

Estoy Aquí: Music of the Chicano Movement:

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



Teacher's Guide

Lesson Hub 7:

The Power of Protest: Songs of Struggle During the Chicano Movement

Lesson Overview

Music is powerful and travels remarkably well. “Whenever people gather anywhere in the world, odds are that there is some sort of musical activity, live or recorded” (Schippers & Motley, 2019, p. 8). During the Chicano movement, protest songs were sung in a wide variety of contexts (e.g., farm workers movement picket lines, marches, rallies, walk-outs, etc.). They helped people “express struggles and call for social change” (Seeger, 2019, p. 16).

In this lesson, students will learn about two important English-language protest songs that were translated and adapted to match events that were happening during the Chicano movement: “We Shall Overcome” (“Nosotros venceremos”) and “We Shall Not Be Moved” (“No nos moverán”). Additionally, students will use established criteria to evaluate the appropriateness and effectiveness of “protest” songs and will also learn about the ways in which young people (students) stood up for their rights during this time.

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Lesson Paths and Student Objectives *



1. We Shall Overcome/Nosotros venceremos (30+ minutes)

- Students will explain how “Nosotros venceremos”/“We Shall Overcome” was translated and adapted from a different context, becoming a powerful symbol of protest during the Chicano movement.



2. Students in the Chicano Movement (40+ minutes)







- Students will explain how “No nos moverán”/“We Shall Not Be Moved” was translated and adapted from a different context, becoming a powerful symbol of protest during the Chicano movement.
- Students will describe the contributions of young people (students) during the Chicano movement.
- Students will demonstrate the musical and expressive qualities of an effective protest song.



3. Create a Protest Playlist (10+ minutes)

- Students will create their own annotated “protest” playlist and will evaluate their chosen songs’ effectiveness as protest songs.

*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: We Shall Overcome/Nosotros venceremos



To prepare:

- Preview Path 1 of the **Lesson 7 Slideshow**.
- Print the “We Shall Overcome” worksheet for each student ([find below](#)).
- Print or prepare to display the “We Shall Overcome” lyrical excerpts ([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:

Students will listen to one or two verses (or more) of three recorded versions of the famous protest song, “We Shall Overcome.”

- Pass out the “We Shall Overcome” worksheet.
- As you progress through this activity, **share the contextual information about each version of the song** (embedded in the slideshow).
- On Part 1 of their worksheet, students will identify the ways in which the use of music elements and expressive qualities (especially timbre and texture) can affect a listener’s response.

2. Share Information:

Use the **information embedded in the slideshow** to share information about the history of this song and how it was used within the context of the Chicano movement.

- Extension activity: Listen to the Spanish version of “We Shall Overcome” (“Nosotros Venceremos”). The link is provided in the slideshow.

3. Attentive Listening Activity:

Pass out or display the lyrical excerpts and ask students to consider this question:

- *Why do you think these lyrics resonated with people who were protesting during the Chicano movement?*
- Students can provide a written response on their “We Shall Overcome” worksheet (Part 2).

4. Reflection Activity:

Remind students that our personal interests, knowledge, skills, and experiences can affect our musical choices and preferences.

- Ask students to consider this question:
 - *Which version of “We Shall Overcome” did you prefer, and why?*
 - Students can provide a written response to this question on their “We Shall Overcome” worksheet (Part 3).
 - Find a rubric for this activity below.

Path 2: Students in the Chicano Movement



To prepare:

- Preview [Path 2](#) of the **Lesson 7 Slideshow**.
- Print or prepare to display the “Walkout en Crystal City” 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.
- Note: This Path has A LOT of material. You could split it into two parts to teach over the span of two days (Day 1: Slides 19–33; Day 2: Slides 34–41).

1. Listening Activity (“Walk-Out en Crystal City”):

Pass out the lyrics to “Walk-Out en Crystal City,” a song Rumel Fuentes recorded in response to this historic event.

