

Corridos and *Al Otro Lado*



Lessons Plans for the Spanish and English Language Classroom

Lessons and Unit Plans Created at the 2015 Institute In Focus:
Teaching Latin America Through Film

Corridos and *Al Otro Lado*:

Lesson Plans for the English and Spanish Language Classroom

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foreword

This collection of lesson plans and classroom activities was created by educators who participated in the CLAS 2015 Summer Institute *In Focus: Latin America Through Film*. They were inspired by the film *Al Otro Lado* (2006), a documentary about the tradition of *corridos*, a genre of narrative folk ballads developed in Mexico during the 1800s that share about historical events, figures, and socially topics. Still popular in Mexico and Mexican-American communities, individuals continue to write and share corridos about culturally relevant topics today. *Al Otro Lado* follows Magdiel, an aspiring corrido composer from Sinaloa, who writes *narcocorridos*, or ballads about narcotrafficking, as he faces difficult choices to better his life: traffic drugs, or cross the border illegally to move to the U.S. These classroom activities deal with themes present in the film such as immigration, corridos as a cultural form, and Mexican cultural history, and all lesson plans can be used independently of the film to teach language, culture, myth and collective memory, and figures in Mexican and Chicano popular corrido culture. These lessons, as a set, provide various different ideas for how corridos can be a central piece of, or compliment to lesson plans in various disciplines and can be adapted to multiple classroom contexts. While most of the lesson activities deal with classic corridos appropriate for 5-12th grade classroom contexts, some of them incorporate material related to narcocorridos, and thus would be more appropriate for grade 11-16 contexts. Check out the film *Al Otro Lado* from the CLAS lending library today (CLAS@vanderbilt.edu), and listen to music by Los Tigres del Norte or Chalino Sanchez to get inspired to bring the beautiful and rich tradition of corridos into your language, social studies, or music classroom.

collection edited by Kaela E. Thomasson-Pavao and Jamie Lee Marks



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Current Event Connections: El Chapo Escapes, the Corrido Community Responds

On July 12, 2015, notorious narco-trafficker Joaquin “El Chapo” Guzmán, escaped from a maximum-security prison in Mexico. Hours later, the first nárcocorrido appeared online. Follow the links below to read more about and listen to corridos related to this current event.

Eyder Peralta - Listen: El Chapo’s Second Escape, As Told Through Mexican ‘Corridos’

NPR reporter Eyder Peralta details corridos uploaded to the internet in the wake of Guzman’s second escape.

<http://www.npr.org/sections/thetwo-way/2015/07/13/422528666/listen-el-chapos-second-escape-as-told-through-mexican-corridos>

Sam Quinones - El Corrido del Chapo

Author and journalist Sam Quinones, formerly a journalist for the LA times, pens a corrido after El Chapo’s second escape from prison. Sam is author of three acclaimed books of narrative nonfiction. Check out his fascinating new book, [“Dreamland: The True Tale of America’s New Opiate Epidemic.”](#)

<http://samquinones.com/reporters-blog/2015/07/12/the-first-corrido-del-chapo-copyright-mine/>

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REBECCA BODENHEIMER

Corrido

The *corrido* is a Mexican narrative song or folk ballad accompanied by one or more guitars and, in the later twentieth century, accordion-driven *norteño* groups or *bandas* (brass bands from Mexico's northern Pacific coast). The *corrido* is a folksong type not primarily associated with dance, though people may dance to *corridos* when performed by dance bands in polka or waltz rhythm. The genre has evolved as a mestizo cultural form associated with the rise of a national consciousness, especially during the early decades of the twentieth century, and in the context of border conflicts with the United States. As the *corrido* has been transmitted predominantly by live performance for much of its history, its limited appearance in the form of leaflets (songsheets) and its later appearance in the form of commercial sound recordings represent an important source for the documentation of Mexico's unofficial history. *Corridos* in these forms comment not only on political events, national affairs and natural disasters, but also on subjects such as crimes, family feuds, horse races, romantic entanglements, immigration and, since the 1990s, drug trafficking. As a folk genre, the *corrido's* characters, events and themes represent the values and histories of local communities.

Historically, the *corrido* is a Mexican folk ballad that, like the Spanish broadside ballad, stems from the Spanish *romancero*, a ballad tradition that flourished in Renaissance Spain. Soldiers, adventurers, merchants and settlers carried the tradition to the New World, where it took root among the mestizo populations with varying degrees of popular acceptance. The Spanish *romance* was a balladry of such importance in expansionist Iberia that it swept the whole of Latin America: not only are Spanish *romances* still known across Latin America, but also several ballad traditions stemming from the romance have developed throughout the continent bearing striking similarities to one another. In Argentina and Chile, compositions known as *romances*, *cantares*, *corridos* and *tonadas* have been collected since the latter part of the nineteenth century. In its poetic forms and narrative subjects the early Mexican *corrido* is true to its roots in Iberian narrative poetry, although there are some non-narrative examples, such as simple love songs or political commentaries, that are also referred to as *corridos*. Throughout the nineteenth century, a variety

of terms such as *romance*, *historia*, *narración*, *ejemplo*, *tragedia*, *mañanitas*, *recuerdos*, *versos* and *coplas* were used synonymously with, or in addition, to the term *corrido*. The distinctions between these different designations were made based on the subjects of the compositions, not on their musical features. The term 'corrido' itself is probably a shortening of the term *romance corrido*, a through-sung ballad (Mendoza 1954). Its transformation into a distinct Mexican form occurred during Mexico's struggle for independence in the early 1800s; however, the formative period in the rise of the *corrido* remains a matter of speculation – mainly because both the Spanish ballad and the Mexican *corrido* were essentially oral traditions which only occasionally manifested themselves in print.

Contradicting other *corrido* scholars who believe that the *corrido* emerged and evolved within Mexican territory, the Texan folklorist Américo Paredes (1958) posited the Texas-Mexican border as the birthplace of the ballad tradition itself. Indeed, in the 1850s a number of *corridos* did begin to surface in south Texas. These early ballads depicted the cultural conflict between the encroaching Anglos who took possession of the Mexican territory in 1848 after the Mexican-American War and the Mexican farmers who had been living there since the early 1700s. The lyrics of these early *corridos* addressed the deeds of Texas-Mexican folk heroes. One of the best examples of the border *corrido* is 'Corrido de Gregorio Cortéz' which narrates the bloody encounter between the Mexican farmer Cortéz and an Anglo sheriff (Paredes 1958). Cortéz's heroic actions became an important element in the emerging group consciousness of Texas-Mexicans. This type of border-conflict *corrido* appeared up to about 1930, but the tradition of celebrating heroes continued in new *corridos*, for example, those of the 1960s about John F. Kennedy or those of the 1970s about Mexican-American union leader César Chávez and the Chicano movement (Dickey 1978).

Description

Because the *corrido*'s central function is to relate a story or event of local or national interest, renowned *corrido* scholars of the 1940s and 1950s, such as Simmons, Castañeda, Mendoza and Paredes, have focused mainly on the genre's evolution as a distinctively Mexican genre and its importance as a social and literary document. Once consolidated, the typical *corrido* features a number of formal ballad conventions: (1) a formal opening that contains the initial call of the balladeer to the public; (2) the stating of the place, time and name of the protagonist of the ballad; (3) the arguments of the protagonist; (4) the message;

(5) the farewell of the protagonist; and (6) the farewell of the balladeer. Although each of these elements is not necessarily employed in any one given *corrido*, the presence of at least three of them, combined with certain features of metrical and strophic organization, is taken by scholars as an indicator of its authenticity as a folk ballad.

The *corrido* is a song with a declamatory melody in either 2/4 or 3/4 time (polka or waltz rhythm). *Corridos* are fairly simple musical constructions. Like many other folk music genres in different cultures around the world, their harmony is based on the tonic, dominant and subdominant chords. The major key is preferred. The melodic phrases are repeated for each stanza; occasionally, the *corrido* has a refrain, which may be in a different rhythm. The melodies frequently have a range of less than an octave. The short range allows the *corrido* to be sung loudly at the top of the singer's voice which is an essential part of the *corrido* style. Whereas in earlier times the *corridista* (balladeer) used to accompany himself simply on guitar (women did not perform in public and no women *corridistas* have been documented so far), modern singers are accompanied by *norteño* groups or full-size *bandas*. The *corrido* usually follows the literary structure of the *copla*, consisting of octosyllabic quatrains (or less frequently stanzas of six eight-syllable lines), its rhyme scheme varying between ABAB, ABBA and ABCB. Indeed, in its rhyming, metrical and strophic structure the *corrido* is quite flexible and many compositions break away from the established patterns. This flexibility contributed in no small part to the genre's popularity and survival.

In oral tradition, folk tunes exist in an array of versions or variants. Yet, folk tunes such as the *corridos* are essentially combinations of prefabricated elementary forms such as scheme, motif, theme and formula. The creation of new tunes is largely based on permutations of more or less ready-made elements. Moreover, *corridos* are largely based on literary devices: the opening statement of date and place; the introductory reference to the singing of the *corrido*; a reference to the singer, the audience or the song; dramatic speech events; journeys as a common theme; the use of particular words, exclamations, proverbial expressions, metaphors and allegories; the figure of the bird messenger; the farewell, and so forth. The use of these stock devices signals the 'corrido world' in which the particular story unfolds.

Although the *corrido* text is extremely detailed and abounds in dates and names, its purpose is not to convey news, as often believed, but rather to interpret, celebrate and ultimately dignify events already

thoroughly familiar to the *corrido* audience or community (McDowell 1981). In many ways the *corridos* were the history book of the illiterate, providing an intriguing folk counterpoint to Mexico's 'official' history. In contrast to the emotional and *bel canto* style of *ranchera* (Mexican country music) singers, the *corridista* uses a deadpan language and performance style. Even the most melodramatic incidents are described in this matter-of-fact style. Although the language employed in *corridos* is mostly simple and direct, the meanings of the texts are difficult for outsiders to understand. Not only do they feature the everyday language of the local *rancheros* (country people) or, in the more recent *corridos*, the drug traffickers, they are also full of *double entendres* and allusions to local events, places and individuals.

Corrido narratives are usually in third-person discourse (so-called *narcocorridos*, which emerged in the late twentieth century and are related to the world of drug trafficking, are an exception). Because Mexican ballads are commonly written by male authors, they display mostly masculine-oriented themes and a strongly patriarchal ideology. Like the epic *romancero* of sixteenth-century Spain which depicted bold and reckless young men, the Mexican *corrido* extols the heroic deeds of male protagonists. Women usually play secondary roles in the narratives (Herrera-Sobek 1990). Ballads and stories of heroes were part of the Mexican folklore long before the heyday of *corrido* production between 1910 and 1930, but it was the Revolution (1910–20) that generated the image of the *valiente*, the brave man, characterized by courage, presence of mind, generosity, stoicism, heroism and bravery.

Entering Popular Culture

The *corrido* was so deeply embedded in rural society that, after the Revolution, the Ministry of Education used specially composed *corridos* for their so-called cultural 'missions' to teach the rural population about a range of subjects, from hygiene to moral guidance. Some *corrido* scholars limit the production of the 'true' *corrido* to the period from 1880 to 1930. According to the Mexican musicologist Vicente Mendoza (1954), after that period the *corrido* lost its authentic folk character, its freshness and 'spontaneity that emanated from the pen of mediocre writers,' and it became 'cultured, artificial, and often false.' Thus, he concluded that 'everything points to the decadence and the near death of this genuine folk genre' (Mendoza 1954, xvi; author's translation). Similarly, Simmons (1957) feared that better communication technology, greater literacy of the masses and the influence of the radio

and recording industry would condemn the *corrido* to oblivion. Contemporary *corrido* scholars disagree with this view, as many newly composed *corridos* still fit the classic heroic *corrido* style of the Revolution era, using the traditional *corrido* language, the typical 'speech event' dialogues (designed to make the *corrido* more lively and authentic, as if the *corridista* were an eyewitness), a stylized vocabulary arranged according to preset formulas, and frequent references to local men and places (Nicolopoulos 1997). Moreover, throughout northern Mexico and along the Pacific coast the *corrido* remains a vital component of rural culture with an intimate connection to people's daily lives. Here, like in earlier times, the primary medium for disseminating *corridos* is live performance (McDowell 2000).

Allegations of the demise of the *corrido* in fact have much to do with the changing process of transmission that began after the Revolution and that turned an orally transmitted folk genre into a product of popular culture. When the emerging recording industry began to take an interest in the *corrido* in the late 1920s, the long-story ballads had to fit on the 78-rpm disc (*corridos* often started on side A and continued on side B). The production of recorded *corridos* reduced the narratives to the three-minute format of popular songs. However, with the spread of industrialization and urbanization, the broadcasting of recorded *corridos* and their appearance in jukeboxes became and has remained a major factor in keeping this musical tradition alive. In the early twenty-first century in northern Mexico and along the Mexican-American border and the American Southwest, the long-story ballad tradition continues, although, as some *corrido* scholars argue, not as much as a 'living tradition' but as a preservation of the old repertoire (*Heroes and Horses*, 2002).

In the early 1900s the Victor, Columbia and Edison labels recorded some 40 *corridos* on wax cylinders in Mexico City. With the onset of the Revolution in 1910, however, recording activities in Mexico came to a halt and were not resumed until 1926. The Peerless label, Mexico's first company to build recording and pressing facilities, released mostly popular Mexican music that appealed to the emerging middle class – an audience interested in *rancheras* interpreted by *mariachi* ensembles and *boleros* rather than by *corridos*. Strachwitz, in his notes to the album *Corridos y Tragedias de la Frontera* (1994), considers the decade from 1928 to 1937 the 'Golden Era of the Recorded Corrido.' Indeed, a large number of *corridos* sung by vocal duos accompanied by guitar were recorded in the US Southwest despite the financial hardship of

both the recording industry and the potential consumer during the Great Depression. Because record producers lacked knowledge of the language and the repertory, they often hired Spanish-speaking intermediaries to recruit local singers. This, as well as the improvised character of the recording sessions, afforded singers some agency to decide what to record. Due to the limited shellac supplies during World War II, the major US labels abandoned the marketing of regional music. The general economic recovery and the increased buying power of the masses after the war led to a resurgence of the recorded *corrido* which now shifted into the hands of local entrepreneurs and small record companies such as Falcón, Ideal and Azteca Records. *Corridos* on records were again popular during the 1950s–1970s: the death of President John F. Kennedy – much beloved by Mexican Americans – spawned a considerable number of *corridos* (Dickey 1978) as did the Chicano Civil Rights Movement.

