

Music of the Chicano Movement:

A Smithsonian Folkways Learning Pathway for students in Grades 5–8.



Teacher's Guide

Lesson 12:

Lasting Legacies of the Chicano Movement

Lesson Overview

One important legacy of the Chicano movement is the sheer volume of artistic production that occurred (Rosales, 1996). Much of the visual artwork that was created during this time was influenced by an aesthetic notion known as *rasquachismo*—which is based on the word *rasquache* (loosely meaning “to make do without”). *Rasquachismo* is creating art with limited resources and making the most with the least.

Another important legacy of the Chicano movement is the immigrant-worker issue. The relationship between immigration issues and the Chicana/o community has a long and complicated history. Even as the movement gained traction in the 1960s, many activists and leaders did not view Mexican nationals (e.g., undocumented workers and Bracero Program participants) “as part of their world” (Rosales, 1996, p. 42). In particular, the National Farm Workers Association (under César Chávez and Dolores Huerta’s leadership) opposed the Bracero Program and advocated for more restrictive immigration policies. Other Chicano leaders, however, embraced the concept of “Aztlán,” and therefore began to include Mexican nationals and immigrants in their calls for justice and self-determination.

Despite setbacks and unfulfilled goals, the general “spirit” of the Chicano movement lives on. Chicana/o activists set an example of what it looks like to advocate for your community and to work on behalf of the poor. Perhaps most important, the events of the Chicano movement fostered a deep and lasting sense of cultural awareness and pride within the Mexican American community. Chican@s have claimed their place within this beautiful, diverse tapestry that we call America . . . and their **art** is a powerful and tangible reminder that they are here, deserve to be here, and will continue to fight for their community and against injustice.

Within this final pathway lesson, students will explore the lasting legacies of the Chicano movement. Specifically, they will create *rasquachismo*-inspired art, use music as a gateway to consider complex issues related to immigration, and reflect on their personal preferences for the music they learned about throughout this pathway.

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Lesson Components and Student Objectives *



1. Exploring Chicana/o Art (25+ minutes)

- Students will describe the defining characteristics of rasquachismo-influenced art.
- Students will create a rasquachismo-inspired art piece.



2. The Issue of Immigration (45+ minutes)







- Students will describe the complex relationship between immigration issues and the Chicana/o community.
- Students will identify and perform a rhythmic pattern associated with bolero.



3. The Chicano Movement: Coming Full Circle (20+ minutes)

- Students will describe the ways in which knowledge, skills, interests, and experiences influence personal musical preferences.
- Students will reflect on their own personal preferences for the music they experienced throughout this pathway.

*Note: The learning icons used above signify the type of learning used in each Component. Keep in mind that these Components are not intended to be sequential; rather, teachers or students may choose which Components they'd like to use from each Lesson. The time estimate given for each component 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 Components without specific musical knowledge.

Teaching Plan



1. Component One: Exploring Chicana/o Art

To prepare:

- Preview Component 1 of the **Lesson 12 Slideshow**.
- Optional: Print the “Elements of Art” handout (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.
- Scroll to the Component Menu slide (slide 3) and click on Component 3.
- Important notes:
 - When discussing the pieces of art that appear in this slideshow, consider posing these questions: ***What’s going on in these pictures? What makes you think that?***
 - Throughout this component, emphasize these elements of art: SHAPE, FORM, COLOR, TEXTURE, SPACE, and LINE.
 - At the end of this component there is an optional activity that reviews these elements of art in relation to the examples provided in the slideshow.

1. **Share Information:** Chicana/o Art

Share information and images (**embedded in the slideshow**) related to popular Chicana/o visual art forms during the time of the Chicano movement. Topics covered in the slideshow include:

- *Rasquachismo* (Pron: “rahs-kwa-CHEES-moh”) – creating art with limited resources
 - Themes:
 - Indigenous history and myth
 - Religious symbols
 - Chicano movement symbols
 - Types:
 - A collection of objects (displayed in a purposeful way)
 - Commerical art (symbols or images repurposed to sell things)
 - Fine art
 - Mediums:
 - Silkscreen poster
 - Mural

2. **Optional Extension Activity:** Elements of Art

If you choose to facilitate this activity, consider passing out a copy of the "elements of art handout" (find below).

- A. Write the names of the six elements of art on a die. Or alternately, associate each with a number 1-6.
- B. Pass a die around the class as the class reviews the images in this lesson. Students take turns rolling the die and then make a statement about the element that comes up as related to the artwork they see:

- 1 = line
- 2 = shape
- 3 = form
- 4 = space
- 5 = color / value / contrast
- 6 = texture

3. **Creative Project:** Making Art!

