- Consider adding “De colores” to your performance repertoire.
  - If you'd like to learn both verses (as sung by Los Lobos and children from the school of Santa Isabel, Los Angeles), you can find the [full lyrics here](#) (pg. 2).

## 3. Share Information:

Use the information provided in the slideshow to contextualize the ways in which “De colores” was used during the farm workers movement (**especially the march from Delano to Sacramento**).

## 4. Engaged Listening Activity: “De colores”

Sing “De colores” along with the recording one more time.

- Ask students to think about this guiding question as they sing:
  - *Is your experience singing this song different after learning about the context in which it was sung during the farm workers movement?*
    - Consider leading a short discussion based on student responses to this question.

## **Path 3: Exploring the Music of El Teatro Campesino**



### **To prepare:**

- Preview Path 3 or the **Lesson 6 Slideshow**.
- Print or prepare to display the lead sheet/lyrics for “The Migrant’s Song” ([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:**

**Use the information provided in the slideshow** to introduce students to El Teatro Campesino and its mission during the farm workers movement.

### **2. Attentive Listening Activity: “El Picket Sign”**

Play several short clips (30–45 seconds each) from one of El Teatro Campesino’s most popular songs: “El Picket Sign.”

- Each time, prompt students to think about a new guiding question:
  - *Which instrument do you hear?*
  - *What do you notice about the time/meter?*
  - *What do you notice about the melody?*
  - *What do you notice about the vocal harmonies?*
  - *What do you notice about the song’s structure?*
    - Consider leading a short discussion based on student responses to these listening prompts.
      - **Discussion points are provided in the slideshow.**
      - If you would like to study the lyrics/translation to “El Picket Sign” more closely, a lyrical excerpt can be found below. You can find the full version of the lyrics here (p. 5): [https://folkways-media.si.edu/docs/folkways/lyrics/SFW40516\\_lyrics.pdf](https://folkways-media.si.edu/docs/folkways/lyrics/SFW40516_lyrics.pdf).
      - **Note:** Students could also sing along with the chorus as they listen.

### **3. Share Information:**

**Use the information in the slideshow** to provide students with background information about the song’s meaning, and the co-founders of El Teatro Campesino: **Luis Valdez and Agustín Lira**.



**4. Attentive Listening Activity: “The Migrant’s Song”**

Play an excerpt from this song (or the whole recording) and ask students to think about this guiding question:

- *From a musical perspective, how does this song differ from “El Picket Sign”?*
  - Lead a short discussion based on student responses to this question:
    - **Discussion points and additional information about “The Migrant’s Song” are provided within the slideshow.**

**5. Engaged Listening Activity: “The Migrant’s Song”**

A. Pass out or display the lead sheet/lyrics for the song. **The lead sheet (with lyrics) is embedded in the slideshow.**

B. Listen again (or perhaps several more times).

- This time, encourage students to sing along with the recording.
- If your students are more advanced, try to add the vocal harmony on the refrain.
- Additional suggestions:
  - If you have students who play chordal instruments, invite them to strum along.

C. Consider adding “The Migrant’s Song” to your performance repertoire.

- Share additional information about El Teatro Campesino’s reach during and after the Chicano movement of the late 1960s and 1970s (**embedded in slideshow**).
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## **Integrated Standards Connections**

### **2014 National Core Music Standards:**

*MU:Pr4.1.a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill.*

- Can I explain how the farm workers movement affected the music Agustín Lira and Luis Valdez (and other members of El Teatro Campesino) chose to perform?

*MU:Pr4.2.a Explain how understanding the structure and the elements of music are used in music selected for performance.*

- Can I describe and demonstrate the ways in which the elements of music are used in “De colores” (especially time and harmony)?

*MU: Pr4.2.c Identify how cultural and historical context inform performances.*

- Can I interpret the meaning of the song “De colores” in general compared to the context within which it was performed during the farm workers pilgrimage from Delano to Sacramento?

*MU:Pr4.3.a 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 demonstrate the elements of music and appropriate expressive qualities as I sing “De colores” along with the recording?

*MU:Pr6.1.a Perform the music with technical accuracy to convey the creator's intent.*

- Can I perform “De colores” accurately and use my new understanding of this song’s meaning/use during the Chicano movement to convey expressive intent?

*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 describe the purpose of the songs included in this lesson within the context of the farm workers movement of the late 1960s?
- Can I explain why El Teatro Campesino became such an important part of the farm workers movement (and the Chicano movement in a more general sense)?

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

- Can I describe how the elements of music and expressive qualities used within the songs included in this lesson?

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

- Can I identify the historical/ cultural context of the songs we listened to within this lesson?
- Can I explain the typical context of El Teatro Campesino’s performances?