Corridos are populated by personages and types of figures that appeal to (or repel) the common people. They generally celebrate Robin Hood-like figures who emerge from the marginalized classes of society to perform inchoate class war: revolutionaries and all sorts of ‘folk heroes’ from the *tequilero* (liquor smuggler) to the *narco* (drug trafficker). Indeed, modern-day *corridos* about drug-smuggling take advantage of the traditional *corrido*, particularly the Lower Rio Grande Border contraband-type *corrido* of the 1920s–1930s, in which the smuggler was seen as an extension of the hero of intercultural conflict (Herrera-Sobek 1979). However, under the influence of a new subculture that made its fortunes with drug trafficking and was promoted by the popular music industry, the *corrido* of the late twentieth century underwent considerable change. Whereas the heroes of the Revolution fought on behalf of all lower-class Mexicans for a more dignified life, the protagonists of the more recent *corrido* production fight private and less ethical battles. *Corridos* related to drug trafficking or traffickers, so-called *narcocorridos*, have become very popular among a predominantly young, Spanish-speaking audience north of the US-Mexico border. Commercial narco-music (music related to drug trafficking – although some bands have been allegedly sponsored by *narcos*) is a fast-growing business, especially in the United States. Los Tigres del Norte (‘The Tigers of the North’), a *norteño* group based in San Jose, California, launched their first big hit in the early 1970s, going on to become one of the top-selling groups in the Latino market and one of the most influential bi-national bands. Although the group succeeded in capturing the imagination

of hundreds of thousands of Mexicans living in ‘el otro México’ (‘the other Mexico’) with their bitter-sweet immigration songs, they initiated their career in 1973 with ‘Contrabando y traición’ (‘Contraband and Betrayal’), a *corrido* about drug smuggling. Using a clever marketing strategy of fabricated censorship, Los Tigres produced an entire album about drug trafficking in 1989, *Corridos prohibidos* (‘Prohibited Corridos’).

In the 1990s hundreds of *norteño* bands emerged on both sides of the border, taking up the *narco* theme. Among the most commercially successful bands was Los Tucanes de Tijuana (‘The Tucans from Tijuana’). Although Los Tigres del Norte distanced themselves explicitly from the violence and drugs that mark most of the contemporary *norteño* lyrics, the majority of the songs on their Grammy-nominated 1997 album *Jefe de jefes* (‘Boss of Bosses’) exploited the theme again. With a few exceptions, early twenty-first-century *corrido* production is an apotheosis of the drug trafficker and his lifestyle. Although the way of life narrated in *narcocorridos* may be part of the everyday life of many inhabitants of various cities and regions in Mexico and across the border, these *corridos* can no longer be considered ‘folk ballads’ in the sense that the ballad is a medium in which ‘the common folk’ expresses its sentiments and points of view regarding its social reality. Commercially produced and mass-mediated *narcocorridos* call for a redefinition of this genre. Contemporary *corridos* not only express a commercial mystification of the drug trafficker, but are also prey to the hegemonic power of culture industry. The widespread popularity of the *corrido* in the early twenty-first century indicates that the music industry has achieved the generation of a music that speaks to an audience that is not confined by social, regional, national or gender boundaries. At the same time, there exist distinct *corrido* audiences. There are basically two types of *narcocorridos*: the commercial *corrido* and the noncommercial or *corrido* that has been privately commissioned, often to honor or commemorate a family member or friend (Simonett 2001). The second of these transcended its subcultural confines through the famed singer/composer Chalino Sánchez (1960–92), a key figure in the musical landscape of Mexican Los Angeles in the early 1990s. Whereas the former type is recorded on compact discs and made available to a mass audience, the latter may be heard performed live in nightclubs frequented by drug traffickers. Some of these ballads may be obtained on cassettes sold in small record stores or at swap meets throughout Los Angeles’ Mexican neighborhoods. Since the

boom of commercial *narcocorridos* in the 1990s, commissioned *corridos*, too, have been discovered as a profitable commodity by major record companies such as Capitol Records (EMI Latin) and Balboa Records (Musart). Balboa Records purchased the rights to Chalino Sanchez's *corridos*, including ones commissioned by private individuals.

In recent years, the ensembles that have most commonly interpreted both *corridos* and *narcocorridos* have been *norteño* and *banda* groups. The *technobanda* craze that swept California in the 1990s helped the genre gain popularity and acceptance among listeners who do not sympathize in any way with the lifestyle and achievements of drug traffickers. The popularity of narco-music has provoked passionate discussions comparable to the gangsta rap debate in the United States. Based on mostly emotional and ideological judgments, *narcocorridos* are either condemned for their negative and emulative effects on the youth or applauded them for 'telling the truth,' but few have attempted to scrutinize the ambivalence at the heart of this new musical form. *Narcocorridos* are not simply people's chronicles that transgress, desecrate or question the official view. Like other popular music forms, they are a cultural commodity disseminated by the media. The same is true for commissioned *corridos*. Paired with the fictitious world of already existing *narcocorridos* and the pre-fabricated elements of the traditional *corrido* repertory, these ballads are as imaginary, or as genuine, as commercial *corridos* composed by professional songsmiths such as Teodoro Bello (who writes songs for the Tigres del Norte) or Mario Quintero Lara (a member of Los Tucanes de Tijuana).

Calls from special interest groups and politicians to control the dissemination of popular songs about drugs and violence in Mexico have led several states to remove narco-music from their airwaves. Such actions, however, had little effect on the popularity of this genre. Rather, an over-saturation of the market during the early years of the twenty-first century, together with the rise of a new popular style called *pasito duranguense* (the 'little Durango step,' which arose in Chicago and is called 'Chicago sound' in the Mexican state of Durango after which is it named), have led to a decline of the narco-music business.

From its inception in the 1940s to this day *corrido* scholarship has mainly focused on the song lyrics. With the emergence of the *narcocorrido*, more attention has been given to the social space of production and consumption, dissemination, moral values, violence, censorship and so on. A fascination with the latter subgenre has generated a number

of doctoral dissertations and books that, depending on the authors' discipline, emphasize certain aspects of the narco-culture and its musical expression. The music itself, however, continues to be considered 'accompaniment' rather than constitutive of the genre's widespread appeal.

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Genres: Caribbean and Latin America

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Los Tigres del Norte. 'Contrabando y traición.' *Contrabando y traición*. Discos Fama. 1974: USA. (Reissued on Fonovisa MPCD 5028. 2006: USA.)

Los Tigres del Norte. *Corridos prohibidos*. Fonovisa FDCD 8815. 1989: USA.

Los Tigres del Norte. *Jefe de Jefes*. Fonovisa FDCD 80711 (2 CDs.). 1997: USA.

Discography

Corridos con banda. MCM CDER 8049. 1996: Mexico.

Los Tucanes de Tijuana. *Tucanes de Plata: 14 tucanazos censurados*. EMI Latin 56922. 1997: USA.

The Devil's Swing – El Columpio del Diablo: Ballads from the Big Bend Country of the Texas-Mexican Border. Arhoolie 480. 2000: USA. (Includes commentary – 37 pages in English, with bibliography, discography, and song lyrics in Spanish with English translation – by James Nicolopoulos.)

HELENA SIMONETT

Cuarteto

Cuarteto is a type of popular dance music associated with the city of Córdoba, Argentina and the centrally located province of the same name. The genre, which is a social phenomenon patronized mostly by the lower-class population in the region, is used at mass dances held on weekends at a variety of venues – mostly sports clubs – and almost nightly during summer. *Cuarteto* groups often travel extensively in well-worn band buses to get from performance to performance throughout the country. Musically speaking, *cuarteto* is identified by its *tunga-tunga* accompaniment pattern, originally heard in the string bass and piano, but later performed with the electric

bass guitar and electric piano (see below for details). Various umbrella styles of *cuarteto*, described below, have emerged over time by putting standardized textures and orchestrations above the *tunga-tunga*. All *cuarteto* music is sung, and each *cuarteto* group has at least one solo singer. The genre is considered to be one for dancing – rather than just listening – and dances are said to allow participants to forget their troubles and experience *alegría* (happiness). Although *cuarteto* is called the 'folk music' of Córdoba by some, many middle- and upper-class Argentines associate the genre with a group of people they do not like, look down upon *cuarteto* and find its corresponding musical structure and the *tunga-tunga* simplistic. As a result of this prejudice, little was written about *cuarteto* – even in newspapers – until the late 1980s, and much information about the genre's history and musical evolution has been lost.

Cuarteto music was created in 1943 by Augusto Marzano, a part-time musician who performed with a large ensemble throughout the countryside of Córdoba for Spanish and Italian immigrants at weekend dances. To make traveling easier, he formed the *Cuarteto Leo*, a 'quartet' consisting of violin, accordion, string bass and piano; a singer who also acted as an announcer was not counted. Marzano, who was a widower, did not want his daughter, Leonor, to stay home at night when he went off to perform. As a result, he asked her to become the *Cuarteto Leo*'s pianist. Leonor is mythically remembered by *cuarteto* fans as being the inventor of the *tunga-tunga* and the only woman to have been a full-time instrumentalist in an early *cuarteto* group. At the beginning of the twenty-first century, it is still extremely rare to see a woman performing even as a solo singer or back-up vocalist in a *cuarteto* band; instead, women usually attend dances to dance with their friends or to meet and socialize with band members and other men.

A typical example of the original *tunga-tunga* accompaniment pattern, which is said to be related to the *pasodoble* and *tarantela*, is shown in Example 1.

The musical notation for Example 1 is presented in two staves. The top staff is labeled 'Piano' and the bottom staff is labeled 'Piano & String Bass'. Above the staves, the tempo is indicated as 'J = 144'. The music is in 2/4 time. The piano part consists of a sequence of chords: a G4 chord, an F4 chord, a G4 chord, and an F4 chord, each held for two beats. The piano & string bass part consists of a sequence of notes: G3, F3, G3, and F3, each held for two beats.

Example 1: Hypothetical example of the original *tunga-tunga* accompaniment pattern. Used with permission of SADAIC

Teaching *Los Corridos* in the Spanish/Social Studies Classroom

Marilyn Bruner, Sally Griffin, Courtney Rayburn

Level: Spanish I

Possible Modifications: Spanish II; there are several cross-cultural connections in music, language arts, history, and geography.

Accompanied by a digital .PPT file, included here as a PDF

Standards Addressed

National Foreign Language Standards

COMMUNICATION

- **Communicate in Languages Other Than English**

- **Standard 1.1:** Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions
- **Standard 1.2:** Students understand and interpret written and spoken language on a variety of topics
- **Standard 1.3:** Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

CULTURES

- **Gain Knowledge and Understanding of Other Cultures**

- **Standard 2.1:** Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied

COMPARISONS

- **Develop Insight into the Nature of Language and Culture**

- **Standard 4.2:** Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own

Learning Objectives

Objective (students will understand/know/be able to...)	Assessment
○ Using reference materials in small groups, students will be able to compare a corrido to music popular in the United States.	Class discussion and reflection on their favorite songs that tell stories compared to a corrido they listen to in class.
○ Using maps, students will be able to identify the historical and geographical context of corridos in Mexico.	Map activity
○ Students will be able to compare the elements of corridos used by two different corridistas.	Venn diagram
○ Students will be able to compose their own corrido, using traditional corrido elements.	Student-composed corrido (using rubric)

Essential/Driving Questions

What/Where/When/Why How?

What is a *corrido* and its cultural and historical context?

Do you recognize music from your own culture that incorporates similar elements as the corridos?

Lesson Plan Sequence

Day 1

Activity Ideas

Anticipatory Set-Brainstorm: (10-20 minutes)

This is a quick listing activity intended to get the students thinking about the music they like to listen to and the stories their favorite music tells. This activity can be done in either English or Spanish.

Here are some possible questions to include in the activity:

What type of music do you like?

What are a few of your favorite songs?

Think of a song that tells a story about a person.

Think of a song that you and your parents both recognize.

What are songs that are political?

What songs convey a story?

What are some songs that your parents don't like, but you do?

Why is music important? Why do we listen to it?

After giving students time to write their answers, the class can discuss their answers in small groups. In groups, they can think about similarities and differences amongst their lists. As a class, key points can be written on the board or displayed in a wordle.

Think-Pair-Share: (15 minutes)

These questions can be written in English or Spanish, and then shared in partners or with the class in English or Spanish.

What is a ballad? Give examples.

What is folklore? Give examples.

What are a few heroes from folklore? Why are they famous?

What is oral tradition? What are a few elements that "good" stories tell?

Listen to a corrido! (10 minutes) You can choose a corrido appropriate for your class and school.

Have students reflect on these questions as they listen. They should be ready to share their reflections in either Spanish or English.

What do you notice first?

What instruments do you hear?

What type of music do you think this is?

Do you like it?

Write 3 questions you have about music.

***Specific corridos offer opportunities for rich discussion about various cultural aspects of Mexican culture. For example, listening to a Pancho Villa Corrido can provide opportunities to discuss corrido influences from the Spanish Flamenco tradition, tragedies, French influences on instruments, images of death in Mexican art, etc.

What is a corrido? (25 min.)

Students will read an article (attached) on corridos. In partners, they will highlight key points, and then make a poster (titled "What is a corrido?") with their table groups.

Compare and contrast corridas using a Venn Diagram

Discuss Immigration using *Al Otro Lado* film (20 min.)

Use Video Clip from *Al Otro Lado* (3:28-7:15)

Possible Questions for students to consider:

What economic challenges does Magdiel face?

What options does Magdiel have for his future?

How does socioeconomic class affect people's choices or abilities to achieve their dreams?

Do you think his expectataions are realistic?

Writing Corridos

Refer back to wall charts about corridos. Brainstorm ideas about narrative structure and thematic elements of corridos.

Have students choose a story to focus on for their corrido. This activity can also start with interviews with family members, community members, or friends. Students could then compose a "commissioned" corrido about the person they interviewed.

Students can also determine the elements of a corrido's structure by listening to a corrido and labeling the lyrics with structural elements.

Example labels:

- Singer's initial address to the audience
- Location, time, name of main character
- Importance of main character
- Message
- Main character's farewell
- Composer's farewell

Before students begin writing in groups of 1-4, share the rubric (attached) with them.

In groups of 1-4, write and perform a corrido.