Within this activity, students will create their own rasquachismo-inspired art.

This activity can be as simple or complex as you want it to be.

Customize it to meet your needs!

- Suggestions:
 - Students might choose a theme that expresses an aspect of their cultural identity or a cause that is important to them.
 - Remind students about the core meaning of the word *rasquachismo* . . . creating art with limited resources . . . making the most from the least.
 - Students will also need to choose their medium. Some ideas include:
 - Poster, mural, collage self-portrait, collection of found objects, performance art, etc.
 - Consider collaborating with the art teacher at your school for this project.

2. Component Two: The Issue of Immigration



To prepare:

- Preview (and/or download and customize) the **Lesson 12 Slideshow**.
- For the optional activity: Print the Listening Worksheet (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.
 - Scroll to the Component Menu slide (slide 3) and click on Component 2.
- 1. Show Video and Discuss:** “I Am a Mexican” – by Los Texmaniacs & Rick Treviño
Show the embedded Smithsonian Folkways music video of a song called “I am a Mexican” (written by country singer-songwriter Rick Treviño).

 - As students watch/listen, have them consider this question:
 - *What is the main message of this song?*
 - After leading a short discussion based on student responses, **share information (embedded in slideshow)** about this song and another important legacy of the Chicano movement: **the immigrant-worker issue**.
 - Encourage students to consider and discuss the meaning of these two lines from the song:
 - “She says my back is wet, I say it’s honest sweat.”
 - “I run from *la migra* for *mi familia*.”
 - Then, share additional contextual information about these terms (**embedded in the slideshow**).
 - 2. Attentive and Engaged Listening:** “I Am a Mexican”
Tell (or remind) students that Los Texmaniacs (the group that recorded this song) is a *conjunto* ensemble. Conjunto ensembles are distinguished by their instrumentation . . . especially the use of the **bajo sexto** (large 12-string guitar) and **accordion**.

 - Play a short excerpt from the embedded audio recording of “I Am a Mexican”.
 - As they listen, ask students to think about this question:
 - *What do you notice about the underlying rhythmic structure?*
 - Consider facilitating a short discussion based on student responses.
 - Listen again . . .
 - This time, ask students to try to **tap or pat along with the dominant rhythmic pattern**.
 - Use the information and **notated example provided in the slideshow** to unpack this underlying rhythmic pattern, which is commonly associated with a song type called *bolero*.

- While looking at the rhythmic notation, encourage students to pat or clap rhythms 1 and 2 along with the recording (one at a time).
- Then . . . students can try performing both parts together (step rhythm 1 while patting rhythm 2).

3. **Share Information/Show Video:** The Bracero Program

Remind students that the relationship between immigration issues and the Chicana/o community started long before the Chicano movement began.

- Share embedded contextual information about the Mexican Revolution and Mexican Repatriation (1930s).
- **Show the embedded video** (produced by the Smithsonian American Art Museum), which provides contextual information about the Bracero Program—a governmental program that was established in 1942 in response to labor shortages during WWII.
 - **Use the information embedded in the slideshow to provide additional context** about (and resistance to) this program (which ended in 1964).
- **Share additional embedded information** regarding the ways in which immigration and citizenship issues were viewed outside of the labor movement (in other facets of the Chicano movement).
 - As an example, some Chicana/o activists (such as Corky Gonzales) believed that Mexicans who immigrated to the U.S. were merely reclaiming land that was rightfully theirs.

4. **Show Video(s):** “Deportee” – Los Texmaniacs and Lyle Lovett

A. Show the embedded Smithsonian Folkways music video of “Deportee,” a famous song that addresses the immigration and citizenship issues that surfaced during the time of the Chicano movement.

- As students watch/listen, ask them to consider this question:
 - *What is the main message of this song?*
- After leading a short discussion based on student responses, **share information (embedded in slideshow) about this song’s meaning and backstory.**

B. Show another related Smithsonian Folkways video, which provides Lyle Lovett’s perspective on this song and why it is still relevant today.

- Provide more contextual information about this song (**embedded in slideshow**).

C. Consider the following optional extension ideas:

- Listen to and compare different versions of this song and complete a more in-depth listening analysis (find a compare/contrast listening worksheet below).
- Add “Deportee” to your performance repertoire.