***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 the farm workers movement influenced the songs musicians like Agustín Lira and Luis Valdez composed and performed?
- Can I explain how the events of the farm workers movement influenced Luis Valdez and Agustín Lira’s future career paths?

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

- Can I explain why music was meaningful and useful to striking farm workers?

## **College, Career, and Civic Life (C3) Standards:**

***D1.5.6-8. Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of views represented in the sources.***

- Can I explain why analyzing different types of sources (such as those included in this lesson) can lead to a deeper understanding of compelling and supporting questions (e.g., music/song lyrics, articles, images/photographs, first-hand accounts, videos)?

***D2.Civ.6.6-8. Describe the roles of political, civil, and economic organizations in shaping people’s lives.***

- Can I explain why people felt like it was beneficial to unionize and form coalitions during the time of the farm workers movement?

***D2.Eco.2.6-8. Evaluate alternative approaches or solutions to current economic issues in terms of benefits and costs for different groups and society as a whole.***

- Can I evaluate the impact of strikes and boycotts on the economy? (During the farm workers movement of the 1960s, what were the costs and benefits to these approaches for different groups?)

***D2.Eco.9.6-8. Describe the roles of institutions such as corporations, non-profits, and labor unions in a market economy.***

- Can I describe the role of corporations and labor unions during the farm workers movement of the 1960s?

***D2.Geo.2.6-8. Use maps, satellite images, photographs, and other representations to explain relationships between the locations of places and regions, and changes in their environmental characteristics.***

- Can I use maps and photographs to better understand the experiences of people who participated in the famous march from Delano to Sacramento, CA in 1966?

***D2.His.1.6-8. Analyze connections among events and developments in broader historical contexts.***

- Can I analyze connections between the farm workers movement specifically and the Chicano movement more broadly?

***D2.His.3.6-8. Use questions generated about individuals and groups to analyze why they, and the developments they shaped, are seen as historically significant.***

- Can I use guiding questions about César Chávez and Dolores Huerta to analyze and discuss why they are seen as historically significant figures in American history?

***D2.His.4.6-8. Analyze multiple factors that influenced the perspectives of people during different historical eras.***

- Can I identify and analyze factors that led to the strikes and boycotts that occurred during the farm workers movement, led by César Chávez and Dolores Huerta?

***D3.3.6-8. Identify evidence that draws information from multiple sources to support claims, noting evidentiary limitations.***

- Can I identify and analyze evidence from multiple sources (e.g., music, videos, photographs, first-hand accounts, and articles) to gain a better understanding of events that transpired during the farm workers movement of the 1960s?

***D4.6.6-8. Draw on multiple disciplinary lenses to analyze how a specific problem can manifest itself at local, regional, and global levels over time, identifying its characteristics and causes, and the challenges and opportunities faced by those trying to address the problem.***

- Drawing upon multiple disciplinary lenses (e.g., especially music and social studies), can I identify the challenges and opportunities faced by activists who were fighting for better working conditions and higher wages for farm workers during the 1960s?

## **Common Core State Standards:**

***CCSS.ELA-Literacy.RH.6-8.6. Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).***

- Can I identify aspects of song lyrics that reveal El Teatro Campesino's point of view about events that were transpiring during the farm worker's movement?

***CCSS.ELA-Literacy.RH.6-8.7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.***

- Can I integrate visual information with other information provided through the lesson slideshow?

***CCSS.ELA-Literacy.RH.6-8.9. Analyze the relationship between a primary and secondary source on the same topic.***

- Can I analyze the relationship between primary sources (e.g., music, first-hand accounts, photographs, artifacts) and secondary sources (articles, slideshow information) on the same topic (farm workers movement of the 1960s)?

***CCSS.ELA-Literacy.SL.8.2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.***

- Can I analyze the purpose(s) of the songs performed by El Teatro Campesino and the motives behind the presentation of these songs within the context of the farm workers 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>.

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

National Museum of American History (n.d.). Short-handled hoe. In *The object of history*. <http://objectofhistory.org/objects/explore/shorthandledhoe/>

Pawel, M. (2013). How César Chávez changed the world. *Smithsonian Magazine*. <https://www.smithsonianmag.com/history/how-cesar-chavez-changed-the-world-3735853/>

Rodriguez, R. (2016). *Songs of struggle & hope by Agustín Lira* [Liner notes]. Smithsonian Folkways Recordings. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40567.pdf>.

Romasanta, G. (2019). Why it is important to know the story of Filipino-American Larry Itliong. *Smithsonian Magazine*. <https://www.smithsonianmag.com/smithsonian-institution/why-it-is-important-know-story-filipino-american-larry-itliong-180972696/>

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

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## Worksheets

**“Niños campesinos” song lyrics (excerpt)**

Recorded by El Teatro Campesino

Como a la una, dos, tres, cuatro,  
cinco, seis de la mañana,  
El sol calienta ranchos anchos y de  
luz todo los baña.  
Y a esos campos van los niños  
campesinos  
Sin un destino, sin un destino, son  
Peregrinos de verdad.