Some possibilities:

- Remake (the Odyssey, Don Quixote, Little Red Riding Hood, I am Malala, Aztec point of view)
- Poverty, Violence, Drugs, Homosexuality, Racism
- Your journey to the school you are attending
- Video-taped or live performance
- Assigned group member roles (Singer, Writer, Recorder, Film editor, Performer, Back-up Singers/instruments, analyst)

***Have students reflect on each other's corridos as they are presented.

Resources

- <http://riowang.blogspot.com/2008/07/mexican-corrido.html>
- <http://artsedge.kennedy-center.org/interactives/lessons/corridos/corridos.swf>
- <http://www.corridos.org/>

Teaching *Los Corridos* in the Spanish/Social Studies Classroom

Marilyn Bruner, Sally Griffin, Courtney Rayburn

Level: Spanish I

Appendix

- A. Info sheet. What is a corrido? (Kennedy Center, ARTSEEDGE)
- B. Assessment Rubric. Form and Theme in the Traditional Mexican Corrido (Kennedy Center, ARTSEEDGE)
- C. Diagrama de Venn (Houghton Mifflin Company)
- D. PowerPoint Presentation

What is a Corrido?

The *corrido* is a musical form developed in Mexico during the 1800s and originally sung throughout the country. Although still popular in Mexico, over time it became known as “musica de la frontera” (border music) because it was especially popular along both sides of the U.S.-Mexico border. This musical-poetic form continues to be popular wherever Mexicans and Mexican Americans live.

Language

The following elements characterize the language in *corridos*:

- *Corridos* are stories told in poetic form and sung to simple, basic music, much like English ballads.
- *Corridos* use common, everyday language.
- Although traditional *corridos* were always in Spanish, in recent years some have appeared in English as well, or have mixed the two languages.
- The audience, if addressed is always addressed politely.
- The tone can vary from sincere to satirical.

Structure

The stories that *corridos* tell, either fictional or historical, must be sung in the vernacular language of the people in order to be remembered (whether in English, Spanish or a mixture.) There is some variation in the poetic form, but most *corridos* have the following structure:

- 36 lines (6 stanzas of 6 lines each or 9 stanzas of 4 lines each)
- 7 to 10 syllables per line (sometimes the lines are repeated)
- Rhyme scheme that varies but most commonly uses an ABCBDB form in a six-line stanza or ABCB in a four-line stanza. (Sometimes couplets are used: AABB.)
- By tradition, the first stanza provides a setting for the story by either giving a specific date or naming a place.

Content

The traditional historical *corrido* told about actual events, especially the exploits of famous heroes or the tragic deaths of individuals fighting unjust authorities. When *corridos* became more commercially exploitable, some became mostly fictional. Today, a *corrido* can be about almost anything. These are some of the popular subjects:

- animals (such as racehorses or roosters)
- tragic love affairs
- criminal dealings, especially with contraband and smuggling
- migration and migrant labor
- social and political events
- the struggles of everyday life along the border
- assassinations or other violent deaths
- humorous occurrences or relationships
- catastrophes
- hometowns and regions
- miraculous events
- wars and revolutions
- local or national heroes

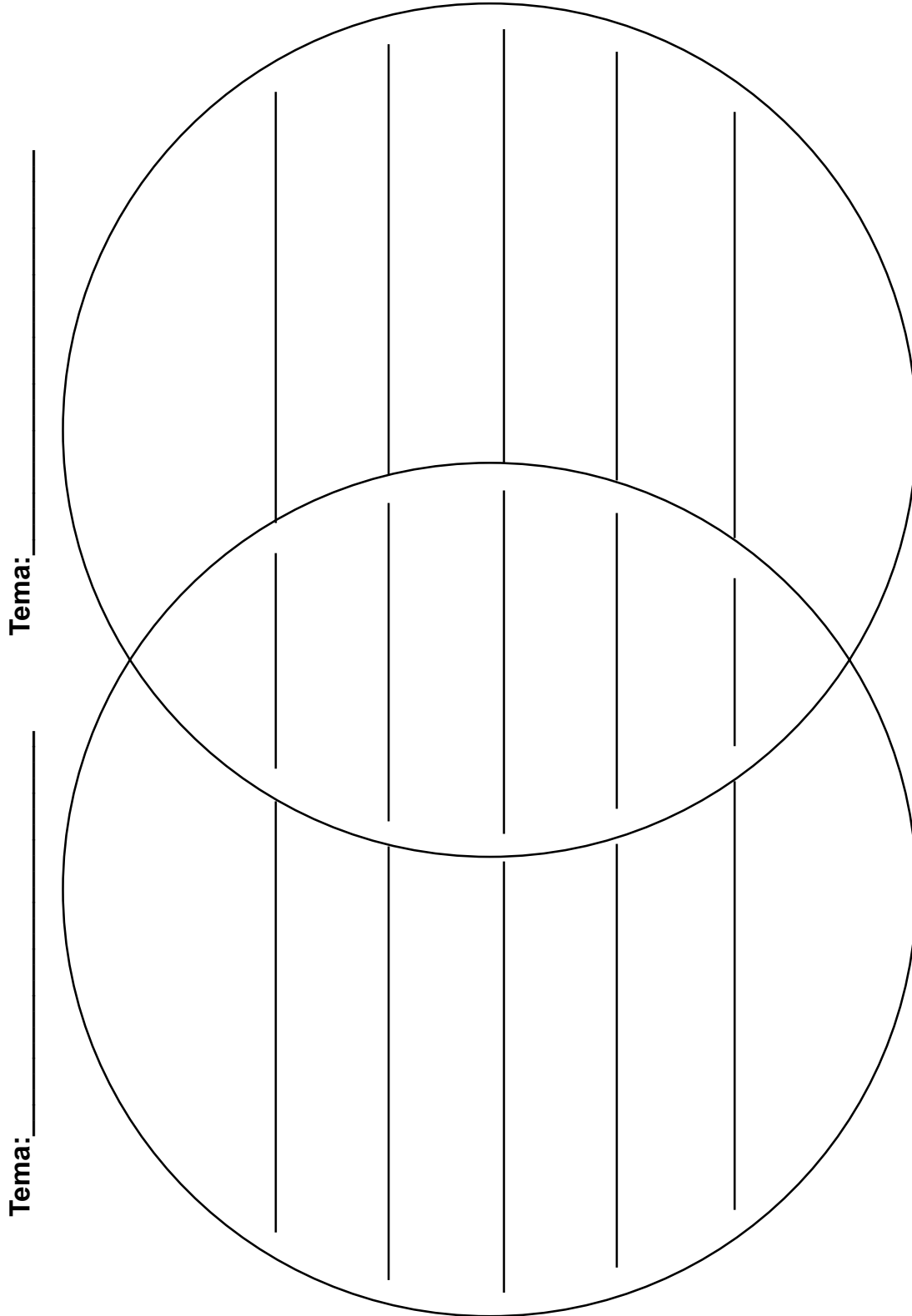
Form and Theme in the Traditional Mexican Corrido

Student Name: _____

Student is able to:	Consistently Evident	Evident	Somewhat Evident	Not Evident	Comments
analyze Mexican <i>corridos</i> to gain a sense of the traditional form.					
analyze theme and literary devices in <i>corridos</i> .					
write original <i>corridos</i> based on the traditional form.					

Diagrama de Venn (Venn Diagram)

Escribe detalles que describan las diferencias de los temas en la parte de cada círculo que no se superpone. Escribe detalles que describan las semejanzas de los temas en donde los círculos se superponen.





Los corridos

A mí me gustan los corridos
 por que son los hechos reales
 de nuestro pueblo
 Sí a mi también me gustan
 por que en ellos se canta la
 pura verdad
 Pos ponlos pues
 Órale ahí van
[\(Intro to Jefe de Jefes\)](#)



National Foreign Language Standards

COMMUNICATION

Communicate in Languages Other Than English

Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions

Standard 1.2: Students understand and interpret written and spoken language on a variety of topics

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Gain Knowledge and Understanding of Other Cultures

Standard 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied

COMPARISONS

Develop Insight into the Nature of Language and Culture

Standard 4.2: Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own

Cross curricular applications

- Music
- Language Arts
- History
- Geography
 - Identify the location of the Olmecs, Mayans, Aztec, and Incas and explain the impact of the geographical climates of Mexico.
 - Explain the roles of peoples in Aztec societies including class structure, family life, warfare, religious beliefs and practices.
 - Use multimedia component and visual displays in presentation to describe the artistic and oral traditions and architecture in the four civilizations (Olmecs, Mayan, and Aztec).

Lesson Objectives:

Given small groups and reference materials, students will:

- discuss
- **compare**
- listen to
- analyze
- create

a corrido, a cultural and historical form of music popular in Mexico and the United States.



Anticipatory Set-Brainstorm

Write these answers on the board, make a quick [wordle](#), or a free listing activity with answers in English or Spanish.

- What type of music do you like?
- What are a few of your favorite songs?
- Think of a song that tells a story about a person.
- Think of a song or songs that you and your parents both recognize.
- What are songs that are political?
- What songs convey a story?
- What are some songs that your parents don't like, but you do?
- Why is music important? Why do we listen to it?



Think- Pair- Share En español o inglés



- What is a ballad? Give examples.
- What is folklore? Give examples.
- What are a few heroes from folklore? Why are they famous?
- What is oral tradition? What are a few elements that good stories include?

Listen to the [song](#).

(La jaula de Oro por los Tigres del Norte o Tres veces mojados)

Be ready to share your reflection.

- What do you notice first?
- What instruments do you hear?
- What type of music do you think this is?
- Do you like it?
- Write 3 questions you have about the music.

SOY LA MÚSICA QUE
ESCUCHO
SOY MI CANCIÓN
FAVORITA

Corrido Historical and Geographical Context

- [What is a corrido?](#)
 - Corridos reflect the evolving perspectives and concerns of urban and rural working-class peoples from the United States and Mexico.
- [Corrido Timeline](#)
- [Pancho Villa Corrido](#)
 - Discuss Corrido influences from the Spanish Flamenco tradition, tragedies, French influences on the instruments, [Calavera poetry/ political satire during Día de los Muertos](#), image of death in Mexican Art
- Discuss immigration
 - Video Clip (3:28 – 7:15)
 - What economic challenges does Magdiel face?
 - What options does Magdiel have for his future?
 - How are your options different from Magdiel?
 - How does your socioeconomic class affect people's choices or abilities to achieve their dreams?
 - Do you think his expectations are realistic?



- What is a *corrido*?
 - The students will read and discuss article on what is a *corrido*.

- Common Core reading standard #1
- **CITE STRONG AND THOROUGH TEXTUAL EVIDENCE TO SUPPORT ANALYSIS OF WHAT THE TEXT SAYS EXPLICITLY AS WELL AS INFERENCES DRAWN FROM THE TEXT.**

Info Sheet
What is a Corrido?

The corrido is a musical form developed in Mexico during the 1800s and originally sung throughout the country. Although still popular in Mexico, over time it became known as "musica de la frontera" (border music) because it was especially popular along both sides of the U.S.-Mexico border. This musical-poetic form continues to be popular wherever Mexicans and Mexican Americans live.

Language
The following elements characterize the language in corridos:

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The stories that corridos tell, either fictional or historical, must be sung in the vernacular language of the people in order to be remembered (whether in English, Spanish or a mixture.) There is some variation in the poetic form, but most corridos have the following structure:

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- 7 to 10 syllables per line (sometimes the lines are repeated)
- Rhyme scheme that varies but most commonly uses an ABCBDB form in a six-line stanza or ABCE in a four-line stanza. (Sometimes couplets are used: AABB.)
- By tradition, the first stanza provides a setting for the story by either giving a specific date or naming a place.

Content
The traditional historical corrido told about actual events, especially the exploits of famous heroes or the tragic deaths of individuals fighting unjust authorities. When corridos became more commercially exploitable, some became mostly fictional. Today, a corrido can be about almost anything. These are some of the popular subjects:

- animals (such as racehorses or roosters)
- tragic love affairs
- criminal dealings, especially with contraband and smuggling
- migration and migrant labor
- social and political events
- the struggles of everyday life along the border
- assassinations or other violent deaths
- humorous occurrences or relationships
- catastrophes
- hometowns and regions
- miscellaneous events
- wars and revolutions
- local or national heroes

Lesson Connection: Poets and Themes in the Traditional Mexican Corrido
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How to write a corrido

Corridos are distinguished by a narrative structure, that includes—

- Singer's initial address to the audience
- Location, time, name of main character
- Importance of main character
- Message
- Main character's farewell
- Composer's farewell

Most corridos share the following thematic and structural elements.

- The subject matter of corridos includes, but is not limited to: gun fights, social justice issues, betrayed romance, wars, and horse races.
- A main character is usually featured who may be heroic, tragic, villainous, or conflicted.

The narrative discourse features shaping corridos are as follows:

- Fate (anticipation, omen, chance)
- Pursuit (plans, coercion, chase, escape)
- Challenge (ridicule, offense, defiance, provocation)
- Confrontation (duel, battle, attack)
- Defeat (capture, imprisonment, sentence, execution, death)
- Judgment (reflection, deduction, advice, experience, lamentation)
- Farewell (memory, nostalgia, reputation)

Listen to the corrido once more.
 This time fill in the missing lyrics.
 Los Tigres Del Norte - La jaula de oro
 (Mark out relevant vocabulary or grammar topics, identify cognates and new vocabulary).

Aquí estoy establecido
 en los Estados Unidos
 muchos años tengo ya
 que me vine de mojado
 papeles no he arreglado
 sigo siendo un ilegal
 tengo a mi esposa y mis hijos
 que me los traje muy chicos
 y se han olvidado ya
 de mi México querido
 del que yo nunca me olvido
 y no puedo regresar.

De que me sirve el dinero
 si estoy como prisionero
 dentro de esta gran prisión
 cuando me acuerdo hasta lloro
 y aunque la jaula sea de oro
 no deja de ser prisión.

Mis hijos no hablan conmigo
 otro idioma han aprendido
 y olvidaron el español
 piensan como americanos
 niegan que son mexicanos
 aunque tengan mi color.

De mi trabajo a mi casa
 yo no sé lo que me pasa
 aunque soy hombre de hogar
 casi no salgo a la calle
 pues tengo miedo que me hallen
 y me puedan deportar.

De que me sirve el dinero
 si estoy como prisionero
 dentro de esta gran prisión
 cuando me acuerdo hasta lloro
 y aunque la jaula sea de oro
 no deja de ser prisión.

Analyze the lyrics of the corrido

Read through the Corrido and respond to the following questions:

1. Corrido Title
2. Author/Singer
3. What is the song about?
 - a. How does the singer address the audience?
 - b. Location and time?
 - c. Who is the main character(s)?
 - d. What is the main story/conflict?
 - e. How is the conflict resolved?
4. How would you describe the main characters and what values do they represent?
5. List themes or topics you see in the corrido lyrics.