3. Component Three: The Chicano Movement: Coming Full Circle



To prepare:

- Preview Component 3 of the **Lesson 12 Slideshow**.
- Customize the Music of the Chicano Movement song list (based on the pathway lessons that your students completed) and print a copy for each student (find below).
- Print a Final Project 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.
- Scroll to the Component Menu slide (slide 3) and click on Component 3.

1. **Discussion:** Goals of the Chicano movement

In Lesson 1 of the “Music of the Chicano Movement” Learning Pathway, students learned that the primary goal of the Chicano movement was to **create a more just and equitable society**.

- Ask students to consider and discuss this question:
 - *Based on what you have learned about the Chicano movement so far, do you think it was a success? Why or why not?*
- **Share the follow-up information that is provided within the slideshow** regarding the unfulfilled goals and positive legacies of the Chicano movement.

2. **Creative Activity:** Final Project

Within this final activity, students will reflect on their own personal preferences for the music they have experienced during their journey through the “Music of the Chicano Movement” Learning Pathway.

- Pass out the “Final Project Worksheet” and the “Music of the Chicano Movement song list” (find below).
 - A customizable song list is linked in the slideshow (slide 80).
- **NOTE:** More details for each of the following steps are provided within the slideshow (and on the worksheet).
 1. Study this list and select their “favorite” song
 2. Identify and describe the genre of this song
 3. Identify and describe the song type
 4. Identify and describe the ensemble type
 5. Identify and describe the song’s structure
 6. Describe the main message of the song
 7. Describe how this song relates to the Chicano movement
 8. Describe how this song relates to their interests, experiences, knowledge, and/or skills.

2014 National Music Standards Connections

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

- Can I explain why Rick Treviño wrote the song “I Am a Mexican?”
- Can I explain how the song I chose (final project) relates to the Chicano movement?

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 were applied in “I Am a Mexican” (in particular, rhythm)?
- Can I describe the musical structure of the song I chose (final project)?

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

- Can I explain the context within which the song “Deportee” was written?

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 why Rick Treviño wrote the song “I Am a Mexican?”
- Can I explain how the song I chose (final project) relates to my personal interests, experiences, knowledge and/or skills?

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

- Can I explain the relationship between music and visual art during the time of the Chicano movement?
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Additional Readings and Resources

Anderson, M. (2017). A lesson in “rasquachismo” art: Chicano aesthetics & the “sensibilities of the barrio.” *Smithsonian Insider*. <https://insider.si.edu/2017/01/lesson-rasquachismo-chicano-aesthetics-taste-underdog/>

Center for History and New Media (2021). Teaching. *Bracero History Archive*.
<http://braceroarchive.org/teaching>

Daley, J. (2019). One man’s search to find the families of the “deportees” in the famous Woody Guthrie song. *Smithsonian Magazine*. <https://www.smithsonianmag.com/smart-news/author-uncovers-stories-deportees-famous-woody-guthrie-song-180968285/>

Gonzalez, J. (2015, October 15). *The big list of discussion strategies*. Cult of Pedagogy. <https://www.cultofpedagogy.com/speaking-listening-techniques/>.

Loza, S. (2019). *Barrio harmonics: Essays on Chicano/Latino music*. UCLA Chicano Studies Research Center Press.

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

Reading and Writing Haven (n.d.). *12 powerful discussion strategies to engage students*. Reading and Writing Haven: A Blog for Educators. <https://www.readingandwritinghaven.com/12-powerful-discussion-strategies-to-engage-students/>

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

Sheehy, D. (2018). *Cruzando borders* [Liner notes]. Smithsonian Folkways Recordings.
https://folkways-media.si.edu/liner_notes/smithsonian_folkways/SFW40576.pdf

TEDx Talks (2016, June 3). *Plane wreck at Los Gatos (Deportee)/Lance Canales/TEDxBend*

[Video]. YouTube. <https://youtu.be/zEIJBsU5GKI>

Ybarra-Frausto, T. (1989). Rasquachismo: A Chicano sensibility. *Chicano Aesthetics:*

Rasquachismo Exhibition Catalog, 1989. Tomás Ybarra-Frausto research material, 1965–

2004. Archives of American Art, Smithsonian Institution.

<https://www.aaa.si.edu/collections/items/detail/chicano-aesthetics-rasquachismo-exhibition-catalog-20312>

Worksheets

Elements of art – a brief review

For more detail or visual examples see:

<https://courses.lumenlearning.com/atd-sac-artappreciation/chapter/oe-1-9/>

line: the path of a moving point; line defines edges of shapes and forms

shape: area enclosed by line; it is 2-dimensional and can be geometric or organic

form: are 3-dimensional and occupy space or give the illusion that they occupy space

color: most expressive element, is seen by the way light reflects off a surface, composed of / described in terms of value, hue, and saturation

texture: actual feel of a surface or the simulated appearance of that feel, such as roughness, smoothness, etc.

space: the illusion of objects having depth on a 2-dimensional surface; linear & arial perspective are used

A more detailed version of these definitions:

Color: Color is the visual perception seen by the human eye. The modern color wheel is designed to explain how color is arraigned and how colors interact with each other. In the center of the color wheel, are the three primary colors: red, yellow, and blue. The second circle is the secondary colors, which are the two primary colors mixed. Red and blue mixed together form purple, red, and yellow, form orange, and blue and yellow, create green. The outer circle is the tertiary colors, the mixture of a primary color with an adjacent secondary color.

Form: Form gives shape to a piece of art, whether it is the constraints of a line in a painting or the edge of the sculpture. The shape can be two-dimensional, three-dimensional restricted to height and weight, or it can be free-flowing. The form also is the expression of all the formal elements of art in a piece of work.

Line: A line in art is primarily a dot or series of dots. The dots form a line, which can vary in thickness, color, and shape. A line is a two-dimensional shape unless the artist gives it volume or mass. If an artist uses multiple lines, it develops into a drawing more recognizable than a line creating a form resembling the outside of its shape. Lines can also be implied as in an action of the hand pointing up, the viewer's eyes continue upwards without even a real line.

Shape: The shape of the artwork can have many meanings. The shape is defined as having some sort of outline or boundary, whether the shape is two or three dimensional. The shape can be

geometric (known shape) or organic (free form shape). Space and shape go together in most artworks.

Space: Space is the area around the focal point of the art piece and might be positive or negative, shallow or deep, open, or closed. Space is the area around the art form; in the case of a building, it is the area behind, over, inside, or next to the structure. The space around a structure or other artwork gives the object its shape. The children are spread across the picture, creating space between each of them, the figures become unique.

Texture: Texture can be rough or smooth to the touch, imitating a particular feel or sensation. The texture is also how your eye perceives a surface, whether it is flat with little texture or displays variations on the surface, imitating rock, wood, stone, fabric. Artists added texture to buildings, landscapes, and portraits with excellent brushwork and layers of paint, giving the illusion of reality.

Information in this handout sourced from:

[https://human.libretexts.org/Bookshelves/Art/A_World_Perspective_of_Art_Appreciation_\(Gustlin_and_Gustlin\)/01%3A_A_World_Perspective_of_Art_Appreciation/1.06%3A_What_Are_the_Elements_of_Art_and_the_Principles_of_Art](https://human.libretexts.org/Bookshelves/Art/A_World_Perspective_of_Art_Appreciation_(Gustlin_and_Gustlin)/01%3A_A_World_Perspective_of_Art_Appreciation/1.06%3A_What_Are_the_Elements_of_Art_and_the_Principles_of_Art)

Compare and Contrast Listening Template

Name: _____

			Comparing these interpretations, how are they similar or different?
Music Elements (what instruments do you hear? Texture? Do you notice anything related to rhythm, melody, or harmony? Form?)			
Expressive Qualities (what dynamics are used? Do you notice anything about the tempo and/or vocal timbre/style?)			
Meaning/Purpose/Context (what is the intent of the performers within this performance context? What message/story do the lyrics tell? What language is used? What is the role of audience members?)			

“Music of the Chicano Movement”

