IMMIGRATION AND MIGRATION: ELEMENTARY SCHOOL

Washington State Social Studies Assessment: Cultural Contributions

TEACHER INSTRUCTIONAL STEPS

- Review the Historical Background in the Resources Section
- Read the Teacher Background Information about Immigration and Migration
- Explain the purpose of this lesson, which is to understand the contributions that various cultural groups within the Latino community have made to the development of local, state and/or U.S. history and how immigration has influenced these contributions
- Guide students in identifying and differentiating the various Latino cultural groups
- Guide students in developing an essential question analyzing contributions of various cultural groups within the Latino community

TEACHER BACKGROUND INFORMATION: IMMIGRATION AND MIGRATION

What are some of the reasons that people migrate from their country of origin or homeland? Why would someone want to come to the United States? The United States is a country of immigrants and it is a nation that has grown because of the many contributions immigrants make – politically, culturally, economically and socially.

Large-scale Latino immigration to the United States has been occurring since the early 1900s. Today there are 41 million Latinos living in the U.S. In 2000 the U.S. Census predicted that Latinos would soon catch up, if not, surpass African Americans as the largest “minority” population. Such prediction became fact in 2003. Consider that 70 percent of the Latino population lives in California, Florida, Illinois, New York and Texas (Source: U.S. Department of Education). Large Latino populations can be found in the cities of Los Angeles, San Antonio, San Francisco, Miami and New York.

Each city is different from the other and unique in its make-up. Regionalism refers to the particular characteristics that define a geographic area. Factors of regionalism may include politics, food, traditions, dress (attire) and culture. An example of regionalism would be that piñatas are commonly found in Los Angeles but less so in Miami. Given that the piñata is a cultural tradition of Mexico, not Cuba, Los Angeles with its large number of Mexicans is an expected market for piñatas. How does regionalism happen? Migration or a shift in population causes people to settle in specific places. Often people move from one place to another because of work opportunities, religious grounds, political protection, a better housing situation, to be closer to family or a number of other reasons. When people settle into a new place, they bring with them traditions, customs, language and cultural observations that define their identity (who they are). Today we can see and experience the various contributions that Latinos have made to the United States.

Latino culture (food, language, traditions, music, art forms, etc.) is very much a part of mainstream U.S. culture. Consider that tacos and salsa are sold at restaurants nationwide, not just in the cities or regions with large number of Latinos. Salsa has replaced ketchup as the number one condiment in the United States. Similarly, Latino music is central to popular music in the United States. It has influenced the rhythms and sounds of music in general from rock ‘n’ roll to rap. Consider, for example, the 2-3 clave pattern, an Afro-Caribbean beat that sounds like clapping. Clave can be heard in funk music, mambo and Reggaetón.

Latino music reflects the experiences and the history of Latinos in the United States whether they are immigrants or American born. Turn on the radio and expect to hear songs that have been influenced by Latino musical styles and sounds. Many Latino music artists sing in English and Spanish—or a combination of both, Spanglish, and also take inspiration from existing musical genres and create new interpretations. This gives the artist crossover appeal and access to a greater market (audience). Examples of these Latino crossover artists include Enrique Iglesias, Shakira, Jennifer Lopez, Los Lobos, Linda Ronstadt and Ruben Blades.

Think about what is known about Latino musical artists. Where do they come from? What regions in the United States are Latinos living in? Why? What do they sing about?
VOCABULARY

Crossover: (in music) a term used to describe music or an artist that has an appeal beyond a specific audience or musical style or genre

Exile: the state or a period of forced absence from one's country or home

Genre: a category of artistic, musical or literary composition characterized by a particular style, form or content

History: a record of events and time periods

Identity: a person's self affiliation; a distinguishing character or personality; personal characteristics

Immigration: to come to a foreign country as a permanent resident

Mainstream: dominant or prevailing (as in activity, culture, expression, etc.)

Migrate: to leave one place and settle in another

Population: people living in a particular geographic area

Regionalism: consciousness of and loyalty to the interest or characteristics of a distinct region

Solidarity: unity or a sense of community based on interests or goals

MATERIALS PROVIDED BY EMP|SFM

- Map of North America
- Mapping Musical Migration worksheet
- Vocabulary: Cultural Terms (Resources)
- Latino Cultural Group Comparison Worksheet
- Compare and Contrast Worksheet: Carlos Santana and Tito Puente
- Lyrics of the song “Siembra” by Ruben Blades in English and Spanish
- Lyrics of the song “La Vida es un Carnaval” by Celia Cruz in English and Spanish
- Images of Ritchie Valens single and Xavier Cugat orchestra

MATERIALS TO BE PROVIDED BY TEACHER

Note: Because of music licensing laws, we cannot make the songs cited in the lessons available for download on the EMP|SFM Web site. However, we have set up an American Sabor Education playlist at iTunes for your convenience; many of these artists' CDs can also be borrowed from local libraries or purchased through vendors like Amazon.com.