Listen the corrido for a third time.
Label your lyrics with the following
elements.

- Singer's initial address to the audience
- Location, time, name of main character
- Importance of main character
- Message
- Main character's farewell
- Composer's farewell

In groups of 1-4, write and perform a
corrido.

- Remake (the Odyssey, Don Quixote, Little Red Riding Hood, I am Malala, Aztec point of view)
- Poverty, Violence, Drugs, Homosexuality, Racism
- Your journey to Central Magnet School
- Video taped or live performance
- Due date flexible
- Group member roles (Singer, Writer, Recorder, Film editor, Performer, Back-Up singers/ instruments, Analyst)
- Una leyenda (Español 2, Avancemos)
- Provide rubric
 - Must have Corrido elements, rhythm, etc.
 - Grammar and Vocabulary focus

Rubric for the creation of *el corrido*

Assessment Rubric:
Form and Theme in the Traditional Mexican Corrido

Student Name: _____

Student is able to:	Consistently Evident	Evident	Somewhat Evident	Not Evident	Comments
analyze Mexican corridos to gain a sense of the traditional form.					
analyze theme and literary devices in corridos.					
write original corridos based on the traditional form.					

Lesson Connector: Form and Theme in the Traditional Mexican Corrido
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Reflect

- Listen to the corridos of your peers.
- What typical corrido elements did they include?
- What happened in the story?
- Did you like it? Why or why not?
- Written assignment: Compare the style with one of your favorite genres of music. Express an opinion on both. (Assess for mention of the corrido elements) (Graphic organizer) (Think-Pair-Share)
- Play several different types of music, have students identify the corrido and tell why. (During Summative)



Guiding questions pop quiz?? ¿Qué sabes de los corridos?

- 1. ¿Puedes describir la música? (adjetivos)
- 2. ¿De dónde son los corridos?
- 3. ¿Cuáles son algunos de los instrumentos típicos?
- 4. ¿Cuáles son dos cosas que aprendiste sobre la música de los corridos?



Venn diagram- compare and contrast these “corristas”

Jenni Rivera
(1969- 2012)



Chalino Sanchez
(1960- 1992)



- View videos from Jenni and Chalino

Jenni video:

Chalino video:

Resources

- <http://riowang.blogspot.com/2008/07/mexican-corrido.html>
- <http://artsedge.kennedy-center.org/interactives/lessons/corridos/corridos.swf>
- <http://www.corridos.org/>

Corridos in the Spanish I Classroom

Sibley Kelly

Grades: 8th grade students in their second half of Spanish I

Standards Addressed

Common Core State Standards/Local Standards

- **1.1** In the target language, engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
- **1.2** Understand and interpret both written and spoken forms of the target language on a variety of topics.
- **2.1** Demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.
- **3.2** Acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.
- **4.1** Demonstrate understanding of the nature of language through comparisons of the language studied and one's own.

Learning Objectives

- Students become familiar with content, history, format, and themes of *corridos*
- Students will see the value of the *corrido* as a form of self-expression and storytelling.
- Students will create their own verses or complete *corridos* in Spanish.

Lesson Plan Sequence

Day 1

Instructional Strategies/Learning Tasks

- 1) Introduce to students that we will learn about stories told in poem/song format
- 2) Share an example - Wreck of the Old '97 by Hank Snow:
<https://www.youtube.com/watch?v=JFNquNYWIt8>
or
Fresh Prince of Bel Aire:
<https://www.youtube.com/watch?v=JyolhkqH4rU>
- 3) Ask students same questions found on ***Escucha y Decide charts***

HW assignment: students bring a narrative song or poem to share with classmates (youtube, CD, website...)

Day 2

Instructional Strategies/Learning Tasks

- 1) Students share their poems or songs in small groups (3-5) and answer questions about their own selection or another of their peers, using the template provided (*Escucha y Decide #1*). It's up to the teacher whether to ask and expect responses from students in Spanish or English.
- 2) Class discussion:
 - a) Share results of song/poem analysis.
 - b) Entire genres of music and non-traditional literature are dedicated to storytelling. Can you think of examples? (super hero comics, sitcom themes, nursery rhymes, ballads, epic poems like Gilgamesh and the Odyssey)

- 3) Introduce *corridos* – definition, origins, map
 Play a historic *corrido* for the class, such as one about Pancho Villa.
 Link for Villa song: <https://www.youtube.com/watch?v=3koGm4F14WE>
 Students use Escucha y Decide #2 to analyze the Villa *corrido*.

HW assignment: analyze the Villa *corrido* in more depth – **homework sheet**.

Day 3

Instructional Strategies/Learning Tasks

- 1) Introduce present-day *corridos*.
 Traditional = exploits of heroes, *narco-corridos* = exploits of *narcotraficantes*
 Traditional and modern all share the same traditional melodies and instruments.
- 2) Play *La Jaula de Oro* by Los Tigres del Norte (video – provide **Sp-Eng lyrics**)
- 3) Students use Escucha y Decide #3 to analyze the *corrido*.
- 4) Introduce film – struggle of the people of Sinaloa and term *coyote*.
- 5) Watch first half of film (up to 32:00) while students fill in **film notes** (pp. 30-31)

HW assignment: add to film notes

Day 4

Instructional Strategies/Learning Tasks

Day 4 plan (entire class period):

- 1) Watch second half of film (from 36:50) – complete film notes.
- 2) Without focusing on lyrics of one song in particular, students use Escucha y Decide #4 to analyze the evaluate themes and tone of *narco-corridos*.
- 3) Q&A – What options for survival or success are available to Sinaloans, according to the film? Should *narco-corridos* be allowed on the airways? Do these songs glorify, criticize, or simply explain drug trafficking? How does immigration, both legal and illegal, impact us here in Nashville? What can we do to combat poverty in Sinaloa? In Nashville? (more choices from **pp. 51-54 of our packets**)

HW assignment and final assessment:

Create your own Spanish *corrido* about a topic in keeping with the *corrido* tradition. Some possibilities include the deeds and exploits of a real or imaginary person, including Odysseus, Malala, or George Washington. Before writing, fill in chart #5 with your writing ideas to help you brainstorm.

Sources for students and teachers

Definition of *corridos* and historical photos –

<http://riowang.blogspot.com/2008/07/mexican-corrido.html>

map of Mexican states -

<http://www.mexconnect.com/assets/0000/6166/mapmexicobasic.jpg?1236991355>

Spanish lyrics of Villa *corrido*: <http://letras.com/victor-jara/667828>

Spanish and English lyrics of Villa *corrido*: <http://lyricstranslate.com/en/corrido-de-pancho-villa-ballad-pancho-villa.html>

Spanish and English lyrics of La Jaula de Oro: <http://lyricstranslate.com/en/la-jaula-de-oro-golden-cage.html#songtranslation#ixzz3cmpWIKa2>

Appendix

- A. Questions and Link. Corrido de Pancho Villa – Víctor Jara
- B. “La jaula de oro” lyric translation (Los Tigres del Norte)
- C. Escucha y Decide Worksheet
- D. PowerPoint Presentation

Corrido de Pancho Villa – Víctor Jara

nombre: _____

Feel free to watch the video from class to help you answer questions about this *corrido*.
<https://www.youtube.com/watch?v=3koGm4F14WE>

Fui soldado de Francisco Villa
de aquel hombre de fama inmortal
que aunque estuvo sentado en la silla
no envidiara la presidencial.
Ahora vivo allá por la orilla
recordando aquel tiempo inmortal,
ay ay ay,
ahora vivo allá por la orilla
recordando a Villa allá por Parral.

Yo fui uno de aquellos dorados
que con tiempo llegó a ser mayor
en la lucha quedamos lisiados
defendiendo la patria y honor.
Hoy recuerdo los tiempos pasados
que peleamos con el invasor
ay ay ay,
hoy recuerdo los tiempos pasados
de aquellos dorados que yo fui mayor.

1. What verb tense is the narrator using?
Why is this appropriate for this *corrido*
and used in most *corridos*?

2. What does this *corrido* about a soldier's
experience reveal to us about his
commander, General Pancho Villa?

Mi caballo que tanto montaba
en Jiménez la muerte alcanzó
una bala que a mí me tocaba
a su cuerpo se le atravesó.
Al morir de dolor relinchaba
por la patria la vida entregó
ay ay ay,
al morir de dolor relinchaba
cómo le lloraba cuando se murió.

Pancho Villa te llevo grabado
en mi mente y en mi corazón
y aunque a veces me vi derrotado
por las fuerzas de Álvaro Obregón
siempre anduve como fiel soldado
hasta el fin de la revolución
ay ay ay,
siempre anduve como fiel soldado
que tanto ha luchado al pie del cañón.

(lyrics from <http://letras.com/victor-jara/667828>)

3. List some words in Spanish from the
corrido that reveal the soldier's attitude
about fighting for Villa.

4. Explain why those words stand out to
you as key descriptors of the soldier's
viewpoint.

La jaula de oro

Aquí estoy establecido,
en los Estados Unidos,
diez años pasaron ya,
en que cruce de mojado,
papeles no he arreglado,
sigo siendo un ilegal,

Tengo mi esposa y mis hijos,
que me ls traje muy chicos,
y se han olvidado ya,
de mi Mexico querido,
del que yo nunca me olvido,
y no puedo regresar,

De que me sirve el dinero,
si estoy como prisionero,
dentro de esta gran nacion,
cuando me acuerdo hasta lloro,
aunque la jaula sea de oro,
no deja de ser prision,

"Y escuchame hijo,
te gustaria que regresaramos a vivir en Mexico,"
what's talkin about dad,
I don't wanna go back to Mexico,
no way dad,

Mis hijos no hablan conmigo,
otro idioma han aprendido,
y olvidado el español,
piensan como americanos,
niegan que son Mexicanos,
auque tengan mi color,

De mi trabajo a mi casa,
no se lo que me pasa,
que aunque soy hombre de hogar,
casi no salgo a la calle,
pues tengo miedo que me hallen,
y me pueden deportar,

De que me sirve el dinero,
si estoy como prisionero,
dentro desta gran nacion,
cuando me acuerdo hasta lloro,
aunque la jaula sea de oro,
no deja de ser prision.

The Golden Cage

I'm established here
In the United States
Ten years have passed
Since I crossed as a wetback
With no proper documents
I'm still an illegal

I have my wife and children
Whom I brought when they were young
And they've already forgotten
My beloved Mexico
Which I can never forget
And cannot return to

What's money good for
If I live like a prisoner
In this great nation
When I'm reminded of this, I cry
Although this cage is made of gold
It's still a prison

Listen son,
Would you like to go back and live in Mexico?
"What are you talking about dad?
I don't want to go back to Mexico,
No way dad."

My kids don't speak to me
They've learned another language
And they've forgotten Spanish
They think like Americans
They deny that they're Mexicans
Though they have my skin color

From work to my house
I don't know what's going on with me
Although I'm the head of the household
I almost never go out
Because I'm afraid that they'll catch me
And deport me

What's money good for
If I live like a prisoner
In this great nation
When I'm reminded of this, I cry
Although this cage is made of gold
It's still a prison

Taken from <http://lyricstranslate.com/en/la-jaula-de-oro-golden-cage.html#songtranslation#ixzz3cmpWIKa2>

Escucha y Decide

nombre: _____

#1 - título de tu poema o canción:	#2 – <i>Corrido de Pancho Villa</i> por Víctor Jara
1. Is this song modern or historic?	1. Is this song modern or historic?
2. Is this story one of fact or fiction?	2. Is this story one of fact or fiction?
3. What is the main plot of the story?	3. What is the main plot of the story?
4. What are some of the main themes, the BIG ideas?	4. What are some of the main themes, the BIG ideas?
5. What is the lesson or moral of the story?	5. What is the lesson or moral of the story?

<p>#3 – <i>La Jaula de Oro</i> por Los Tigres del Norte</p>	<p>#4 – <i>los Narco-corridos</i></p>
<p>1. Is this song modern or historic?</p>	<p>1. Is this song modern or historic?</p>
<p>2. Is this story one of fact or fiction?</p>	<p>2. Is this story one of fact or fiction?</p>
<p>3. What is the main plot of the story?</p>	<p>3. What is the main plot of the story?</p>
<p>4. What are some of the main themes, the BIG ideas?</p>	<p>4. What are some of the main themes, the BIG ideas?</p>
<p>5. What is the lesson or moral of the story?</p>	<p>5. What is the lesson or moral of the story?</p>

#5 – Tus ideas para un corrido en español

1. Will your song be modern or historic?

2. Is your story one of fact or fiction?

3. What is the main plot of your story?

4. What are some of the main themes, the BIG ideas?

5. What is the lesson or moral of your story?

<p>CORRIDOS: STORYTELLING & SELF-EXPRESSION</p>	<p><u>Level:</u> 8th grade Spanish 1B</p>
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<p>OBJECTIVES OF UNIT</p>
<ul style="list-style-type: none">■ Students are familiar with content, history, format, and themes of <i>corridos</i>.■ Students see the value of <i>corrido</i> as a form of self-expression and storytelling.■ Students create their own verses or complete <i>corridos</i> in Spanish.

DAY 1: NARRATIVE SONGS AND POEMS

- Introduce the idea of stories told in poem or song format
- Share examples:
 - [Wreck of the Old '97 by Hank Snow](#)
 - [Fresh Prince of Bel Aire](#)
- Class discussion: listen and decide – Escucha y Decide:
 - 1) Is this song modern or historic?
 - 2) Is this story one of fact or fiction?
 - 3) What is the main plot of the story?
 - 4) What are some of the main themes, the BIG ideas?
 - 5) What is the lesson or moral of the story?

DAY 1: NARRATIVE SONGS AND POEMS

- Homework = students select a narrative song or poem to share with classmates

DAY 2: WHAT IS A CORRIDO?

- Students share their poems or songs in small groups (3-5). Choose one to analyze with 5 questions.
- Class discussion: Brainstorm and discuss forms of non-traditional storytelling. (comic books, sitcom themes, nursery rhymes, ballads, epic poems)
- *Corrido* – origins, definition, map, traditional example
[Corrido de Pancho Villa por Víctor Jara](#)
 Students analyze *corrido* with 5 questions.

DAY 2: WHAT IS A CORRIDO?

- Homework = students identify the themes of Villa *corrido* with worksheet.

