

**OBJECTIVE – SWBAT explain the South Texas Tejano experience during Texas's "boom and bust" period by analyzing and creating their own corridos.**

**ASSESSMENT – By the end of the class period, my students will be able to:**

- **Explain** that history is not always written down in history books, but created in everyday situations and forms of creative expression.
- **Create** their very own *corrido* that reflects their own life.
- **Answer** the question: in what ways do we record history in our everyday lives?

Connection to unit/course/Big Goal (why is this objective important?):	Key Points:	
<p><i>This objective is important because it connects the everyday experiences of people to major events and eras in history. In this lesson, it specifically connects the "boom and bust" period to how it affected race relations between Mexican-Americans and Anglo-Americans at the time.</i></p> <p><b>**Note:</b> <i>In this lesson plan, it is assumed that the students have already been taught about the systematic land loss of Mexican-Americans in the Rio Grande Valley during Texas's "boom and bust" period, as well as their relationship with the Texas Rangers, or "los rinches." It is necessary for students to learn this knowledge in order for the lesson to have its full impact.</i></p> <p><i>The perfect time to fit this into the boom and bust unit is after students learn about the cattle industry and/or oil industry. After examining the "necessary" teaching from the curriculum, you can take a step back and begin to analyze "the other side of the story" during Texas's booming period.</i></p>	<ul style="list-style-type: none"> <li>• <b>WHO</b> writes corridos?</li> <li>• <b>WHAT</b> is a corrido?</li> <li>• <b>WHEN</b> can corridos be written?</li> <li>• <b>HOW</b> is a corrido a historical source?</li> <li>• <b>WHY</b> are corridos important historical sources, whether they are passed on by writing or oral tradition?</li> </ul>	
Materials/Setup:	Agenda & Length:	Homework:
<ul style="list-style-type: none"> <li>• "The Ballad of Gregorio Cortez" from Americo Paredes's <i>With His Pistol in His Hand</i></li> <li>• copy of "What is a Corrido?" from <a href="http://artsedge.kennedy-center.org/">http://artsedge.kennedy-center.org/</a></li> <li>• Corrido song samples and/or music videos at the discretion of the teacher</li> <li>• Other optional handouts</li> </ul>	<p><b>Day 1</b></p> <ol style="list-style-type: none"> <li>1. Engage (5)</li> <li>2. Explore (20)</li> <li>3. Explain (10)</li> <li>4. Elaborate (20)</li> <li>5. Evaluate (5)</li> </ol> <p><b>Day 2</b></p> <p>Continuation of "Elaboration" and "Evaluation" portion.</p> <p><i>*Timing is flexible but recommended –</i></p>	<p><b>Day 1:</b></p> <p><i>Brainstorm at least three ideas you could write your corrido about.</i></p> <p><b>Day 2:</b></p> <p><i>Finish completing your corridos.</i></p> <p><b>Reminders:</b></p> <ul style="list-style-type: none"> <li>• <i>The rubric you use to grade their corridos is variable based on your content area and focus. Do you want to focus on the technicalities of a corrido or the content?</i></li> <li>• <i>Timing is flexible and ideally this corrido</i></li> </ul>

	<i>Explore and Elaborate should be the biggest sections</i>	<i>writing project would be at least three days. At the middle school level, it is very difficult to write creative pieces, much less follow a strict format.</i>
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**ENGAGE: KEY POINTS PREVIEWED** - Capture students' attention, activate prior knowledge, and stimulate student thinking so that they are prepared for today's lesson and have sufficient context around which to construct new knowledge.

<p>Link to the essential question:</p>	<p><i>What prior knowledge must be brought up to get them ready to explore the new concepts of today's objective?</i></p> <p><i>What questions can I ask to elicit that prior knowledge?</i></p> <p><i>To what previous content and/or real-life experience can I connect today's objective to capture students' attention and build anticipation for the lesson?</i></p> <p><i>What misconceptions might students have and what questions can I ask to have them reveal those misconceptions?</i></p>
<p><b>DO NOW</b></p> <p><b>Instructions:</b> Answer the following questions in your notebook and be prepared to discuss them.</p> <ul style="list-style-type: none"> <li>• How do you learn about history?</li> <li>• Who can teach you about history?</li> <li>• How do we learn about history in school?</li> <li>• What types of histories do we learn in our textbook? Be specific.</li> <li>• What sources can teach you about the past?</li> </ul> <p>This should serve as an introduction to the idea that not all history can be found in just history books, internet websites, or in class.</p>	

**EXPLORE: KEY POINTS DISCOVERED** - Students make observations, record data, design and execute experiments, create graphs, interpret results, organize their findings, and develop hypotheses or conclusions so that they can construct knowledge independently and critical thinking skills.

