

PIER Summer Institutes 2014 Lesson Plan for Classroom Teachers

Based on the SEED Common Core of Teaching (CCT) Rubric for Effective Teaching

Title of Lesson: Chilean New Song and Revolutionary Activists

Karen Jogan, Albright College; Spanish/ Latin American Studies; two class periods of 50 minutes. Second class period might include brief follow reports, as suggested below.

Introduction: In this lesson, students will identify characteristics of Chilean new song. They will identify themes and style of the Chilean new song in two specific selections, which thematically focus on revolutionary activists of the 19th and 20th century (Bolivar and Che Guevara).

Geographic Connections: Related to Global Cultural Themes (C3)

D2.Geo.5.9-12 Evaluate how political and economic decisions throughout time have influenced cultural and environmental characteristics of various places and regions.

Vocabulary: Chilean new song, Simon Bolivar, José Artigas, Che Guevara

Common Core Content Standards:

CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

Essential Question: How does Chilean New Song (in the period of Upheavals of the late 20th dictatorship) contribute to an understanding of Latin American revolutionary activism?

Literacy through the Content Area: This lesson focuses on listening skills: pre/ during/ and post-listening activities.

Placement of Lesson within Broader Curriculum/Context: This is one element of a larger curriculum which will provide a Latin American perspective of 19th and 20th century political activists, and music as a form of political expression.

Learner Background: Background overview of Latin American revolutionary activists such as Simon Bolivar, José Artigas, and Che Guevara; background information of 1973 coup in Chile and the post-1973 dictatorship; overview of Chilean New Song (provided in power point).

Objectives for Lesson: Identify specific and measurable learning objectives/purpose for this lesson. *Students will be able to:*

- Define Chilean New song (time frame, characteristics, themes, examples)
- *Simón Bolívar* (Inti Illimani)

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- Describe Simón Bolívar's actions in song
- Define the importance of Simón Bolívar in 19th century
- Define the importance of the reference to Simón Bolívar in 20th century period of dictatorships

- *El Aparecido* (based on Che Guevara) (song is written by Victor Jara)
 - Describe Che Guevara's actions in song
 - Describe perspectives toward USA indicated in the song
 - Describe use of indigenous instruments - which instruments are used
- Connect these examples of Chilean New Song with the larger question of political expression in the era of dictatorship.

Integration of 21st century skills: Critical thinking:

- In what ways does Chilean New Song promote political activism and criticize oppression?
- How is music a form of political expression?
- Victor Jara: What other political themes does Victor Jara address in his music? How is his life and work considered today?
- Ismael Serrano (Spain): Review the recent interpretation of *El Aparecido* by Ismael Serrano. How is this version different than the one by Inti Illimani? Which do you prefer?

Assessment:

- *Formative*: Student response to questions posed for small groups (in power point).
- *Summative*: Provide students with another song from the New Song movement. Students review song and relate that song to the themes/ characteristics of Chilean new song.

Materials/Resources: List the materials you will use in each learning activity including any technological resources.

Power point on Chilean New Song

Lyrics of two songs (Simon Bolivar, and El Aparecido)

You tube: Inti Illimani: Simón Bolívar

You tube: Inti Illimani: El aparecido

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Lesson Development/Instructional Strategies:

Background preparation for teacher: Review articles on Chilean New Song. These articles are available through JStor

- Fairley, J. “La Nueva Cancion Latinoamericana” *Bulletin of Latin American Research*, Vol. 3, No. 2 (1984), pp. 107-115
- Gonzalez, J. “Inti-Illimani and the Artistic Treatment of Folklore” *Latin American Music Review / Revista de Música Latinoamericana*, Vol. 10, No. 2 (Autumn - Winter, 1989), pp. 267-286
- Morris, N. “Canto Porque es Necesario Cantar: The New Song Movement in Chile, 1973-1983” *Latin American Research Review*, Vol. 21, No. 2 (1986), pp. 117-136

Class activities:

Part I: General Overview

- a. **Teacher presentation of Power Point to large group**
- b. 15 minutes: Teacher presents Power Point on Chilean New Song. The Power Point addresses these main ideas:

Essential Question: How does Chilean New Song contribute to an understanding of Revolutionary Activism?