- As students listen and follow along with the English translation of the lyrics, ask them to reflect on this question:
 - *What is this song about?*
 - Prompt students to circle or underline any statements that provide clues about the song's meaning. Why did the students walk out? What were they protesting?
 - After soliciting student responses, **share explanation and historical context about this event with students (embedded in the slideshow)**.
 - Then, pose this question:
 - *Did the students at Crystal City High School assume any risks by “walking out”? If so, what were they?*
 - Lead a short discussion based on student responses.

2. Share Information:

Use the information embedded in the slideshow to provide examples of other ways that students participated in protest efforts during the Chicano movement.

- Topics include:
 - The East L.A. Walkouts
 - The Brown Berets and Che Guevara
 - Sal Castro and the “East L.A. 13”

3. Attentive Listening Activity (“No nos moverán”):

A. Play the audio recording of “No nos moverán,” asking students to think about this question:

- *Which instruments do you hear?*
 - After listening, explain that this type of music ensemble is called a *rondalla* (a large guitar ensemble that typically performs romantic and popular songs).
 - This student ensemble (from San Diego State University) used the *rondalla* as a vehicle for student activism and social protest.
 - Provide additional contextual information about this popular protest song (**embedded in the slideshow**).

B. Listen to another excerpt from this recording, asking students to consider this question:

- *What makes this a good protest song?*
 - After soliciting student responses, **share information about what makes a “good” protest song (embedded in the slideshow)**.

4. Engaged Listening Activity:

Listen again: This time, encourage students to sing along with the voices on the recording every time they hear the phrase “No nos moverán” (this activity is particularly relevant if this lesson is being taught in a music classroom). Excerpts from the lyrics (refrain and verses) can be found below.

5. Attentive Listening Activity:

Play a live recording of the English version of this song (“We Shall Not Be Moved”), by Pete Seeger.

- As students listen, they can write down the social themes that Pete refers to in his “calls.”
 - **These calls/themes are unpacked within the slideshow.**
 - Consider leading a short class discussion about some of these social themes.

6. Creative Activity:

Ask students to think about a social issue that they care about and encourage them to write a “call” about it (**examples are embedded in the slideshow**).

- Optional extension activity: Create a “class” arrangement of “We Shall Not Be Moved” by combining and performing verses created by the students.

- Ask students to reflect on their experience singing a protest song with their peers.

Path 3: Create a Protest Playlist



To prepare:

- Preview [Path 3](#) of the **Lesson 7 Slideshow**.
- Print the “Protest Playlist” 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. Creative Activity:

Students will follow the steps embedded in the slideshow (and the “Protest Playlist” worksheet”) as they create an annotated protest-playlist and subsequently evaluate their chosen songs’ effectiveness as “protest” songs.

- This activity can be done during class or completed as homework.
 - Suggested Steps:
 1. Make a list of at least five protest songs that matter to you (from any era and about any topic).
 2. Identify and explain the theme of each song.
 3. Identify the ways in which the elements of music and expressive qualities were used in the songs you chose.
 4. Use specific criteria to evaluate each song’s effectiveness as a “protest” song.
 - According to these criteria, which of these songs makes the “best” protest song?
 - Find a rubric for this activity below.
-

Integrated Standards Connections

2014 National Core Music Standards:

MU:Cr1.1.a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.

- Can I write a verse (set to a familiar tune) that pertains to a social issue I care about?

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 “No nos moverán”?
- Can I explain why call and response form works well for protest songs?

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

- Can I identify the contexts within which the song “No nos moverán” is performed (both historically and currently)?

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 interpret the elements of music and expressive qualities in a way that convey intent as I sing the protest song “No nos moverán”?

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

- Can I use my new understanding of the musical and expressive qualities that make an effective protest song to convey expressive intent as I sing “No nos moverán”?

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 create a playlist of “protest” songs that matter to me?

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 were used within this lesson’s listening selections?

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

- Can I identify the contexts within which protest songs are typically performed?

MU:Re8.1.a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.

- Can I describe how different applications of the elements of music and expressive qualities and different performance contexts can change a song's expressive intent/meaning?

MU:Re9.1.a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

- Can I use established criteria to evaluate the appropriateness and effectiveness of different protest songs?