Corrido de Pancho Villa – Víctor Jara nombre: _____

Feel free to watch the video from class to help you answer questions about this *corrido*.
<https://www.youtube.com/watch?v=3JbGfGmF144E>

Fui soldado de Francisco Villa
 de aquel hombre de fama inmortal
 que aunque estuvo sentado en la silla
 no olvidamos la presidencial.
 Ahora vivo allá por la orilla
 recordando aquel tiempo inmortal.
 ay ay ay,
 ahora vivo allá por la orilla
 recordando a Villa allá por Parral.

Yo fui uno de aquellos dorados
 que con tiempo llegó a ser mayor
 en la lucha quedamos listados
 defendiendo la patria y honor.
 Hoy recuerdo los tiempos pasados
 que pelámos con el invasor
 ay ay ay,
 hoy recuerdo los tiempos pasados
 de aquellos dorados que yo fui mayor.

1. What verb tense is the narrator using?
 Why is this appropriate for this *corrido*
 and used in most *corridos*?

2. What does this *corrido* about a soldier's
 experience reveal to us about his
 commander, General Pancho Villa?

Mi caballo que tanto montaba
 en Jiménez la muerte alcanzó
 una bala que a mí me tocaba
 a su cuerpo se le atravesó.
 Al morir de dolor relinchaba
 por la patria la vida entregó
 ay ay ay,
 al morir de dolor relinchaba
 cómo le lloraba cuando se murió.

Pancho Villa te llevo grabado
 en mi mente y en mi corazón
 y aunque a veces me vi derrotado
 por las fuerzas de Álvaro Obregón
 siempre anduve como fiel soldado
 hasta el fin de la revolución
 ay ay ay,
 siempre anduve como fiel soldado
 que tanto ha luchado al pie del cañón.

3. List some words in Spanish from the
corrido that reveal the soldier's attitude
 about fighting for Villa.

4. Explain why those words stand out to
 you as key descriptors of the soldier's
 viewpoint.

DAY 3: AL OTRO LADO & MODERN CORRIDOS

- Present-day corridos – themes, including narco-corridos
[La Jaula de Oro por Los Tigres del Norte](#)
Students analyze *corrido* with 5 questions.
- Introduce film, explain term *coyote*.
- Watch the first half, up to 32:00. Students fill in documentary notes (pp. 30-31 of movie packet).

DAY 3: AL OTRO LADO & MODERN CORRIDOS

- Homework = students fill in documentary notes.

DAY 4: CORRIDOS & SOCIAL CONDITIONS

- Watch second half of film, starting at 36:50.
- What did you think?
- Lots of options for Q&A: What options for survival or success are available to Sinaloans, according to the film? Should *narco-corridos* be allowed on the airways? Do these songs glorify, criticize, or simply explain drug trafficking? How does immigration, both legal and illegal, impact us here in Nashville? (more choices from pp. 51-54 of our packets)
- Without focusing on lyrics of one song in particular, students analyze the themes and tone of *narco-corridos*.

DAY 4: CORRIDOS & SOCIAL CONDITIONS

Final assessment - workshop time in class and for homework:

- Create your own Spanish *corrido* about a topic in keeping with the *corrido* tradition.
- If you choose to write about the deeds and exploits of a legendary figure, possibilities include Odysseus, Malala Yousafzai, or George Washington.
- You may choose a big idea to sing about instead – immigration, poverty, or another social condition.
- Brainstorm your *corrido* ideas – start by creating your content by filling in chart #5.

DETAILS AND QUESTIONS

- I have left the final assessment vague – will there be a rubric? Will this be graded? Will students work alone or in groups?
- I've skipped a section in the middle of the film with a large portion of profanity.
- Our class conversations and some final projects will center on immigration, but the core of this project is about the *corrido*. It would be appropriate to shift this focus of the unit to be on immigration, poverty, minimum wage, etc.

Lesson Title: Corridos: Myth and Collective Memory

Name: Casey Boersma

Grade(s): 6-9

Content Area(s): Literature, culture

Potential Modifications: I divided my plans into thematic “chunks” instead of prescribed lessons in order to make them adaptable to multiple levels and classroom contexts.

Brief Overview

What aspect and vantage point of the film will I be using?

The early historical and social context for the *corrido* musical genre. Its social function as a collective memory tool will be important for students to understand and compare to other forms.

Why is knowledge of Latin America important for my students? Or what about Latin America, as depicted in the film, will I use as a lens to teach about something else important to my course?

Mythology is a constant element across culture, and yet art forms like corridos are culturally and geographically specific to Mexico and the Mexican diaspora into the United States.

Standards Addressed

Common Core State Standards/Local Standards

CCSS.ELA-Literacy.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.9-10.6

Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

CCSS.ELA-Literacy.RL.9-10.10

By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Learning Objectives

Objective (students will understand/know/be able to...)	Assessment
○ Students will be able to locate and analyze the mythic figures in early corridos and explain their significance to the Northern Mexican people and diaspora.	Fakebooks, song analysis
○ Students will be able to understand the social function of the corridos and compare them to social engagements in their lives (Twitter, Tumblr)	Interview reflections
○ Students will speculate on the rise of the genre of corridos and the various influences on the style.	Class and group discussion

Essential/Driving Questions

What/Where/When/Why How?

How do early corrodistos use the composition of their songs within their families and communities?

What do these mythical or historical figures tell us about Mexican culture and diaspora?

Lesson Plan Sequence

Chunk 1		
Stage Or Time	Instructional Strategies/Learning Tasks	Purpose
(All times flexible)	Entry activity:	
	Check for prior knowledge: What do you know about corridos? What about folk music or traditional music forms from your or another culture?	I need to see how familiar students are with the subject before moving forward.
	Create a KWL(S) Chart about corridos.	This will be important check for understanding after the next activity.
	Have students explore the Listen and Learn sections here: http://corridos.org/main2.asp?language=E Students can fill out the KWL(S) chart as they explore the timeline and website. Students should write down at least three questions they have about corridos.	I can assess how well they explored and understood the Listen and Learn website.
	Students will share what they've learned and as questions come up, we will write them on the board to refer to later in the unit. Create a timeline of events important to the development of the genre.	Starting out the unit by asking questions will help us focus the unit based on interest and current knowledge.
	Homework: Interview a parent or family member about music that was important to them when they were young. We will use the end of class to develop the questions as a group. Possible/encouraged questions: 1.What kinds of music or musical artists were popular then? 2.What kind of music did you like to listen to? Who were your favorite musical artists? 3.What did they sing about? 4.When did you listen to this music? Follow up questions: Who were you with? What were you doing? What type of technology did you use to listen to music? (e.g., walkman, turntable, tape player, CD player) 5.What memories does this bring back? 6.Do you remember what was going on in the community...in the country...in the world when this song was popular?	Students will see the cultural practices surrounding music in their own families.

	<p>7. How do you think our times are different now?</p> <p>8. Do you remember what kind of music or musical artists your parents listened to?</p> <p>9. Did you like that music also?</p> <p>10. What did they sing about?</p> <p>11. What did they tell you about what was going on in the world when they were growing up?</p>	
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Handouts & PowerPoints
 KWL(S) Chart, if you want them to turn them in

Materials needed in class
 Computers or Ipads

Chunk 2

Stage Or Time	Instructional Strategies/Learning Tasks	Purpose
(All times are flexible)	<p>Refer to the timeline on the board from yesterday.</p> <p>Timeline on the board- Looking at events like Revolution, bandit culture, Spanish influence</p> <p>Why are these important? Why do people use corridos to talk about these major figures in history?</p>	Connecting our discussion to the historical background.
	<p>Show clip of Malverde segment of <i>Al Otro Lado</i>. Clips of other songs and ways that corridos have worked with historical figures.</p>	Videos will provide context and images of the culture.
	<p>Class will divide into 4-5 groups, each with their own folk hero from corrido culture. (Pancho Villa, Malverde, Cesar Chavez http://corridos.org/html_popups/lyric_14.htm tequileros). They will have a copy of a corrido written about the person.</p> <p>Analyze the song for major themes, characterization, and significance to the culture. Pick out lines that demonstrate your points. Students will work independently and then discuss their analyses together.</p>	The textual analysis of the corridos are an important part of students practicing analyzing for theme and using that to contribute to an argument of the text.
	<p>Activity: Students will make a Fakebook account for their corrido heroes.</p>	Students will need historical and cultural information in order to create the social network profiles. This will be a formative assessment.

Handouts & PowerPoints <input type="checkbox"/> List		
Materials needed in class <input type="checkbox"/> <i>Al Otro Lado</i> Film		
Chunk 3		
Stage Or Time	Instructional Strategies/Learning Tasks	Purpose
(All times are flexible)	<p>Music as a collective memory tool</p> <p>Group discussions about the interviews they did with their family members. What did you learn about the person? How did their experiences with music differ or align with your own experiences?</p> <p>Full class discussion: How does music help people remember or experience certain significant times of their life? Is music reflective of culture or does it affect culture?</p>	Using their family experiences will help them bridge the corrido work with modern day experiences.
	Students will make playlists that provide a snapshot into their life right now. Along with each song, students will write a brief rationale about why the song is necessary to an understanding of them, their community, or their experiences.	Music is vital to many students' identities, and after analyzing corridos students will be able to see their choices and their music in a larger context of culture and community.
	Students will discuss their playlists in small groups and share examples of their choices and why they're important to them.	Sharing choices will help students see similarities and differences between their choices.
	Students in groups can list similarities between their playlists. As a class, we can discuss the categories of music represented in the playlists and discuss what someone from another culture or historical period might think by looking at/analyzing our music.	This activity will draw out cultural commonalities and differences in our class, and the discussion will let students imagine what anthropologists in 100 years would think about them.
	<p>Summative assessment options for the early corrido/folk music unit:</p> <p>Students will write a corrido about a historical or cultural figure.</p>	These ideas would depend on whether this unit would be free standing or used in conjunction with the rest of my group's unit.

	Students will use their corrido analyses from Chunk 2 to create an analytical essay.	
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Adaptability
How can this lesson/unit plan be adapted for different types of environments or classrooms?
A Spanish classroom could incorporate more concrete tasks and vocabulary development in order to develop these conversations. Obviously, a Spanish classroom would also use the original versions, but a comparison between the English and Spanish versions could be an engaging conversation.

References/ Resources:

Fakebook. <http://www.classtools.net/FB/home-page>.

KWL Chart. <http://www.eduplace.com/graphicorganizer/pdf/kwl.pdf>.

Listen and Learn. <http://corridos.org/main2.asp?language=E>

“The Corrido of Cesar Chavez.” http://corridos.org/html_popups/lyric_14.htm.

Corridos Presentation

to accompany lesson plan by Casey Boersma

Analyzing mythic figures

- ❖ Students will speculate on the rise of the genre of corridos and the various influences on the style.
- ❖ Students will be able to locate and analyze the mythic figures in early corridos and explain their significance to the Northern Mexican people and diaspora.
- ❖ Students will be able to understand the social function of the corridos and compare them to social engagements in their lives.

Standards

[CCSS.ELA-Literacy.RL.9-10.2](#)

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

[CCSS.ELA-Literacy.RL.9-10.6](#)

Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

[CCSS.ELA-Literacy.RL.9-10.10](#)

By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Student playlists

Making and analyzing their own playlists

Choosing music that represents a snapshot into their life, community, and experiences

Choices with explanations

Interviews with family

What kind of music has been important to your family's identity?

What did those songs/themes/artists reveal about society at the time?

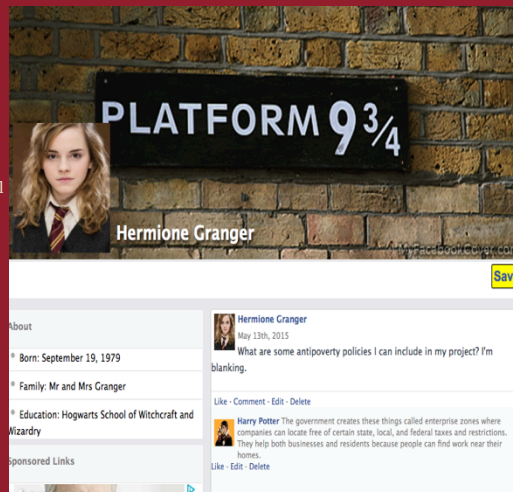
Important for students to translate corridos into their own experiences

Fakebooks for characters

<http://www.classools.net/FB/home-page>

Students will make Fakebook pages for the various historical and folk heroes of the early corridos.

Multimedia presentation of the historical information as well as how the hero interacts with others and relationships to other figures and events.



Analysis of folk heroes

Viewing corridos as a cultural practice with which we can see collective memory

- Analysis of specific corridos
- Focus on key historical or folk figures (Pancho Villa, Cesar Chavez, Malverde)

Name: Melyn Roberson

Lesson Title: Magdiel (*Al Otro Lado*)

Grade(s): Secondary

Content Area(s): Spanish

Potential Modifications: Can be adapted to lower or upper level based on the amount of structure and support.

Brief Overview

What do I know about my students that will inform this lesson?

My students like music, they like happy endings and they want to identify with characters

What aspect and vantage point of the film will I be using?

The narrative of Magdiel in *Al Otro Lado*

Why is knowledge of Latin America important for my students? Or what about Latin America, as depicted in the film, will I use as a lens to teach about something else important to my course?

Spanish needs to be contextualized and students need to see that there is information only accessible in Spanish as well as empathize and understand the reasons for migration.

Standards Addressed

Modern Language Standards (Georgia and Tennessee)

Georgia Modern Language Standards

- Demonstrate Intermediate mid proficiency in listening comprehension
- Identify main ideas, supporting details and various elements, such as plot, theme, setting, and characters, from a variety of texts
- Discuss how the viewpoints of people in countries where the target language is spoken are reflected in their practices and products

Tennessee Modern Language Standards

1.2 Understand and interpret both written and spoken forms of the target language on a variety of topics.

2.1 Demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

3.2 Acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.

Learning Objectives

Objective (students will understand/know/be able to...)

Assessment

- Students will recognize genres of music and their purpose

- Students will analyze motivations for immigration

- Students will be able to inference possible outcomes

Essential/Driving Questions

What/Where/When/Why How?

Assessment

- ¿Qué tan importante es la voz en los corridos?