Why did the unique sounds of themes of Chilean New Song emerge? →

Reaction to ‘cultural imperialism’ ; Reaction against the eroding status of national music; Revitalization and redefinition of popular music; Creation of a music of self-determination

When was La nueva canción popular, and what was popular in the same time in the U.S.

Chilean new song emerged in the 1960s, with music of social protest. It was popular during the presidency of Salvador Allende (1970 – 73). (Reference might be made to the music of Victor Jara). After the coup which overthrew the Allende government, this music moved underground. In the US at the same time, the Beatles and Michael Jackson, Bruce Springsteen, Motown were popular. This music was heard abroad.

What is Chilean New Song/ La nueva canción? -- > it focuses on Latin American themes and subjects; often includes use of indigenous instruments; might be considered hybrid or fusion music (native instruments and rhythms with modern topics); fusion of past/ present (references historical figures or events). Themes: may include social protest, respect for all cultures; often

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uses extended metaphors, where underlying meaning references social protest. The music was very popular and addressed popular tastes.

Indigenous instruments used in some examples of Chilean new song (la nueva canción): quena, zampoña, cajón, maracas, charango, guiro, maracas (photos included in power point)

Singers important for Chilean New Song: Violeta Parra (transcribed and made popular Chilean folksongs of 1960s); Mercedes Sosa (Argentine singer who interpreted some of Violeta Parra's folksongs as well as other music of social protest); Victor Jara (highly acclaimed noted Chilean singer/ songwriter, killed shortly after the 1973 coup); groups of Chilean singers include Inti Illimani, Quilapayun, Illapu; the groups also made popular the music of the above singers and wrote and sang other songs of protest.

Part II: Presentation of two songs which exemplify Chilean New Song (La Nueva Canción) and focus on revolutionary activists. The class will closely examine two songs “Simon Bolivar” and “El Aparecido”

2. Presentation of first song (Simón Bolívar, sung by Inti Illimani)

- a. 5 minutes: Small group/ paired discussion. Teacher asks what students know about Simon Bolivar. (Small group questions: when did he live? In what way was he a revolutionary activist? Why is he known as the “George Washington” of Latin America”? What did he accomplish? Teacher reviews the responses with the large group. Teacher explains who José Artigas was (he fought for Independence for Uruguay)
- b. Teacher distributes the handout with lyrics of the song “Simon Bolivar”
- c. 5 minutes: Students listen to song (Simon Bolivar by Inti Illimani: available on Youtube. Link is in handout.
- d. 10 minutes: After Listening. Small group/ paired discussion. How is this song typical of the Chilean New Song movement? → Theme: focus on Simon Bolivar, hero of the Independence movement against Spain; José Artigas, another hero of Independence from Uruguay, is also mentioned; specific to Latin American independence, so the song has a “nationalistic” theme, which does not resonate with U.S. or European audiences. Students can identify Simon Bolivar's nationality (Venezuelan). The song might be considered an “extended metaphor” because the underlying point is that Latin America also needs revolutionary heroes in the 20th century – Simon Bolivar lead the charge in the 19th century, but who leads the charge in later times?
- e. 5 minutes: Teacher reviews the responses of the students (individual responses of students)

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3. Presentation of second song, “El Aparecido,” version by Inti Illimani.