Learning Pathway Song List

1. [“Chicano”](#) (Rumel Fuentes/Los Pinguino del Norte): Lesson 1, Component 1
2. [“Yo soy tu hermano, yo soy Chicano”](#) (Conjunto Aztlan): Lesson 1, Component 2
3. [“Yo soy Chicano”](#) (Los Alvarados): Lesson 1, Component 3
4. [“Corrido de Aztlán”](#) (Suní Paz): Lesson 2, Component 1
5. [“Adelita”](#) (Lydia Mendoza): Lesson 2, Component 2
6. [“El corrido de Reyes Lopez Tijerina” \(Rumel Fuentes\)](#): Lesson 3, Component 1
7. [“Corrido de Rio Arriba” \(Roberto Martínez\)](#): Lesson 3, Component 1
8. [“El coco rayado”](#) (Ruben Vela y su Conjunto): Lesson 4, Component 2
9. [“Mexico lindo”](#) (Mariachi Los Camperos): Lesson 4, Component 3
10. [“Las condiciones”](#) (Suní Paz): Lesson 5, Component 1
11. [“Soy del pueblo”](#) (Flor del Pueblo): Lesson 5, Component 3
12. [“El tilingo lingo”](#) (Los Lobos): Lesson 6, Component 1
13. [“De colores”](#) (Los Lobos and Children from St. Isabel School): Lesson 6, Component 2
14. [“El picket sign”](#) (Teatro Campesino): Lesson 6, Component 3
15. [“The Migrant’s Song”](#) (Daniel Valdez and Agustín Lira): Lesson 6, Component 3
16. [“We Shall Overcome”](#) (Various Renditions): Lesson 7, Component 1
17. [“Walkout en Crystal City” – Rumel Fuentes](#): Lesson 7, Component 2
18. [“No nos moverán” – La Rondalla Amerinda de Aztlan](#): Lesson 7, Component 2
19. [“We Shall Not be Moved” – Pete Seeger](#): Lesson 7, Component 2
20. [“Quihubo raza” – Agustín Lira and Trio Alma](#): Lesson 8, Component 1
21. Gregorio Cortez (Various Renditions): Lesson 8, Component 2
22. [“Chicano Park Samba” \(Los Alacranes Mojados\)](#): Lesson 8, Component 3
23. [“Estoy aquí” \(Quetzal\)](#): Lesson 8, Component 3
24. [“Lulac Cadillac” \(Jose Montoya and Trio Casindio\)](#): Lesson 9, Component 1
25. [“America de los Indios” \(Daniel Valdez\)](#): Lesson 9, Component 2
26. [“El quinto sol” \(Los Peludos\)](#): Lesson 9, Component 2
27. [“Siquisiri” \(Son de Madera\)](#): Lesson 9, Component 3
28. [“Toro zacamandú” \(Grupo Mono Blanco\)](#): Lesson 9, Component 3
29. [“This Little Light of Mine” \(Fannie Lou Hamer\)](#): Lesson 10, Component 1
30. [“Quiero decirte” \(Suní Paz\)](#): Lesson 10, Component 2
31. [“La bamba Chicana” \(Suní Paz\)](#): Lesson 10, Component 3
32. [“La bamba” \(José Gutiérrez & Los Hermanos Ochoa\)](#): Lesson 11, Component 1
33. [“La cuquita” \(Narciso Martínez and Santiago Almeida\)](#): Lesson 11, Component 2
34. [“Mexico Americano” \(Los Texmaniacs\)](#): Lesson 11, Component 2
35. [“Mi pecosita” \(Beto Villa y Su Orquesta\)](#): Lesson 11, Component 2
36. [“Get to Knowing” \(Quetzal\)](#): Lesson 11, Component 3
37. [“Pillow People” \(Quetzal\)](#): Lesson 11, Component 3
38. [“I Am a Mexican” \(Los Texmaniacs\)](#): Lesson 12, Component 2
39. [“Deportee” \(Los Texmaniacs\)](#): Lesson 12, Component 2

Music of the Chicano Movement: Final Project

Name: _____

1. Take a look at the Music of the Chicano Movement song list.
 - Do you remember all the songs?
 - Is there a song that stands out as your “favorite?”
 - Take some time to think about this . . . go back and listen to the songs if you need to (all tracks are available via Spotify and YouTube).
 - Once you’ve decided . . . write the title of your “favorite” song in the space below.

2. How would you describe the genre of this song? (e.g., conjunto; tejano, mariachi; son jarocho; samba; rock)
 - Is this song a fusion of several musical genres?
 - Explain your answer.

3. Is this song an example of a certain song type? (e.g., corrido; ballad; folk song; protest song)?
 - Explain your answer

4. How would you describe the ensemble that performed this song? (mariachi, conjunto ensemble, solo artist with background instrumentalists, rock band, large band, trio, duet, theater group, children, rondalla, eclectic, etc.).
 - Explain your answer . . .

5. How would you describe the musical structure of this song? (e.g., Verse/Chorus (AB), Strophic (AAA))?
 - Does it have a certain rhyming scheme? How are the verses structured? Is there any improvisation? Are there any distinct musical and rhythmic patterns that stand out?

6. What is the main message of this song?
- Explain your answer

7. How does this song relate to the Chicano movement?
- Explain your answer

8. Describe how your preferred song relates to your own personal interests, experiences, knowledge and/or skills.

9. Is there anything else you would like to add regarding why you liked this song or why it was unique?