- “Siembra” by Ruben Blades
- “La Vida es un Carnaval” by Celia Cruz
- “Oye Como Va” performed by Tito Puente
- “Oye Como Va” performed by Carlos Santana
- Brief biography of Tito Puente from MSN Encarta (http://en.wikipedia.org/wiki/Tito_Puente)
- Brief biography of Carlos Santana from MSN Encarta (http://en.wikipedia.org/wiki/Carlos_Santana)
OBJECTIVE(S)

Students will explore two immigrant groups and their contributions to the United States. Students will learn how music created by Latino musical figures reflects and addresses the immigrant experience.

STUDENT LEARNING PREPARATION ASSIGNMENT


AUDIO WARM-UP ACTIVITY

Play a contemporary song or excerpts by a Latino/a musician as students enter class, e.g. Shakira, Selena, Celia Cruz. (Note: these Latina figures represent different Latino groups: Columbian, Tejano, Cuban, respectively.)

Visual warm-up activity:
Show students samples of objects from the exhibition. This activity will help them get a better sense and context for historic objects from popular culture as well as a general idea of different time periods.

1. Show students an image of the single *Ooh My Head / The Hippy Hippy Shake* by Ritchie Valens.

   *What is this an image of?* (Students might not recognize the “single” record since today CDs are more common)
   *What style of music is Ritchie Valens singing?* Share with students that Ritchie Valens was a popular teenage artist in the 1950s; he was a Latino musician who performed mainstream rock.

2. Show students the photograph of George with Xavier Cugat and his Orchestra at Sweets Ballroom, Oakland, California 1944.

   *Ask students to describe what they see. How are the figures dressed? What is an orchestra? Where can one see/hear an orchestra today?* Share with students that Xavier Cugat played in many different styles of Latin music like tango, mambo and cha cha cha.

3. Point out to students that many Latino musicians have worked in the United States—some like Ritchie Valens have played mainly popular music, while others perform in more obviously Latin styles.

WARM-UP QUESTION

Introduce the theme of immigration and migration by asking students if they have ever moved from one place to another. Students should briefly share if they came from another country or city, and the place from where they came.

Introduce students to Latino contribution(s) to the United States. Emphasize cultural contributions and specifically highlight music. Examples:

- science (Ellen Ochoa, astronaut)
- education (Jaime Escalante, math teacher)
- political (Cesar Chavez, civil rights leader)
- cultural (Latin musical figures; see list of bios)

Then ask students to list three Latino musicians and ask if they know if the three musicians are immigrants or U.S. born. Collectively share response by students.
ACTIVITIES

1. Introduce students to the topic of immigration. Begin by conveying and discussing the information provided in the Teacher Background on immigration and migration.
   
   - Discuss key reasons as to why people migrate from one country to another. Then begin to relate that Latinos moved to the United States for various reasons, including for better living conditions, for work, for political reasons, among others.
   
   - List the places where Latino immigrants come from (Puerto Rico, Mexico, Central America, South America, Cuba).
   
   - Using the Mapping Musical Migration worksheet, have students map the immigration and migration paths of the listed Latino musical artists. Explain to students that these steps reflect larger patterns of migration and immigration.
   
   - Using the Vocabulary handout, have students read the various descriptions of Latino cultural groups.

2. To highlight music as a contribution to American culture, introduce legendary musicians Ruben Blades and Celia Cruz as examples of immigrant musicians who have contributed to the cultural and artistic development of the United States.
   
   Blades wrote songs about solidarity and political points of view. His songs carry messages of hope and social consciousness.
   
   As a class activity, read the lyrics to Blades’ song *Siembra*. *Siembra* is a song about justice and social progress. Discuss how the song is an important vehicle to communicate this message.
   
   Celia Cruz brought attention to the political plight of Cubans through her personal experience as an exiled person. Known as the Queen of Latin Music, she excelled in a male-dominated field and opened doors for other female artists.
   
   As a class activity, listen to Cruz’s song *La Vida es un Carnaval*. The song is an anthem for positivity. It relays a message of hope and the importance of enjoying life despite its hardships. How does this song compare musically to Blades’?

3. Introduce instruments used by Latino musicians. This link to a percussion instruments vendor includes audio clips of claves, timbales, congas, guiros and maracas (http://lpmusic.com/Product_Showcase/Hear_Our_Instruments/index.html). Audio clips can also often be found at the Wikipedia page for each instrument. (www.wikipedia.org).
   