Concept map

○ ¿Para qué motivos inmigran unos mexicanos?	Concept map
○ ¿Cómo es la percepción de los Estados Unidos al medio mexicano?	Formative discussion

Lesson Plan Sequence

Day 1

Stage Or Time	Instructional Strategies/Learning Tasks	Purpose
A	<p>Pre-viewing</p> <p>Students consider what is important in music individually then share between classmates.</p> <p>As a whole group after the information exchange, teacher leads the discussion to find out what musical preferences the students have.</p>	Active schemata based on musical ideas and exchange new information for interpersonal speaking.
	Present the idea of the “corridos comisionados” and the “corridista”	Prepare students for the film clips y providing contextualized terms.
B	Play the clip once or twice based on student needs. Give wait time for students to complete the questions and think about the possibilities for #3.	Allow for students to interpret the text
	Have students compare with a peer the responses to #1 and #2 to ensure success and common responses and to #3 to build confidence and allow for practice before sharing with the whole group.	Think-pair-share to build confidence and rehearse to lower affective filter.
	Ask students to share the ideas they have for #3 and facilitates by recording responses on the board so that	Add needed vocabulary to enhance student ideas with their limited lexicon to remain in the target language while building skills.
C	The teacher uses appropriate video clips from different points in the film so the students understand the plight of Magdiel, his reality, his family, his economic situation, his aspirations and his motivations.	Provide experience with authentic texts where students need to use the information provided
	Students complete the graphic organizer to assimilate their ideas based on the fragments viewed.	Students organize their ideas to increase understanding.
	Students compare each circle with a different student. Teacher answers questions if after collaboration are still unsure of responses.	Share ideas, express opinions, enhance content knowledge
D	Students choose the most likely outcome and complete the corresponding activity.	Writing in the target language for a purpose with a message in mind based on learned

		information.
	Group students by chosen product. Have students choose the three best to be presented to the other group (number can be altered by number of students in each group or number of students in the class)	Allow students to present their information for peer review and evaluation.
	Allow for small group presentations and then have students vote on best product from those presented.	Inspire others by seeing quality work of peers.
	Display all nominees.	Recognize excellence.
	<input type="checkbox"/> Graphic organizers <input type="checkbox"/> Models <input type="checkbox"/> Forms	
Handouts & PowerPoints		
<input type="checkbox"/> Handout		
Materials needed in class		
<input type="checkbox"/> Film		
<input type="checkbox"/> Handout		

Adaptability

How can this lesson/unit plan be adapted for different types of environments or classrooms?

More clips or longer clips could be shared such as Jesus Malverde, etc.
Discussions could be more around immigration instead of corridos
Drug trafficking could be addressed as part of the reality of Sinaloa.
Jefe de Jefe listening activity included as supplement.

Jefe de Jefes

Los Tigres del Norte

Banco de palabras

- 1 _____ el Jefe de Jefes señores,
_____ respetan a todos niveles,
Y _____ nombre y _____ fotografía,
Nunca van a mirar en papeles,
Porque a _____ el periodista _____ quiere,
Y si no _____ amistad se la pierde.
- 7 Muchos pollos que apenas nacieron,
Ya se quieren pelear con el gallo,
Si pudieran estar a _____ altura,
Pues tendrían que pasar muchos años,
Y no pienso dejarles el puesto,
Donde _____ _____ la paso ordenando.
- 13 _____ trabajo y valor _____ ha costado,
Manejarlos con tantos que tengo,
Muchos quieren escalar _____ altura,
No más miro que se van cayendo,
Han querido arañar _____ corona,
Los que intentan se han ido muriendo.
- 19 _____ navego debajo del agua,
Y también sé volar a la altura,
Muchos creen que _____ busca el gobierno,
Otros dicen que es pura mentira,
Desde arriba no más _____ divierto,
Pues _____ gusta que así se confunda.
- 25 En las cuentas se lleva una regla,
Desde el uno llegar hasta el cien,
El que quiera ser hombre derecho,
Que se enseñe a mirar su nivel,
Sin talento no busques grandeza,
Porque nunca la vas a tener.
- 30 _____ el Jefe de Jefes señores,
Y decirlo no es por presunción,
Muchos grandes _____ piden favores,
Porque saben que _____ el mejor,
Han buscado la sombra del árbol,
Para que no les dé duro el sol.
- me
mi
mí
soy
yo

I. Antes de escuchar.

A. El título de la canción/el corrido es *Jefe de Jefes*

Hagan su predicción del tema incorporando por lo menos tres palabras encontradas en el texto del banco:

altura amistad corona favores gobierno grandeza
mejor muriendo nivel pelear periodista sombra

B. Ahora, sin escuchar la canción, rellenen los espacios en blanco con las palabras en el margen.

II. Mientras escuchando

Corrijan los errores.

¿Y entiendes la diferencia entre 'yo, me, mi y mí'? si no, indica los problemillas.

III. Después de escuchar

A. Identifiquen a qué refiere el complemento para entenderlo mejor

Renglón	El complemento	Lo que representa
6	se	
6	la	
11	Les	
29	la	
31	lo	

B. Encuentren unos ejemplos de los siguientes recursos literarios

La introducción (pueden resumirla)

Pedir la atención de los oyentes

Una metáfora en estrofa 7 y 8

Rimar

_____ y _____

Cuántas sílabas tienen los renglones

C. Lean las definiciones de las clase de corridos y luego seleccionen qué tipo es y justifique con evidencia del corrido.

Corrido histórico: El corrido es un género **musical** y de la lírica popular **mexicana** desarrollado en el **siglo XVIII**. Se trata de una narrativa popular en forma de canción y poesía, de balada. Las canciones pueden tratar de temas políticos, de eventos históricos y de relaciones sentimentales.

Narcocorrido comisionado trata de exaltar o conmemorar figuras, personas y eventos relacionados con el **narcotráfico** normalmente de la tercera persona por encargo de un individuo que quiere honrar o recordar para un grupo privado.

Narcocorrido comercial: trata de exaltar o conmemorar figuras, personas y eventos relacionados con el **narcotráfico** típicamente en la primera persona para el público masivo.

La justificación: _____

IV. El video

¿Es bueno el video para la canción? Explique con tres razones porque es bueno o no lo es.

- 1.
- 2.
- 3.

V. Preguntas para pensar y luego debatir.

A. ¿Es realista o idealista la idea de ser jefe de los jefes?

B. Los Tigres del Norte aseguran que su canción no está inspirada en nadie en particular. "Lo que pasa con este corrido es que la mitología popular lo adjudica a ciertos personajes". ¿Están de acuerdo?

C. En el municipio de Chihuahua, en el norte de México en 2015, aprobó un decreto que prohíbe cantar *narcocorridos* en un concierto público, una medida que incluye sanciones que van desde cumplir 36 horas de cárcel hasta pagar una multa de 330,000 pesos. ¿Debe el gobierno censurar los narcocorridos?

Recursos:

<http://musica.univision.com/noticias/article/2009-12-17/del-narcocorrido-a-la-realidad>

<http://letras.com/los-tigres-del-norte/360396/>

http://www.persee.fr/web/revues/home/prescript/article/carav_1147-6753_2004_num_82_1_1465

<http://dadun.unav.edu/bitstream/10171/5246/1/Eguiarte%20Bend%C3%ADmez,%20Enrique%20A..pdf>

<https://www.youtube.com/watch?v=tKQwOuTiY-A>

http://www.academia.edu/8741235/_Los_gallos_sinaloenses_en_la_m%C3%BAsica_popular_2007_

<http://es.wikipedia.org/wiki/Narcocorrido>

<http://mexico.cnn.com/nacional/2015/03/15/el-municipio-de-chihuahua-impondra-carcel-a-quien-cante-narcocorridos>

Jefe de Jefes

Los Tigres del Norte

Soy el Jefe de Jefes señores,
Me respetan a todos niveles,
Y mi nombre y mi fotografía,
Nunca van a mirar en papeles,
Porque a mi el periodista me quiere,
Y si no mi amistad se la pierde.
Muchos pollos que apenas nacieron,
Ya se quieren pelear con el gallo,
Si pudieran estar a mi altura,
Pues tendrían que pasar muchos años,
Y no pienso dejarles el puesto,
Donde yo me la paso ordenando.
Mi trabajo y valor me ha costado,
Manejarlos con tantos que tengo,
Muchos quieren escalar mi altura,
No mas miro que se van cayendo,
Han querido arañar mi corona,
Los que intentan se han ido muriendo.
Yo navego debajo del agua,
Y también se volar a la altura,
Muchos creen que me busca el gobierno,
Otros dicen que es pura mentira,
Desde arriba no mas me divierto,
Pues me gusta que así se confunda.
En las cuentas se lleva una regla,
Desde el uno llegar hasta el cien,
El que quiera ser hombre derecho,
Que se enseñe a mirar su nivel,
Sin talento no busques grandeza,
Porque nunca la vas a tener.
Soy el Jefe de Jefes señores,
Y decirlo no es por presunción,
Muchos grandes me piden favores,
Porque saben que soy el mejor,
Han buscado la sombra del árbol,
Para que no les de duro el sol.

Al otro lado- focus on Magdiel
(accompanies lesson by Melyn Roberson)

A. **Antes de ver** unos fragmentos de “Al otro lado”, indique si están de acuerdo o están en contra las siguientes pistas. Justifiquen las respuestas.

1. La voz es tan importante como la letra en una canción.
 2. La voz es más importante que la letra en una canción.
 3. La voz es menos importante que la letra en una canción.
- A fuera de la voz en las canciones, ¿qué más les importa?



Hablen con cinco compañeros para
averiguar sus ideas

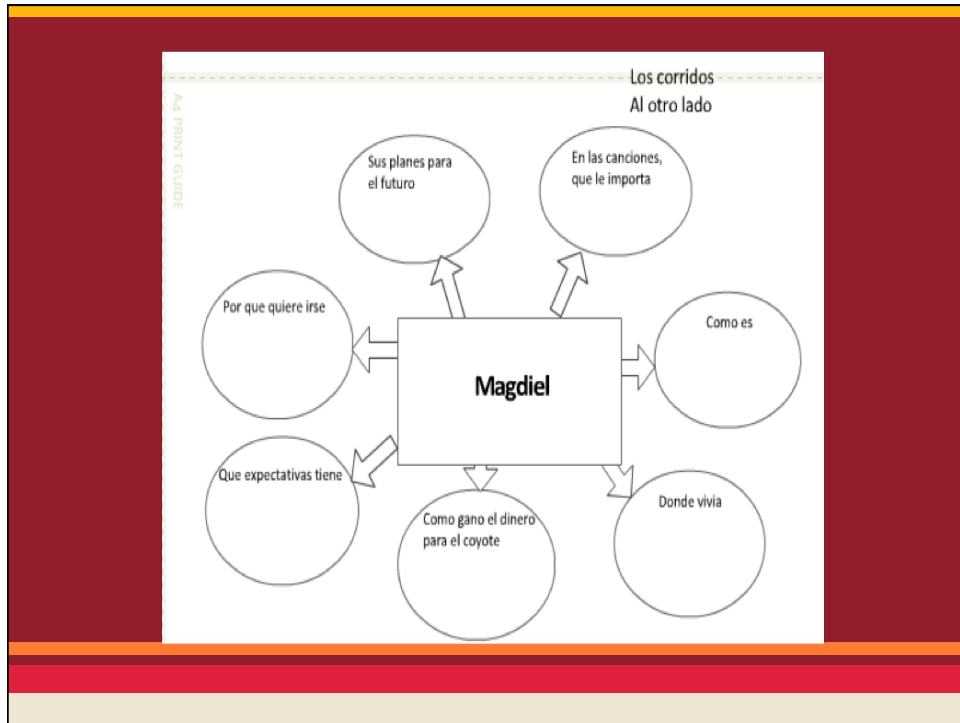
Nombre	Lo importante de las canciones
1.	
2.	
3.	
4.	
5.	

B. Mientras/Después de ver el primer fragmento contesten las preguntas del corridista, Magdiel Rubio Burgos. (1:00.10-1:01.34)

1. ¿Dónde está?
2. ¿Adónde va?
3. ¿Por qué? (Tienen que inferirlo)

C. Ahora, hay que ver varios fragmentos que les van a ayudar a entender más y tienen que rellenar el gráfico según lo que han visto y lo que pueden inferir. (1:20-1:45, 3:07-7:37, 34:30-35:11, 41:54-44:36)



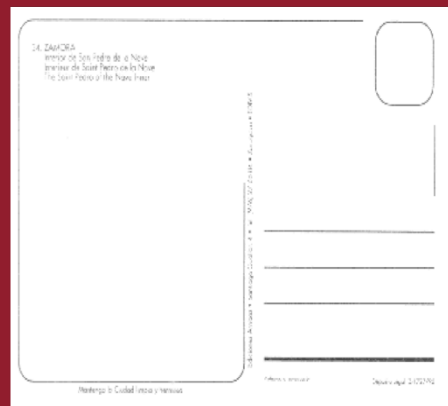


D. Ahora, tienen que pensar si Magdiel al fin, está vivo o muerto.

Si está vivo, les van a escribir una postal a sus papás de su viaje o de su vida nueva en los Estados Unidos.

En la tarjeta postal.

Les sugiero que saluden a familiares, que sea corto, sencillo y expresivo con lenguaje familiar. No olviden que la dirección irá a la derecha y el sello en el ángulo superior derecho.



O si piensan que ha fallecido Magdiel,, van a escribir su obituario usando el modelo dado.



Magdiel Rubio Burgos



Jefe de jefes

Handout-Music activity

Goals

- *Vocabulary development
- *Skill building pronouns
- *Main idea
- *Inferencing

Choice Board

Todos tienen que completar la caja al centro y después ___ de las otras cajitas

Investigar otras formas de narcocultura a fuera de la música en forma de infografía.	Comparar el documental de la carrera de caballos con el corrido <i>El moro de cumpas</i> en correo electrónico a su profesor.	Analizar las imágenes de los héroes mexicanos a través de los años en diagrama Venn.
Escribir un artículo comparando el rap de hoy con los corridos de hoy o de antes.	Componer un corrido	Crear un póster para promover una película biográfica de la vida de Jenni Rivera.
Crear un video alternativo a <i>Jefe de jefes</i> de los Tigres del Norte.	Inventar un Fakebook para Chalino.	Componer una lista de corridos incluyendo históricos y modernos de

El correo

Resources for Choice Board

El documental de la carrera que tiene la canción

<https://www.youtube.com/watch?v=3l2MUrohpsU>

La letra del corrido *El Moro de cumpas*

http://www.albumcancionyletra.com/el-moro-de-cumpas_de_antonio-aguilar_102197.aspx

Fakebook

<http://www.classfools.net/FB/home-page>

Póster

<http://www.fakemovieposter.com/>

Playlist

<http://www.youtubeplaylist.org/>

Music video

<https://studio.stupeflix.com/en/>

<https://animoto.com/>

Article

<http://www.fodex.com/generators/newspaper/snippet.asp>

Infografía

<http://www.ease1.lv/>

Lesson on Chalino Sánchez

Elizabeth Allen

Spanish II and III

Overview

Students learn about Chalino Sanchez, a popular figure in Mexican transnational culture, while practicing target language in Spanish. Students discuss key events in Spanish, connect this material to their own lives, and learn cultural information while practicing several modes of communication in Spanish!