<p>Link to the essential question:</p>	<p><i>What must students be doing and thinking to discover the key points through their doing instead of my telling?</i></p> <p><i>How can I set up an experience to allow my students to do and think these things?</i></p> <p><i>What questions must I ask to guide their thinking to arrive at the key points?</i></p> <p><i>How are students pushed to develop the explanations or solutions I am looking for?</i></p> <p><i>How and where are students recording information/data?</i></p> <p><i>How will I ensure that all students are not just participating in the activity, but engaging in the thinking required to arrive at the key points?</i></p>
<p><b>Step 1:</b></p> <p>Provide students with a paper copy of the lyrics to "The Ballad of Gregorio Cortez." We are using the English/Spanish copy of the song from Americo Paredes's <i>With His Pistol in His Hand</i>, however you could use any variation of the song if you like (there are many versions of the ballad on YouTube, and you could play a clip of one of these versions if you like).</p> <p>In order to provide more structure for students, you may also give them a structured handout for analysis. This analysis sheet could include questions including, but not limited to:</p> <ul style="list-style-type: none"> <li>• What is the title of the song?</li> <li>• Who do you think is the author/singer?</li> <li>• What is the song about?</li> <li>• What is the perspective (point of view) of the singer?</li> <li>• Who do you think is the audience for this song?</li> </ul>	

- Based on what we have already learned, what do you think is the location and time?
- What is the story about?
- What can this story tell us about social issues and injustices during this time in history?
- What does the song make you wonder about? What are any questions you have about this song?
- What is the rhyme scheme of this song? (assuming they have already learned this in ELA, and you are using the Spanish version)

**NOTE:** It is assumed that students have already been taught about the systematic land loss of Mexican-Americans during Texas’s “boom and bust” period and their relationship with Anglo-Americans, specifically with the Texas Rangers. This is a way in which social justice and the idea of historical resistance can be brought into the lesson.

**EXPLAIN:** KEY POINTS FORMALIZED - Solicit student ideas of what they’ve just done, introduce new material or vocabulary, guide students towards generalizations that explain the results of their explorations, and confirm ideas so that students are clear on what is correct, why it’s correct, and what they need to take away.

Link to the essential question

*How will I set students up to create accurate explanations and justify them with evidence?*

**Step 1:**

- After reviewing the EXPLORE questions with the students, focus on the following question: What can this story tell us about social issues and injustices during this time in history?

*How will students share and engage in the findings of their classmates (whole class or smaller groups)?*

**Step 2:**

- Now, read the synopsis of Gregorio Cortez (as a class) provided by <http://artsedge.kennedy-center.org/> in order for students to acquire a full understanding of the story.
- You could ask them: what are some similarities and differences between the *corrido* and this summary? What new things have we learned from this summary about Gregorio?

*How will students receive information on formal definitions, labels, rules and procedures – and record in a way that makes sense?*

*How will students compare their explanations to formal definitions and rules so that they make sense of their own experience?*

**Step 3:**

- Explain/Remind students that during this time, the many Mexican-Americans did not have access to education, mainstream media, and other forms of written record (in comparison to Anglo-Americans), so they had to record their history in different ways.
- Many Mexican-Americans recorded their history through oral tradition.
- **Oral tradition** is when you pass history, memory, and information through word of mouth, NOT through writing.
- Oral traditions can include family stories, *teatro*, *corridos*, prayers,

*What misunderstandings do I anticipate students still having and how can I correct them?*

*How will I know when students understand? What questions must they be able to answer?*

etc.

- **Corrido (n.):** is a song that is usually written in Spanish, and tells the audience about a real story in 36 lines.
- This is one of the ways in which Mexican-Americans resisted and challenged the discrimination they faced on a daily basis.
- All of this can be done through a class discussion accompanied with powerpoint
- You can also give some very brief examples of modern-day corridos (i.e. *narcocorridos*, feminist *corridos* by Jenni Rivera, corridos about “*la migra*”).