   Use the word search worksheet to help students master the names of the different instruments used in Latino music.
   
   To connect with listening skills, you can also give students just the word search without the clues and ask them to find the name of the instrument after you play the audio clip of the instrument being played. As an extended activity, students could research which instruments are mostly used in the East Coast and which are mostly used in the West Coast.

4. Play song “Oye Como Va” as originally recorded by Tito Puente and then play the version by Carlos Santana. Ask the students to listen for and identify differences in instruments and rhythm.

   *Note: Tito Puente wrote and recorded the song in 1963. In 1970 Carlos Santana re-interpreted the song with his signature Latin Rock using the guitar. Puente’s version makes use of the classic cha cha cha.*

   Have students complete the Compare and Contrast chart between Carlos Santana and Tito Puente, using the MSN Encarta biographies for information.
Washington State Educators: As a class, explore Latino cultural groups in order to complete the Cultural Contributions Classroom-Based Assessment.

- Students choose (or teacher assigns) two cultural groups to study, using the Internet, written sources and/or information taken from the Historical Background.
- Help students identify what other information they need in addition to classroom learning.
- Students can use the Latino Cultural Group Comparison worksheet to structure their research. This worksheet helps students chart cultural groups by geography and immigration/migration.
- To incorporate music into the assessment: students should choose one kind of music created by each group they are studying. Key questions:
  - What are three characteristics of each kind of music?
  - Who are three musicians who play this music? Where were they born, and where do they live now?
  - What are three songs one could listen to in the style?
  - Do the songs tell us anything about being Latino in America?
  - How are the styles of music similar? How are they different?

WASHINGTON STATE ASSESSMENT: CULTURAL CONTRIBUTIONS
(http://www.k12.wa.us/SocialStudies/Assessments/Elementary.aspx)

Students compare similarities and difference of how two cultural groups contributed to the development of local, Washington State and/or world history.

Assignment: In an essay or presentation, students should:

a) explain contributions made by two cultural groups to the development of national (or local, state or world history), and
b) compare the contributions of the two cultural groups by explaining similarities and differences.
c) students should refer to the worksheets to assist in writing an essay or preparing a presentation
EXTENDED ACTIVITY: MUSICIAN BIOGRAPHY

Many people, famous and less well-known, have contributed as Latino musicians. Students can complete a biographical report or presentation on one of the following musicians, songwriters and singers, who have worked and performed in the United States.

- Eumir Deodato, Sergio Mendez and Antonio Carlos Jovin (Brazil)
- Carlos Vives, Juanes and Shakira (Colombia)
- Ricky Martin, Elvis Crespo, Willie Colón, Jose Feliciano, Jerry Rivera and Calle 13 (Puerto Rico)
- Nati Cano with Mariachi los Camperos, Fito de la Parra, Daniel Catan, Mana, Jaguares (former Caifanes), La Maldita Vecindad and RBD (Mexico)
- Desi Arnaz, Celia Cruz, Gloria Estefan, Chico O’Farril, Damaso and Perez Prado (Cuba)

The following musicians, songwriters, and singers are U.S.-born and are influenced by their Latino, Latin American, and/or African musical heritage.

- Harry Belafonte, Carlos Santana, El Vez, Tito Puente, Laura Canales, Trini Lopez, Linda Ronstadt, Ritchie Valens, Selena, Pepe Aguilar and Cristina Aguilera (United States)
EMP|SFM POST-VISIT DISCUSSION QUESTIONS

The following are questions to facilitate discussion after the class has visited the EMP|SFM American Sabor: Latinos in U.S. Popular Music exhibition.

1. Share your experience of the exhibition with the class.
2. What did you like the most of the exhibition? (material culture – clothing, albums, posters; listening stations, etc.)
3. What region did you find most fascinating? Why?
4. What did you know about any of the cities featured in the exhibition before going to the exhibition?
5. Which city would you like to live in?
6. List a musician you remember from the exhibition and share what you learned about that person.
AMERICAN SABOR: LATINOS IN U.S. POPULAR MUSIC POST-VISIT ACTIVITY

Oral History – Interview
Instruction for Teachers

American Sabor: Latinos in U.S. Popular Music is an exhibition based in part on the oral histories of Latino musicians. A good way for students to learn about people is by conducting an interview.

An interview can provide insight on many topics. Given that American Sabor: Latinos in U.S. Popular Music focuses on music and musical history, assign students an interview about music. Students should pick a person (friend, family member or a neighbor) to interview and ask the following suggested questions to learn about his/her musical interests.

Additional resource for teachers:

EMP|SFM has available Oral History Curriculum and Resources for use in the classroom. To access these resources, please visit http://www.empmuseum.org/education/index.asp?articleID=884