Standards Addressed

Tennessee Academic Standards: World Languages-Modern Languages (Year 2)

- **1.1** In the target language, engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
- **1.2** Understand and interpret both written and spoken forms of the target language on a variety of topics.
- **2.1** Demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.
- **3.2** Acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.
- **4.1** Demonstrate understanding of the nature of language through comparisons of the language studied and one's own.

Learning Objectives

Objective (students will understand/know/be able to...)	Assessment
○ Describe an image and draw conclusions about what it communicates to them.	See, think, wonder, activity with Chalino image (oral activity).
○ Make connections to similar images in their own culture and compare/contrast meanings.	Seek examples of images with similar functions in their own culture and explain the connection (research, oral activity)
○ Read a biography in Spanish of Chalino, identify key events and summarize	Interpretive reading activities detailed in handout; written summary
○ Watch a portion of <i>Al Otro Lado</i> , identify references to Chalino and interpret comments by his fans	Interpretative listening; making inferences
○ Summarize the story in one of Chalino's corridos	Interpretive reading/listening; presentational writing

Essential/Driving Questions

What/Where/When/Why How?

What is a *corridor* and its cultural context?

Why is an understanding of the *corridor* helpful?

What are similar musical expressions in your own culture?

Lesson Plan Sequence

Day 1

Stage Or Time	Instructional Strategies/Learning Tasks	Purpose
10 minutes	Project (or hand out) the image of Chalino and ask students to observe it carefully and silently for two minutes. <ol style="list-style-type: none"> Have students make a list of what they see (ie. Clothes, objects, features) for one minute. Next ask students to describe what they see, orally in class. Ask them questions: <i>¿Quién es? ¿Cómo es? ¿De dónde es? ¿Cuál es su profesión/trabajo?</i> 	Observe and reflect on an image. Use Spanish to describe details.
8 minutes (6 clip, 2 minutes write answers)	Watch a segment of <i>Al Otro Lado</i> in which the corridor fans are talking about Chalino. Consider the previous questions again: Who is the person? Where is he from? What is his profession? Share answers with a partner.	Drawing inferences: expressing ideas in Spanish
5-7 minutes	Think, pair, share: <ol style="list-style-type: none"> Students answer these questions on their own (90 seconds, write): <i>¿Por qué crees que a estos jóvenes les fascina este cantante?</i> Turn to a partner and talk about your answer. Explain why. Choose some students and have them share what their partner said. 	Interpretive listening, drawing inferences, oral practice
30 minutes	Give students a copy of the biography of Chalino Sánchez in Spanish adapted from the POV website, and have them complete the activities in the worksheet. As a follow up to the <i>10 cosas</i> activity, have students share their ideas and make a list (on board or shared class document) of the 10 things that the majority of the class agree are important in his life story.	Read and interpret in Spanish. Discuss findings.
10 minutes	<i>¿Qué es un corrido?</i> Play a short (30 second-1 minute) segment of Tomás Campo by Chalino for the students (without seeing the lyrics). Have students express opinions (can use verbs like <i>gustar</i> or subjunctive)	React and respond with opinions in Spanish (oral or written activity)
10 minutes	Give students the lyrics of the corrido. Play the corrido again. Have students read through the lyrics silently and	Interpretive reading/listening; preterit

	look up when they are done. Ask for any questions. Play the song again so that they hear it with his voice and music. Follow up with a quick oral comprehension check.	and imperfect verbs.
15 minutes and/or homework	The corridor tells a story: a. In class, partners identify the “who, what, when, where, how, why” of the event and create a headline as for a newspaper article. b. For homework, each student must write an article with this headline and illustrate it.	Interpretive reading/listening; presentational writing; summarizing to show understanding

References and Resources

“Chalino Sánchez.” Wikipedia. (Photo)

https://en.wikipedia.org/wiki/Chalino_Sánchez#/media/File:Chalino-Sanchez-pistola.jpg

Ibid. *Think, Pair, Share:*

http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03d_UnderstandingRoutines/ThinkPairShare/ThinkPairShare_Routine.html

Mesa, Silber. “La recia vida de Chalino Sánchez.” *Domingo. El universal*. 19 de enero, 2014.

<http://www.domingoeluniversal.mx/historias/detalle/La+recia+vida+de+'Chalino'+Sánchez-2086>

Project Zero. *Visible Thinking: Thinking Routines: Core Routines: See, Think, Wonder:*

http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03c_Core_routines/SeeThinkWonder/SeeThinkWonder_Routine.html

Sánchez, Chalino. “Tomás Campo.” *13 Mejores Éxitos*. <https://youtu.be/SKnDnPogeEE>

Tennessee World Language Standards.

http://www.tn.gov/assets/entities/education/attachments/std_fl_modern_2nd_yr.pdf

Wald, Eliijah. “El Valiente: Chalino Sánchez.” *Narcocorrido*.

English: http://www.pbs.org/pov/alotrolado/special_narcorridos.php

Spanish: http://www.pbs.org/pov/alotrolado/special_narcorridos_es.php

Appendix

- A. “Tomás Campo” by Chalino Sanchez Lyrics Worksheet
- B. Reading. El Valiente: Chalino Sánchez (excerpt from *Narcocorrido: Un viaje al mundo de la música de las drogas, armas y guerrilleros*)
- C. Reading Comprehension Activities. Actividades para acompañar la biografía de Chalino
- D. PowerPoint Presentation

“Tomás Campo”

Chalino Sánchez

Album: *13 mejores éxitos*

<https://youtu.be/SKnDnPoqeEE>

Con la banda sinaloense
voy a cantar el corrido
lo dedico a la memoria
de Tomás Campo Salcido.

19 de septiembre
como a las ocho serían
le dieron muerte **a mansalva**
por miedo que le tenían.

sin ningún peligro

Su muerte llevó en el alma
y como que no me convence
ya no volverán a verlo
por las tierras sinaloenses.

Ha dejado mil recuerdos
por muchísimos lugares
del cañón allá en Durango,
por esos caminos reales
donde una vez se les fue
a un grupo de federales...

Le salieron al camino



6 tipos con *metralletas*
dejaron inconocible
su bonita camioneta...

Se pregunta mucha gente
y nadie se halla respuestas
la muerte de Tomás Campos
siendo una persona honesta...

Quedó una cruz en un puente
a un costado del camino
con un letrero que dice
“Aquí murió **un gallo fino**”...

¿qué crees que significa?

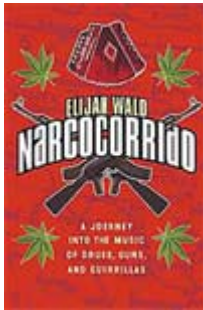
Los ranchitos que él andaba
de luto visten ahora;
muy triste se ven las calles
de Cosalá, Sinaloa;
los recuerdos de Tomás
siempre estarán en la historia.

El Valiente: Chalino Sánchez

Descubra más sobre la vida, muerte e impacto del legendario Chalino Sánchez, un cantante importante de los corridos de Sinaloa.

- Español

Los hechos de la vida de Chalino son muy sencillos. Nació en el rancho Las Flechas y se crió en Sanalona, un pueblito como a 33 kilómetros al este de Culiacán. Según el reportero norteamericano Sam Quiñones, quien ha entrevistado a muchos de los amigos y socios de Chalino, su leyenda comienza con un incidente que parece sacado de las hazañas de Pancho Villa: Cuando era niño un hampón violó a su hermana, y a los quince años, Chalino se encontró con el violador en una fiesta. Se le acercó y sin decirle ni una sola palabra, lo mató a balazos. Se tuvo que ir del pueblo y se fue a vivir con una tía en Los Ángeles, donde tuvo varios empleos de los que les ofrecen a los ilegales: medio legítimos y a media sueldo. También trabajó de socio con su hermano Armando, pasando drogas y personas de contrabando entre fronteras. En 1984 mataron a tiros a su hermano Armando en Tijuana, y dicen que el primer corrido lo escribió Chalino poco tiempo después para conservar la memoria de su hermano.



Wald, Elijah. *Narcocorrido: Un viaje al mundo de la música de las drogas, armas y guerrilleros*. Disponible en ambos inglés y español de Rayo, una impresión de [Publicar de Harper Collins](#).

Fue por aquella época que Chalino se metió en problemas con la ley y fue a dar a la cárcel durante unos meses. Hay quienes dicen que ahí comenzó una nueva carrera. Escribió canciones sobre los otros presos, vendiéndoles por dinero o por favores composiciones que los protagonizaban. Tenía facilidad innata para escribir canciones. Cuando lo soltaron de la cárcel ya estaba en demanda entre los narcotraficantes de poca monta y los hombres duros de Baja California y del sur de California. Escribía a sueldo, tipo reportero musical para toda persona que pudiera pagar. En este mundo, en el cual no cunde el alfabetismo, los corridos no se leen, se escuchan, y los clientes de Chalino no querían ver la letra impresa sino que querían un cassette con su corrido cantado por una banda. Él no se consideraba cantante, así es que contrató a un grupo de músicos nortños, Los Cuatro del Norte, para grabar su primer lote de productos comerciales. Sin embargo, ya en el estudio él tomó el mando. Según lo cuenta su amigo Pedro Rivera, "Ellos nunca pudieron cantar un corrido, entonces él se enfadó y dijo, 'Dame, que

los cante yo.' Entonces se metió y los cantó como él creía que se cantaban, y así quedaron grabados para siempre".

La respuesta de Chalino explicó su propósito, "No loco, así como está. No los quiero para vender, nada más para que cada cabrón oiga su corrido y que ya se lo grabé".

Así fue con los primeros cassettes. Chalino grababa quince canciones, cada una encargada por algún hombre duro local, le hacía una copia a cada cliente y ya. Para la tercera grabación, sus clientes le estaban pidiendo copias adicionales para repartir entre amigos, y el dueño del estudio, un tal Angel Parra, le sugirió que sacara una serie de 300 cassettes, lo cual sería más profesional. Se vendieron fácilmente y luego llegaron pedidos para más, y así Chalino se convirtió, poco a poco, en un cantante profesional. Fue un proceso paulatino. Entró por primera vez a un estudio en 1986 ó 1987 y transcurrieron varios años antes de que llegaran las multitudes a verlo, pero ya la gente quedaba impresionada por su estilo único.

Chalino no se parecía en nada a los otras estrellas de la música norteña, hasta se podría decir que su atractivo era de antiestrella. No lo consideraban como otro cantante sino como lo verdadero, un valiente recién salido de un rancho en Sinaloa. Su voz, nada bonita, era un desentonado gimoteo nasal que sonaba tieso y forzado, especialmente en sus primeras grabaciones. Él mismo decía, "Yo no canto, yo ladro". Pero ésta fue una de sus mayores ventajas porque cuando la gente lo escuchaba, al instante sabía que él era distinto. Su voz era inconfundible, y por ser tan repelente se notaba que había vivido esa vida y que sabía en carne propia de qué se trataba. No era una banda de música pop norteña, de trajes de *cowboy* elegantes, que cantaba sobre Camelia la tejana. Era la voz auténtica del narcotráfico, de los tipos de tez morena que andan en sus troconazos y que ni vestidos de seda podrían disimular sus costumbres de pueblo.

Chalino era el hombre indicado en el sitio indicado en el momento indicado. En 1988, los mismos Tigres dejaron por un lado los trajes vaquero ostentosos y la vereda musical en la que habían incluido el rock suave y los ritmos sudamericanos, y lanzaron una colección desguarnecida de canciones sobre la delincuencia llamada *Corridos Prohibidos*. Un reto para las personas que pensaban que ellos se habían vuelto ricos e indiferentes a sus orígenes, salían en la portada en una rueda de presos y el título hacía gala del hecho de que siempre se prohibían sus narcocanciones en las radiodifusoras. Según algunos reportes, ése ha sido su álbum más popular hasta el momento (los álbumes de corridos en particular se venden mayormente en versiones pirata, así es que no hay manera de saber cuántos se vendieron), y aunque pronto volvieron a lucir sus trajes blancos y adornados de tigre, esto comprobó que eran capaces de captar el espíritu de nuestros tiempos. De la misma manera que el rap forzaba al mundo del pop gringo a enfrentar los sonidos endurecidos y la realidad sin tapujos de las calles de la ciudad, el corrido se despojaba de sus propios atavíos para convertirse en el rap del México actual y de los barrios del otro lado.

Los Tigres constituían la nueva onda, pero Chalino la definió. Al igual que Elvis Presley, Bob Dylan, Aretha Franklin o los raperos *gangsta*, su estilo cristalizaba el momento tras el cual nada volvería a sonar igual. Muchos le tenían aversión a sus álbumes, insultándolos como chirriantes y torpes, pero su base de aficionados pronto alcanzó más allá de la muchedumbre callejera de Los Ángeles y de Tijuana que lo había alentado al comenzar. A los aficionados de corridos mayores y de la Sierra Madre o de los desiertos del Norte, les llamaba la atención lo mismo que emocionaba a los jóvenes *punk* de Los Ángeles: Chalino era la pura neta. Era un corridista sumamente atinado en su crónica de los acontecimientos del mundo a su alrededor.

El sonido de Chalino era anatema con la música popular ranchera pero pronto se escuchaba estruendosamente de las ventanas de los carros de los *low riders* que se paseaban lentamente por los barrios, y su séquito creció como una llamarada. En 1990, Chalino dio un concierto en El Parral, un club popular en Southgate y acudió tanta gente que el dueño tuvo que cerrar las puertas con llave para evitar el exceso de gente.

Chalino era un fenómeno local conocido únicamente en el sur de California, en la región contigua al área fronteriza y en Sinaloa. Su adelanto en publicidad ocurrió el 20 de enero de 1992. Cantaba esa noche en un club en Coachella, California, justo afuera de Palm Springs, y un mecánico desempleado subió a la plataforma para pedirle una canción cuando de pronto se saca una pistola y le dispara a Chalino en un costado. Manteniendo su reputación intacta, Chalino sacó su propia pistola y le disparó. A final de cuentas, el supuesto asesino tenía una herida de bala de su propia pistola en la boca, Nacho Hernández tenía una herida de bala en el muslo, y por lo menos cinco personas más estaban heridas, incluyendo a un joven que se desangró y murió camino al hospital. En Sinaloa dicen que hubieron más muertos y heridos, pero que como la mayoría eran ilegales con vínculos en la delincuencia los sacaron del club y cruzaron la frontera sigilosamente antes de que llegara la policía.