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 my knowledge, skills, personal interests, and experiences inform my musical choices and preferences?
- Can I explain how people adapted certain songs to match the context of what was happening during the Chicano movement?
- Can I write a verse (set to a familiar tune) that pertains to a social issue that I care about?
- Can I create a playlist of protest songs that matter to me?

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 the lyrics of certain protest songs resonated with people during the Chicano movement?
- Can I explain why music functions as a powerful form of protest?

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

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

- Can I explain why people joined organizations like the Black Panthers, Brown Berets, and Las Adelitas de Aztlán during the 1960s and 1970s?

D2.Civ.7.6-8. Apply civic virtues and democratic principles in school and community settings.

- Can I contribute to my class's arrangement of "We Shall Not Be Moved" by writing a verse about a social issue that is important to me?

D2.Civ.13.6-8. Analyze the purposes, implementation, and consequences of public policies in multiple settings.

- Can I explain how public policies affected the lives of students at Crystal City high school before, during, and after the famous walk-out in 1969?

D2.Civ.14.6-8. Compare historical and contemporary means of changing societies, and promoting the common good.

- Can I explain why and how protest songs have been (and continue to be used) to change societies and promote the common good?

D4.7.6-8. Assess their individual and collective capacities to take action to address local, regional, and global problems, taking into account a range of possible levers of power, strategies, and potential outcomes.

- Can I examine and discuss the potential of protest music as a form of collective action that addresses local, regional, global problems?
- Can I identify, explain, and demonstrate the characteristics that maximize the potential of a protest song to serve as an effective means of collective social action?

Common Core State Standards:

CCSS.ELA-Literacy.RH.6-8.1. Cite specific textual evidence to support analysis of primary and secondary sources.

- Can I identify words and statements in the lyrics of “Walkout en Crystal City” that provide clues about the song’s meaning?

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 (primary source) that reveal the songwriter’s point of view about the Crystal City walkout?

CCSS.ELA-Literacy.W.8.1. Write arguments to support claims with clear reasons and relevant evidence.

- Can I use specific criteria (citing evidence and using logical reasoning), to support my written claims about the effectiveness of several protest songs?

CCSS.ELA-Literacy.W.8.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

- Through writing, can I convey my ideas about why the lyrics of “We Shall Overcome” resonated with people during the time of the Chicano movement?
- Can I write about which version of “We Shall Overcome” I preferred?
- Through writing, can I describe the theme and overall effectiveness of several protest songs?

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.

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

Santelli, R. (2019). *Pete Seeger: The Smithsonian Folkways collection* [Liner notes]. Smithsonian Folkways Recordings. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40225.pdf>.

Schippers, H. (2019). Connecting people, engaging communities. In *The social power of music* [Liner notes], p. 13–15. Smithsonian Folkways Recordings. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40231.pdf>.

Schippers, H., & Motley, S. L. (2019). Forward. In *The social power of music* [Liner notes], p. 8. Smithsonian Folkways Recordings. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40231.pdf>.

Seeger, A. (2019). Songs of struggle. In *The social power of music* [Liner notes], p. 16–19. Smithsonian Folkways Recordings. Smithsonian Folkways Recordings. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40231.pdf>.

Spener, D. (2016). *We shall not be moved/No nos moverán: Biography of a song of struggle*. Temple University Press.

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

Worksheets
We Shall Overcome Worksheet

Name: _____

Part 1:

Listen to three versions of the song “We Shall Overcome.” Select the qualities of the elements of music that you hear in each recording. Check all that apply.

Elements of Music	#1 Freedom Singers	#2 Mass Meeting	#3 Pete Seeger
Timbre	Voice: <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instruments: <input type="checkbox"/> Yes <input type="checkbox"/> No	Voice: <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instruments: <input type="checkbox"/> Yes <input type="checkbox"/> No	Voice: <input type="checkbox"/> Male <input type="checkbox"/> Female <input type="checkbox"/> Child Instruments: <input type="checkbox"/> Yes <input type="checkbox"/> No
Vocal Harmony	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
Texture	<input type="checkbox"/> 1 part <input type="checkbox"/> 2 parts <input type="checkbox"/> 3 or more parts	<input type="checkbox"/> 1 part <input type="checkbox"/> 2 parts <input type="checkbox"/> 3 or more parts	<input type="checkbox"/> 1 part <input type="checkbox"/> 2 parts <input type="checkbox"/> 3 or more parts
Reflection:	#1 Freedom Singers	#2 Mass Meeting	#3 Pete Seeger
How might the elements of music and expressive qualities for each performance affect a listener’s response?			