*Around one, two, three, four, five, or  
six in the morning,  
The sun heats large ranches and  
bathes everything in light.  
And the farmworker children go to  
those fields  
Without destination, without  
destination, they are true pilgrims.*

Van de camino los veranos, inviernos  
y primaveras,  
Cruzando estados y condados y  
ciudades extranjeras.  
Como las golondrinas van bajo los  
cielos  
Dándose vuelo, dándose vuelo de sus  
anhelos de verdad.

*They are on the go in the summers,  
winters, and springs,  
Crossing foreign states, and  
counties, and cities.  
Like the swallows, they go beneath  
the skies  
Giving flight, giving flight to their  
true yearnings.*

Van a los files de la uva, betabel y de  
manzana,  
Y ahí los niños se la pasan todo el día  
entre las ramas.  
De sol a sol hasta que llegan  
pagadores  
Dándoles flores, dándoles flores, para  
dolores de verdad.

*They go to the grape, beet, and apple  
fields,  
And there, the children spend the  
entire day among the branches.  
From sunup to sunset, when  
paymasters arrive,  
Giving them flowers, giving them  
flowers for their true pain.*

# “Yo no le tengo miedo a nada” song lyrics (excerpt)

Written by Agustín Lira; recorded by El Teatro Campesino

Mira, mira, mira, mira  
Mira, mira como corren.  
Parece que si paran  
El trabajo perderá.  
Que no saben esquiroles,  
Que ya la llevan de perder

Corran, corran esquiroles,  
Y no dejen de correr.  
Que muy cerca los huelguistas  
Ya los van a convencer.

Look, look, look, look  
Look, look how they run.  
It's as though if they stop  
They think they will lose their jobs.  
For the scabs don't realize,  
They are on the losing side

Run, run scabs,  
And don't stop running.  
For very soon the strikers  
Will have their way.



## “De colores” song lyrics (first verse)

Recorded by Los Lobos featuring children from the school of Santa Isabel, Los Angeles

De colores,  
De colores se visten los campos  
En la primavera.

In colors!  
The fields dress themselves in colors  
In the springtime

De colores,  
De colores son los pajaritos  
Que vienen de afuera.

In colors!  
The little birds that come from afar  
Are multicolored

De colores,  
De colores es el arco iris  
Que vemos lucir,

In colors!  
The rainbow that we see shining  
Is of many colors,

Y por eso los grandes amores  
De muchos colores me gustan a mí.  
(2x)

And that’s why  
I love many colors. (2x)

## “El Picket Sign” song lyrics (excerpt)

Written by Luis Valdez; recorded by El Teatro Campesino

English translation from *The Time Will Come and other Songs from Broadside Records* (BR 306)

Desde Tejas a California  
 Campesinos están luchando (2x)  
 ¡Los rancheros a llore y llore  
 De huelga ya están bien pandos!

### **Estrillo**

**El picket sign, el picket sign**  
**Lo llevo por todo el día.**  
**El picket sign, el picket sign,**  
**Connigo toda la vida**

Ya tenemos más del año  
 Peleando con esta huelga (2x).  
 Un ranchero ya murió,  
 Y el otro ya se hizo abuela.

From Texas to California  
 Farm workers are struggling (2x)  
 The ranchers, crying and crying  
 They're sick and tired of *Huelga*!

### **Refrain**

**The picket sign, the picket sign,**  
**I carry it all day long**  
**The picket sign, the picket sign,**  
**It's with me all my life.**

We've spent more than a year  
 Fighting this strike (2x).  
 One of the growers has died,  
 And another became a grandmother.

# “The Migrant’s Song” song lyrics and lead sheet

Written by Peter Krug; recorded by Agustín Lira and Daniel Valdez

Provided by Peter Krug, Broadside Records

**THE MIGRANT’S SONG**

Up from El Cen-tro and San Ber-na- di- no, From Ba- kersfield  
 One hun-dred thousand men, wo-men and chil-dren, They flow on the

Fres-no, Ma - der-a, Mer-ced.— Sa-li-nas and Stockton, up to Sa-cra-  
 highway, the old and the young.— An un-end-ing cy-cle of sow-ing and

men- to, Santa Ro- sa and Red Bluff and on back a- gain. See  
 reaping, The long valley's la- bor can ne-ver be done.

how the land — yields up her treasure — to man's pa-tient hand.

Chords: D, G, A1, D, G, A1, D, G, A1, D, Em, A1, D

CHO: A1

**FOLKWAYS**