El tiroteo fue muy sonado en todos los periódicos, tanto los ingleses como los españoles, y hasta lo comentaron en el programa de ABC, *World News Tonight*. Las ventas de Chalino se elevaron hasta los cielos y por fin comenzaron a tocarlo por la radio aunque solamente tocaban una de sus canciones pop más anticuadas que no tenía nada que ver con el narco, "Nieves de Enero". Para su próximo concierto en Los Ángeles, El Parral estaba atestado de gente y tuvieron que cerrar las puertas al público a las 6:00 p.m., como cinco o seis horas antes de que él saliera al escenario. Pero según Quiñones, Chalino no estaba muy contento con esta nueva notoriedad.

So sentía vulnerable, y en los meses siguientes repartió su colección de pistolas entre sus amigos y firmó un contrato con Musart, una de las compañías de discos y publicaciones más grandes de México, dándole a Musart los derechos a sus canciones y recibiendo a cambio dinero suficiente para comprarle a su esposa e hijos una casa. Con este acuerdo se ganó la impresionante cantidad de \$350,000 pesos (unos \$115,000 dólares en esa época). Tenía mucho sentido hacerlo ya que en el mundo de los corridos de la calle es raro que una canción dure más que su cantante. Pero resultó ser un desastre financiero. El

contrato regalaba todos sus derechos in otorgarle regalías y así fue que su familia perdió lo que le correspondía de los millones que se hicieron después de que él se convirtiera en leyenda.

Chalina llegó a ser legendario tal y como se esperaba: El día 15 de mayo, a los cuatro meses del tiroteo en Coachella, dio un solo concierto en Culiacán, en el Salón Bugambilias. Fue un exitazo, pero después la cosa se puso fea. Tal y como la cuenta Quiñones en su libro *True Tales from Another Mexico*, (Cuentos verídicos de otro México) Chalina se fue en carro del club con dos de sus hermanos, un primo y varias mujeres jóvenes. Un grupo de hombres armados que iban en Suburbans los paró en una glorieta, mostraron carnés de identificación de la policía estatal, sacaron a uno de los hermanos del carro y le dijeron a Chalina que su comandante lo quería ver. Chalina aparentemente pensó que buscaban mordida. Les ofreció dinero pero ellos no lo aceptaron. Luego consiguió que soltaran a su hermano, diciéndoles que lo acababa de conocer en el show. Hablaron un poquito más, Chalina aceptó irse con los hombres y se montó en uno de sus carros mientras los otros los seguían.

El 16 de mayo de 1992 dos campesinos encontraron el cadáver de Chalina Sánchez tirado en un canal de irrigación cerca de la carretera norte que sale del pueblo. Tenía los ojos vendados y marcas de soga en las muñecas. Le habían metido dos tiros en la nuca.

La secuela fue una versión mexicana de la historia de Tupac Shakur: la muerte de Chalina lo elevó de cantante a leyenda, y los corridistas de la costa oeste apresuradamente publicaron montones de versos en homenaje al vate caído. La viuda de Chalina le contó a la investigadora suiza Helena Simonett que ella sabía de 150 corridos dedicados a su esposo fallecido e indudablemente habían más que ella no conocía. "Nieves de enero" se volvió un *hit* por la radio, y Musart impulsó toda una "nueva" serie de álbumes de Chalina, usando sus grabaciones vocales para crear versiones nuevas de sus canciones, con banda y con mariachi y falsificando dúos con el ídolo muerto del Noroeste, Cornelio Reyna y con la estrella de la música ranchera, Mercedes Castro. Pocos años después, el mundo de los corridos desde Culiacán hasta Los Ángeles estaba inundado de imitadores que cantaban con el mismo estilo de tenor country desguarnecido y salían en las portadas de sus álbumes con rifles y pistolas.

Actividades para acompañar: “El Valiente: Chalino Sánchez”

I. Expresiones claves. Encuentra cada palabra en el texto y escribe aquí lo que sería en inglés.

- a. *pueblito* _____
- b. *lo mató a balazos* _____
- c. *presos* _____
- d. *“Yo no canto, yo ladro”* _____
- e. *andan en sus troconazos* _____
- f. *fue un exitazo* _____

II. Comprensión de detalles. Al leer la biografía, haz círculo en los detalles que **sí** coinciden con el texto y escribe la letra al lado del lugar en el texto dónde lo encuentras. Entonces, escribe la información que has encontrado en el texto en el espacio en blanco. **¡OJO! NO SE INCLUYEN TODOS ESOS DETALLES EN ESTE TEXTO.**

a. Chalino participaba en narcotráfico en la frontera antes de ser corridista.

b. Los primeros corridos que escribió eran para sus amigos en la cárcel.

c. Chalino no cantaba sus corridos sino los imprimía en libros porque sus clientes preferían leerlos.

d. Al principio, grababa las canciones en casetes y se los regaló a los clientes.

e. Desde el principio, a pesar de su voz nasal, el público reconocía que era representativo genuino de los hombres de la frontera.

f. Chalino fue matado con un puñal en el escenario en Coachella, CA.

g. El cantante le vendió los derechos de autor a una compañía de música antes de su muerte.

h. Chalino fue asesinado después de dar un concierto en Sinaloa.

III. 10 cosas que se debe saber sobre... Con una compañero/a de la clase, lean el artículo de nuevo e identifiquen 10 datos que consideran importantes sobre la vida y la carrera de este cantante. Escriban una lista aquí. Deben estar preparados a explicar las selecciones.

Icono: Chalino Sánchez

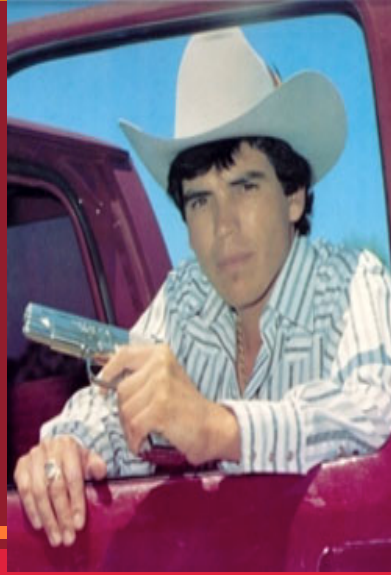
accompanies lesson plan by Elizabeth Allen

See, Think, Wonder

- a. Students observe an image for 2 minutes (silently and without speaking or writing). Encourage them to note details of clothing, objects, features of the person, etc.

See, Think, Wonder

- b. Students report what they see to whole class.
- c. Students consider and speculate with each other on these questions:
¿Quién es? ¿Cómo es? ¿De dónde es? ¿Cuál es su profesión?



Who was Chalino? Excerpts from *Al otro lado*

Excerpt: 27:17-33:17 (6 minutes)

- a. Watch excerpt with class.
- b. Students answer question with a list in pairs on mini-whiteboards:
Después de ver este video, ¿Qué me pueden decir sobre Chalino?
- c. Check for some examples from each pair.

Lectura: Two options

1. ** “El Valiente: Chalino Sánchez.” from POV website. (Biography)--appropriate level 3 or higher
2. Mesa, Silber. “La recia vida de Chalino Sánchez.” *Domingo. El universal.* 19 de enero 2014 -- appropriate for level 4,5,AP

Reading activities

- a. Expresiones claves
- b. Comprensión de detalles
- c. 10 cosas que debes saber sobre...(pairs)
- d. Class must use all of their lists to suggest the 10 most helpful or important facts or details and justify them. At the end of the activity, the students should have agreed on 10 facts as a class.

Un corrido de Chalino: Tomás Campo

1. Play a short (1 minute) segment of this corrido for the class without introduction or lyrics. “Tomás Campo”
2. Have students express opinions about their initial reactions. Options: Write for 2 minutes, or speak to a partner. Use verbs like *gustar* or the subjunctive.

Tomás Campo: ¡Noticias!

Students read the lyrics to this *corrido* silently. Then the class listens and follows along. After, students work in pairs:

- a. Invent a headline for this news item
- b. Identify the chief aspects of the story lead.
¿Quién? ¿Qué pasó? ¿Cuándo? ¿Dónde?
¿Cómo? ¿Por qué?

Tarea: Un artículo

For homework, each student uses the headline and basic facts to write a short article about what happened to Tomás Campo.

- a. Write an appropriate lead (*encabezamiento*)
- b. Follow it up with 5-6 sentences that elaborate on those facts.
- c. Provide an illustration that highlights some aspect of your story.
- d. You will need a copy of your story to share with a partner when you come to class.

Lesson Title: Corridos y el Día de los Muertos

Author: Alicia Preacher

Grades: Sexto grado / Espanol II

Three/four sessions of 40/45

Overview

Lesson explores the Day of the Dead through eulogic *corridos*. Students practice adjectives, second person singular, and past tense verbs while simultaneously learning cultural information related to the Day of the Dead and corridos. Interdisciplinary connections with music curriculum, and the use of educational technology to record music videos/songs is encouraged in extension activities.

Standards Addressed	
Tennessee World Language Standards	
<ul style="list-style-type: none"> ○ 1.1 In the target language, engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions. ○ 1.2 Understand and interpret both written and spoken forms of the target language on a variety of topics. ○ 2.1 Demonstrate an understanding of the relationship between the practices and perspectives of the culture studied. ○ 3.2 Acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures. ○ 4.1 Demonstrate understanding of the nature of language through comparisons of the language studied and one's own. 	
Learning Objectives	
Objective (students will understand/know/be able to...)	Assessment
○ Students will be able to use four adjectives correctly in Spanish sentences.	Students will write and present or perform their own corrido.
○ Students will be able to ask questions in second person singular.	Students will write and present or perform their own corrido.
○ Students will be able to incorporate humor or suspense into an anecdote.	Students will write and present or perform their own corrido.
○ Students will be able to write a corrido using verbs in past tense.	Students will write and present or perform their own corrido.
Essential/Driving Questions	
<ul style="list-style-type: none"> • Why is it important to consider the day of the dead? • What is a funeral? • What is a eulogy? 	
Lesson Plan Sequence	

Day 1	
Stage Or Time	Instructional Strategies/Learning Tasks
5-10 minutes	Brainstorm: ¿Como te gustaría que te recordaran? Adjetivos me gusta/no me gusta
20 minutes	Journal Activity: ¿Como te gustaría que te recordaran? ¿Donde naciste? ¿Que adjetivos te describen mejor? ¿Que te gusta hacer? ¿Que no? .Escribe una anécdota cómica o peligrosa.
10 minutes	Have students share some of their ideas with partners and then call on specific students to share their ideas with the whole class (in Spanish).
Materials needed in class <input type="checkbox"/> Video Clip from <i>Al Otro Lado</i> <input type="checkbox"/> iPads	
Day 2	
Stage Or Time	Instructional Strategies/Learning Tasks
15 min	Show corrido video clip from <i>Al Otro Lado</i> (2:37). The discussion should emphasize the idea that corridos tell a story and that they have a polka or waltz tune. Have students listen to several examples of polka/waltz pieces so they get a feel for the musical meter.
10 min	Students will interview their seat partners about their journey to this school, asking them (in Spanish): -Where are you from? -What is an adjective to describe you? -What is your name? -What are your hobbies? -What are your talents? -What is the story of how you ended up at this school? -Any other questions they feel are necessary to get the whole story. Example corrido: Se llamaba Agustín Flores Nació en las playas de Cabo Le gustaba mucho el fútbol Pero odiaba la lectura Era un buen jugador Era intrépido nato También el era muy listo Un goleador de primera La cabeza le patearon Sangre y mas sangre corría Corrieron rápido y pronto

	<p>Pue sino el moriría Pero fuerte era Agustín Pronto salió de su fin Volvió a la cancha sonriente Y metió goles valiente</p> <p>***This activity can be modified in many different ways. Students can interview their parents/ guardians, a Spanish speaking community member, a teacher, etc.</p>
25 min or extended to the next day	<p>At Davidson Academy, we are encouraged to work with other disciplines; however, this activity can be modified to meet the capacity of your school.</p> <p>iMovie on iPads: Students can record themselves performing their corrido. This would be a great opportunity to collaborate with the music teacher and/or band students with instruments.</p>
Day 3	
Stage Or Time	Instructional Strategies/Learning Tasks
45 min	<p>Presentations of corridos: Have students respond to and reflect upon their classmates corridos in the form of YouTube-like comments in Spanish.</p> <p>Students will receive a detailed rubric before beginning their work on their corridos.</p>
Other Activity Options	
<ul style="list-style-type: none"> • Write corridos during Hispanic Heritage month → corridos could be biographies of famous Latinos • Interview a Spanish speaking person from their community and write a corridor • Lower levels → mix Spanish and English in their corridos 	

CORRIDOS

En el día de los muertos:
Sexto grado / Español II
Three/four sessions 40/45
to accompany lesson plan by Alicia Preacher

Standards and objectives

Create a corrido.

- .use four adjectives correctly
- .ask questions in second person singular
- .write about a funny or dangerous anecdote
- .write a corrido using verbs in past tense

Materials

Video clip
iPad

Essential questions

What is the day of the death?
What is a funeral?
What is a eulogy? Elogio

Brainstorm

¿Como te gustaría que te recordaran?
Adjetivos me gusta/no me gusta

Journal activity

¿Como te gustaría que te recordaran?
.¿Donde naciste?
.¿Que adjetivos te describen mejor?
.¿Que te gusta hacer? ¿Que no?
.Escribe una anécdota cómica o peligrosa.

Activity

S-S questions and answers

Session 2

Corrido video clip

2'37"

Emphasis: a story / polka or waltz tune

Activity

Students write a corrido with his/her friend's information

Sample

Se llamaba Agustín Flores
Nació en las playas de Cabo
Le gustaba mucho el fútbol
Pero odiaba la lectura
Era un buen jugador
Era intrépido nato
También el era muy listo
Un goleador de primera

La cabeza le patearon
Sangre y mas sangre corría
Corrieron rápido y pronto
Pue sino el moriría
Pero fuerte era Agustín
Pronto salió de su fin
Volvió a la cancha sonriente
Y metió goles valiente

iMovie/ recorded corrido

Music teacher or band student
collaboration