**Transition:** we are going to be learning about *corridos* by learning how they are written – and writing our own!

**ELABORATE:** KEY POINTS USED - Students practice applying ideas to new domains in an increasingly independent way and practice problems for skill objectives so that they reinforce their knowledge, check their understanding while the teacher is present, and can extend ideas beyond just the problem or application in the example.

Link to essential question:

*How will students use their new definitions, rules, and skills to investigate or solve problems in a new, yet similar situation?*

**STEP 1:**  
Provide students with a copy of “What is a *Corrido*?” from <http://artsedge.kennedy-center.org/>

*How will I scaffold my support and include whole class, group, and individual checks for understanding?*

You can have students in pairs or groups of four, and to insure 100% of students are reading the handout, you can have one student be in charge of each CFU. This handout should mostly be used as reference when analyzing the *corridos*.

*How will students demonstrate their knowledge of the new information and ability to apply it in new ways?*

**Checks for Understanding (CFU)**

- What language(s) are *corridos* written in?
- How many lines are in a *corrido*?
- What is the traditional *corrido* usually about?
- Do you have any other questions about *corridos*?
- **You should use the “What is a *Corrido*?” handout in this section as reference!!!**

*How will I ensure that students are able to apply their knowledge in an increasingly independent (and eventually independent) way?*

**STEP 2:**  
Provide students with other examples of *corridos* (whether older or current) in order to peak their interest and already get them thinking about what they could write about in their *corridos*. Remember, before they do this activity, the students should already be aware that they will

be writing their own *corridos*. You can decide as a teacher what *corridos* you'd like your students to examine. I would choose between 3-4 *corridos* for them to practice with in order to familiarize themselves with the structure of *corridos*. They don't even need to necessarily be "strict" *corridos* in form, but songs with social justice themes that connect with our students lives in order to inspire them.

Some artists/subgenres you could choose from:

- Jenni Rivera (deals with issues of feminism)
- Los Tigres del Norte
- La Santa Cecilia
- Los Alacranes
- Narcocorridos (preferably about true events)
- Older ballads that you can find at <http://artsedge.kennedy-center.org/> or through other research
- It would also be preferable to create your own corridor as an example for the students

### **DAY 1:**

In this lesson, I am providing them with the following songs to analyze independently in order to become more familiar with the technical format of the *corrido*. They will be identifying the rhyming schemes of both songs and other technical aspects.

- "Camelia La Texana" – Los Tigres del Norte
- "El Bandido Generoso" – Chalino Sanchez

### **DAY 2**

Day 2 starts off with providing more song clips as examples for INSPIRATION. The songs you choose for this day do not necessarily need to be strict *corridos* in terms of their format. I am personally using the following songs to provide the students with ideas:

- "El Mojado" – Ricardo Arjona
- "Somos Mas Americanos" – Los Tigres del Norte
- "Yo Soy Una Mujer" – Jenni Rivera
- "ICE" – La Santa Cecilia
- "Linda Chicana" and "Pocho" – Los Alacranes

**EVALUATE: KEY POINT ASSESSED** - Assess students' current mastery of knowledge, skills, and concepts, and determine students' self-assessed level of comfort and confidence with the objective so that the teacher knows where to remediate or reinforce ideas the next day, and the extent to which each individual has mastered the lesson.

Link to the essential question:

*How will students show mastery of the objective?*

Students will create their own *corridos*.

*If students will be self-evaluating their efforts and abilities, what are the guidelines they will follow?*

**INSTRUCTIONS:** Create your own *corrido* based on a difficult time in your life or a social justice issue that you are passionate about.

Requirements:

- your *corrido* must be a TRUE STORY.
- your *corrido* must follow the rules of a *corrido* (see “Structure” on your “What is a *Corrido*?” handout)
- your *corrido* can be in either English, Spanish, or both.
- your *corrido* can be serious, funny, sad, etc.

Some ideas:

- getting a fair education
- Border Patrol / la migra
- Experience with the criminal justice system
- Family drama
- Family stories
- About your identity (as a man, woman, Mexican, Salvadorian, etc.)
- Justice

## NOTES/CONSIDERATIONS

Create a rubric for CORRIDO evaluation  
Create a format for their CORRIDO writing  
Create a formatted structure for their writing day(s).

*Remediation: What additional explicit instruction or supports will students need so they can accomplish tasks?*

*Catching students up who miss part of the exercises:*

- *How will students easily jump in to any part of the lesson cycle?*
- *What will students need to participate fully?*

*Timing and Pacing: If the 5E model goes beyond one day, what is the clear output for each day?*