Part 2:

Take a closer look at the lyrics of “We Shall Overcome”/“Nosotros venceremos” and consider the following question:

- **Why do you think these lyrics resonated with people who were protesting during the *Chicano movement*?**

Write your answer in the space provided below:

Part 3:

Which performance did you like best?

- #1: The Freedom Singers' rendition
- #2: The "live" mass meeting performance
- #3: Pete Seeger's interpretation

Explain, citing evidence, how your preferred performance relates to your knowledge, skills, personal interests, and/or experiences.

We Shall Overcome Activity Rubric:

2014 National Music Standards Documentation for this Learning Experience (5th-8th Grade):

MU:Re7.1.a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

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

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

MU:Re8.1.a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.

Suggested Rubric for Standards Documentation:

4 = Exceeds Standard	3 = Meets Standard	2 = Approaching Standard	1 = Does Not Meet Standard
<p>Part 1: The student <i>demonstrated enhanced insight</i> into how a listener's response is informed by elements of music and expressive qualities.</p> <p>Part 2: The student accurately described <i>with expanded detail or insight</i> why these lyrics might have resonated with people who were protesting during the Chicano movement.</p> <p>Part 3: Selected and described <i>with expanded detail and insight</i> interests, experiences, knowledge, skills, purposes, or contexts supporting their preferred performance.</p>	<p>Part 1: The student cited evidence into how a listener's response is informed by elements of music and expressive qualities.</p> <p>Part 2: The student accurately described why these lyrics might have resonated with people who were protesting during the Chicano movement.</p> <p>Part 3: Selected and described interests, experiences, knowledge, skills, purposes, or contexts supporting their preferred performance.</p>	<p>Part 1: The student <i>suggested general ideas</i> regarding how a listener's response is informed by elements of music and expressive qualities.</p> <p>Part 2: The student described (<i>in general or with some inaccuracies</i>) why these lyrics might have resonated with people who were protesting during the Chicano movement.</p> <p>Part 3: Selected and <i>briefly</i> described interests, experiences, knowledge, skills, purposes, or contexts supporting their preferred performance.</p>	<p>Part 1: The student identified elements of music and expressive qualities <i>without connection</i> to informed response.</p> <p>Part 2: The student provided limited description of why these lyrics might have resonated with people who were protesting during the Chicano movement.</p> <p>Part 3: Selected <i>but provided limited description</i> as to interests, experiences, knowledge, skills, purposes, or contexts that supported their preferred performance.</p>

“We Shall Overcome/Nosotros Venceremos”

(excerpts)

We shall overcome
We shall overcome
We shall overcome, someday

Oh, deep in my heart
I do believe
We shall overcome, someday

We are not afraid
We are not afraid
We are not afraid, today

Oh, deep in my heart
I do believe
We shall overcome, someday

We are not alone,
We are not alone,
We are not alone, someday

Oh, deep in my heart
I do believe
We shall overcome, someday

Nosotros venceremos
Nosotros venceremos
Nosotros venceremos, un día

O, muy dentro de mi Corazón,
Tengo la certeza
Nosotros venceremos, un día.

No tenemos miedo
No tenemos miedo
No tenemos miedo, hoy

O, muy dentro de mi Corazón,
Tengo la certeza
Nosotros venceremos, un día.

No estamos solos
No estamos solos
No estamos solos, un día

O, muy dentro de mi Corazón,
Tengo la certeza
Nosotros venceremos, un día.

(Additional verses may be sung depending
on the context.)

“Walk-Out en Crystal City”

by Rumel Fuentes

As you listen to this song, underline or circle statements in the lyrics that provide clues about its meaning.

Fue en un día de noviembre
Del año sesenta y nueve,
Se hallaron con muchos líos
Los gringos de Crystal City.