- a. 5 minutes: Teacher introduces second song, “El Aparecido/ The Apparition” which was written by Victor Jara (murdered shortly after the Chilean coup). The song is about Ernesto Che Guevara, whose name is not mentioned in the title or in the song itself.
- b. 5 minutes: Small group/ paired discussion. Teacher asks students what they know about Ernesto Che Guevara: when did he live? In what way was he a revolutionary activist? Teacher reviews responses with the large group.
- c. Teacher distributes handout with lyrics of the song “El Aparecido.”
- d. 5 minutes: Students listen to song (El Aparecido by Inti Illimani, available on YouTube). (there are other versions as well – the original by Victor Jara, and a contemporary version by Spanish singer Ismael Serrano, both of which can be found on YouTube)
- e. 10 minutes: After Listening: Small group/ paired discussion. What did you learn about Che Guevara in this song? What is Che’s importance/how is he considered today? In the song, why was Che pursued, and by which groups? Do you know what happened to Che? (Are there references to the U.S in this song?) What indigenous instruments can you hear in the version of the song by Inti Illimani → quena, charango.
- f. 5 minutes: Teacher reviews the responses of the students (individual responses of students)

Part III. Overall conclusions based on introduction to Chilean New Song and to examples presented

- a. 10 minutes: Small group/ paired discussion: How does Chilean New Song contribute to an understanding of revolutionary activism in Latin America? → it is an intensely “national” music, with examples referencing revolutionary and independence heroes. This movement points to the importance of music in popularizing political themes through selecting key activists. These songs defied censorship (how could one criticize a song about the Father of Latin American Independence Simon Bolivar?) The song about Che Guevara, allied with the Cuban independence movement, never mentions his name.
- b. 5 minutes: Small group/ paired discussion. How do songs challenge cultural imperialism of U.S. and European musical movements of the same era? → Nationalism is also highlighted in the indigenous instruments such as quena and charango in the Inti Illimani version of “El Aparecido” The music is also keyed to Latin American themes of social interest.... How is this a music of self-

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determination? → The examples point to the originality of the themes, rhythms, fusion elements which are uniquely Latin American.

- c. 5 minutes: Teacher reviews responses of the students with the large group (individual responses of students) Teacher draws discussion back to Essential Question.

• *Describe what instructional strategies you will use, and the learning activities in which students will be engaged in order to gain the key knowledge and skills identified in the student learning objectives. This may also include a description of how you will initiate (set expectations for learning and purpose) and close (understanding the purpose) the lesson.*

- (teacher) Teacher leads presentation/ lecture to introduce content: Students will follow main points in a large group lecture presented by the teachers.
- (small group/ paired discussion) Students apply content knowledge from lecture to two texts, both songs from the Chilean new Song movement. For each song,
 - Pre-listening: questions to focus on what students know about the activist featured in the song
 - During listening: students follow lyrics and consider theme within the context of the Chilean New Song movement
 - After listening: Small group or paired discussion of the song, with guided questions
 - Following the small group discussion, the teacher elicits comments of the students and reinforces the correct points made, while also asking some follow up questions.
- (small group/ paired discussion) Summary/ Conclusions: In small groups, students then integrate the three components of this lesson: the power point lecture, the first and the second song, in order to reinforce their understanding of the essential question.
- (teacher) Teacher wraps up discussion and reintroduces the essential question.

Students Needing Differentiated Instruction:

How will you differentiate instruction in this lesson for students you may anticipate struggling with the content/learning objectives?

Help individual students in small groups who are having difficulties with guided prompting.

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How will you provide opportunities for enrichment/higher level of challenge for students?

Higher level challenge: assign another example of "new song" which students can examine for individual reports. Some suggestions:

Inti Illimani/: Senora Chichera; America novia mia;

Inti Illimani/ Victor Jara: El arado;

Inti Illimani/ Nicolas Guillen: Sensamaya;

Quilapayun: La muralla

Higher lever challenge:

Report and examples of music of Victor Jara

Song by Arlo Guthrie (from U.S. music of social protest) - Victor Jara.

Song by Judy Collins on Che Guevara (from U.S. music of social protest)

Report and examples of protest music in the US during the 1970s