It happened one day in November
In nineteen sixty-nine,
When they found themselves in trouble,
The whites of Crystal City

Todas las autoridades
Eran gringo-americanos,
Se manejaban muy bien los México-
Americanos.

The authorities
Were white-Americans,
They managed quite well, the Mexican-
Americans .

La huelga empieza en la escuela
Después de tanta injusticia;
Allí declaró los malos
La estudianta, Severita.

The strike begins at school
after so much injustice;
There she denounced the wrong-doings
Severita, the student.

Continue to underline or circle statements in the lyrics that provide clues about its meaning. Why do you think the students walked out? What do you think they were they protesting?

Luego el grupo de estudiantes
Fueron a la capital,
Con senadores y todo
Fueron a conferenciar.

Then the group of students
Went to the capital
Together, senators and all
They went to conference.

Llegaron los federales
Vienen para investigar.
La gente está en su derecho
Esto ya se va a arreglar.

Federal officers arrived,
They came to investigate.
The people have rights
This must be fixed now.

La situación ya ha cambiado
La Virgen Guadalupana;
Comenzó aquí en Crystal City,
Al Dios dirá pa' mañana.

She has changed the situation
The Virgin of Guadalupe;
It began here in Crystal City,
God will say what tomorrow brings

“No nos moverán”

Recorded by La Rondalla Amerindia de Aztlán

(Estribillo)

No, no, no nos moverán.

No, no, no nos moverán.

**Como un árbol firme junto al río,
No nos moverán.**

(Llamada) ¡Unidos en la huelga!

(Respuesta) No nos moverán. (2x)

(Llamada) ¡Unidos en la lucha!

(Respuesta) No nos moverán. (2x)

(Llamada) Unidos venceremos.

(Respuesta) No nos moverán. (2x)

(Refrain)

No, no, we shall not be moved.

No, no, we shall not be moved.

**Like a tree planted firmly next to the river,
we shall not be moved.**

(Call) United in the strike!

(Response) We shall not be moved. (2x)

(Call) United in the struggle!

(Response) We shall not be moved. (2x)

(Call) United we will triumph.

(Response) We shall not be moved. (2x)

Protest Playlist Worksheet

Name: _____

Steps 1 and 2:

- In the space provided below make your playlist of at least five protest songs that matter to you – they can be from any era and about any topic.
- Identify and explain the “theme” of each of the songs (what is being protested?).

Step 3:

Use this checklist to identify the ways in which the elements of music and expressive qualities are used in the songs you selected.

Elements of Music and Expressive Qualities	Song #1 Name:	Song #2 Name:	Song #3 Name:	Song #4 Name:	Song #5 Name:
Melody	Simple? <input type="checkbox"/> Yes <input type="checkbox"/> No	Simple? <input type="checkbox"/> Yes <input type="checkbox"/> No	Simple? <input type="checkbox"/> Yes <input type="checkbox"/> No	Simple? <input type="checkbox"/> Yes <input type="checkbox"/> No	Simple? <input type="checkbox"/> Yes <input type="checkbox"/> No
	Catchy? <input type="checkbox"/> Yes <input type="checkbox"/> No	Catchy? <input type="checkbox"/> Yes <input type="checkbox"/> No	Catchy? <input type="checkbox"/> Yes <input type="checkbox"/> No	Catchy? <input type="checkbox"/> Yes <input type="checkbox"/> No	Catchy? <input type="checkbox"/> Yes <input type="checkbox"/> No
	Easy to sing? <input type="checkbox"/> Yes <input type="checkbox"/> No	Easy to sing? <input type="checkbox"/> Yes <input type="checkbox"/> No	Easy to sing? <input type="checkbox"/> Yes <input type="checkbox"/> No	Easy to sing? <input type="checkbox"/> Yes <input type="checkbox"/> No	Easy to sing? <input type="checkbox"/> Yes <input type="checkbox"/> No
Structure	Repetitive? <input type="checkbox"/> Yes <input type="checkbox"/> No	Repetitive? <input type="checkbox"/> Yes <input type="checkbox"/> No	Repetitive? <input type="checkbox"/> Yes <input type="checkbox"/> No	Repetitive? <input type="checkbox"/> Yes <input type="checkbox"/> No	Repetitive? <input type="checkbox"/> Yes <input type="checkbox"/> No
	Predictable? <input type="checkbox"/> Yes <input type="checkbox"/> No	Predictable? <input type="checkbox"/> Yes <input type="checkbox"/> No	Predictable? <input type="checkbox"/> Yes <input type="checkbox"/> No	Predictable? <input type="checkbox"/> Yes <input type="checkbox"/> No	Predictable? <input type="checkbox"/> Yes <input type="checkbox"/> No
	Fluid? (Could you easily add a new verse?) <input type="checkbox"/> Yes <input type="checkbox"/> No	Fluid? (Could you easily add a new verse?) <input type="checkbox"/> Yes <input type="checkbox"/> No	Fluid? (Could you easily add a new verse?) <input type="checkbox"/> Yes <input type="checkbox"/> No	Fluid? (Could you easily add a new verse?) <input type="checkbox"/> Yes <input type="checkbox"/> No	Fluid? (Could you easily add a new verse?) <input type="checkbox"/> Yes <input type="checkbox"/> No
Lyrics	Do people care about this message? <input type="checkbox"/> Yes <input type="checkbox"/> No	Do people care about this message? <input type="checkbox"/> Yes <input type="checkbox"/> No	Do people care about this message? <input type="checkbox"/> Yes <input type="checkbox"/> No	Do people care about this message? <input type="checkbox"/> Yes <input type="checkbox"/> No	Do people care about this message? <input type="checkbox"/> Yes <input type="checkbox"/> No

	Are the lyrics easy to remember? <input type="checkbox"/> Yes <input type="checkbox"/> No	Are the lyrics easy to remember? <input type="checkbox"/> Yes <input type="checkbox"/> No	Are the lyrics easy to remember? <input type="checkbox"/> Yes <input type="checkbox"/> No	Are the lyrics easy to remember? <input type="checkbox"/> Yes <input type="checkbox"/> No	Are the lyrics easy to remember? <input type="checkbox"/> Yes <input type="checkbox"/> No
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Step 4:

Use the criteria provided in the Step 3 checklist to evaluate each song’s effectiveness as a “protest” song.

According to these criteria, which of the songs in your playlist is the “best” protest song?

Explain your answer in the space provided below.

Protest Playlist Activity Rubric:

2014 National Music 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.

MU:Re7.2.a Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

MU:Re9.1.a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

Suggested Rubric for Standards Documentation:

4 = Exceeds Standard	3 = Meets Standard	2 = Approaching Standard	1 = Does Not Meet Standard
<p>The student’s playlist had more than five songs.</p> <p>The student <i>provided thoughtful details/insight</i> about the “theme” of each song they selected.</p> <p>The student <i>accurately</i> identified elements of music and expressive qualities as they related to his/her song selections.</p> <p>The student used the provided criteria to evaluate each song and identify the most effective protest song from their playlist, and cited evidence (<i>with thoughtful details or insight</i>) to support this selection.</p>	<p>The student created a playlist of five songs, and accurately identified the themes of each.</p> <p>The student identified elements of music and expressive qualities as they related to his/her song selections.</p> <p>The student used the provided criteria to evaluate each song and identify the most effective protest song from their playlist (and cited evidence to support this selection).</p>	<p>The student created a playlist of five songs and identified (<i>with some inaccuracies</i>) the themes of each.</p> <p>The student provided <i>some information</i> about the ways in which the elements of music and expressive qualities related to his/her song selections.</p> <p>The student provided <i>general ideas</i> about the ways in which the provided criteria helped them evaluate songs and identify the most effective protest song from their playlist.</p>	<p>The student created a playlist that was incomplete and/or had inaccuracies (e.g., did not select “protest” songs).</p> <p>The student provided <i>limited information</i> about the ways in which the elements of music and expressive qualities related to his/her song selections.</p> <p>The student provided <i>limited or no information</i> about the ways in which the provided criteria helped them evaluate songs and identify the most effective protest song from their playlist.</p>