

## Title

Topic: Chicana/o Movement

From: Erik Altenbernd and Dante Garcia

**Guiding Question:** What were the goals and outcomes of the Chicano Civil Rights Movement in California? How were Chicana women attempting to make reinterpret themselves to legitimize their place in the Chicana/o Movement?

## **History Standards and Framework excerpt (if relevant)**

The advances of the black Civil Rights Movement encouraged other groups— including women, Hispanics and Latinos, American Indians, Asian Americans, Pacific Islanders, LGBT Americans, students, and people with disabilities—to mount their own campaigns for legislative and judicial recognition of their civil equality. Students can use the question How did various movements for equality build upon one another? to identify commonalities in goals, organizational structures, forms of resistance, and members. Students may note major events in the development of these movements and the consequences. Students may study how Cesar Chavez, Dolores Huerta, and the United Farm Workers movement used nonviolent tactics, educated the general public about the working conditions in agriculture, and worked to improve the lives of farmworkers (CA Curriculum Framework, 419).

Meanwhile, Chicano/a activists staged protests around the country, such as the famed Chicano Moratorium in Los Angeles in 1970 that protested the war in Vietnam, and formed a number of organizations to address economic and social inequalities as well as police brutality, and energized cultural pride. Students should learn about the emergence and trajectory of the Chicano Civil Rights Movement by focusing on key groups, events, documents such as the 1968 walkout or “blowout” by approximately 15,000 high school students in East Los Angeles to advocate improved educational opportunities and protest racial discrimination; El Plan de Aztlán, which called for the decolonization of the Mexican American people; El Plan de Santa Barbara, which called for the establishment of Chicano studies; the formation of the Chicano La Raza Unida Party, which sought to challenge mainstream political parties; and Rodolfo “Corky” González’s “I Am Joaquin,” which underscores the struggles for economic and social justice. California activists such as Harvey Milk and Cleve Jones were part of a broader movement that emerged in the aftermath of the Stonewall riots, which brought a new attention to the cause of equal rights for LGBT Americans. Asian Americans: The Movement and the Moment, edited by Steve Louie and Glenn Omatsu; The Latino Reader, edited by Harold Augenbraum and Margarite Olmos; and Native American Testimony, edited by Peter Nabokov, are a few of the readily available collections of personal histories and literature of a period of intense introspection and political activism (CA Curriculum Framework, 420).

**Common Core State Standards/ Literacy skill addressed:** What supports does this lesson offer to students to develop their literacy skills?

CCSS.ELA-LITERACY.RL.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

#### CCSS.ELA-LITERACY.RL.11-12.2

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

#### CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

#### CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

**Overview of Lesson:** The lesson presents students with context, primary sources, and guiding questions that allow students to understand the development of the Chicana/o Movement. The sources hit on various aspects of the diverse Chicana/o Movement by presenting the students with the goals and issues different groups took up and faced. The lesson ends with two final activities that students choose between that encourage them to navigate the internet and analyze primary sources they found on their own to build a coherent argument.

### Context

The 1960s brought major changes to the United States. The Immigration and Naturalization Act of 1965 was one of those major changes. The law has been a major force behind the creation of the multicultural society we see in the US today.

However, whereas the impact of the Immigration Act of 1965 has played out over years and decades, many of the social changes we associate with the 1960s happened much more quickly. Major events like the Vietnam War and antiwar movement, urban unrest (or riots) in cities like Los Angeles and Detroit, and the major events of the Civil Rights and Black Power Movements could be seen on the streets or by millions of Americans on television.

All of these actions were tied to large social movements that took to the streets and other public places to protest the Vietnam War and inequality in American society. Such forms of mobilization usually involved different forms of non-violent civil disobedience or civil resistance. To call attention to social problems, activists used a variety of tactics: marches and protests; sit-ins (the occupation of physical spaces like offices); vigils, petitions, and hunger strikes; boycotts; labor strikes or go-slows (the intentional slowing down of work by laborers at a factory or farm); and even the creation of alternate forms of government.

The African American Civil Rights Movement (1954-1968) we associate with Martin Luther King, Jr. actually began before the 1960s. Two of the major events of that movement were the famous Supreme

Court case *Brown v. Board of Education* (1954) and the Montgomery (Alabama) Bus Boycotts of 1955-1956 that started with Rosa Parks's famous act of civil disobedience—her refusal to give up her bus seat to a white man. Parks was later arrested, but her arrest kick started a series of bus boycotts and marches to end racial discrimination in Alabama and across the South. The African American Civil Rights Movement focused on ending segregation—the laws that required physical separation of white and black people in public places like buses and public schools—and laws that kept African Americans from voting. Over time, the Civil Rights Movement proved highly successful in getting new laws passed that ended segregation and protected black voting rights.

The success of the Civil Rights Movement influenced and inspired other social movements during the sixties. It inspired the antiwar movement, a new women's rights movement (sometimes called Second-Wave feminism), hippies and the counterculture, the Student Movement, the American Indian Movement (AIM), the Gay Rights Movement, the environmental movement, the Black Power Movement, and the United Farm Workers (UFW) movement headed by César Chavez and Dolores Huerta. It also inspired another movement among Mexican Americans called the Chicano Movement, or *El Movimiento*.

## **Lesson:**

### **Who is a Chicana or Chicano? What was the Chicano Movement?**

The Chicano Movement took place all across the American Southwest, but was particularly strong in California and Los Angeles. One reason Los Angeles emerged as the epicenter of the movement was because the Los Angeles was home to the largest Mexican American community in the United States. In 1970, there were 9.6 million Hispanics in the United States. Of those 9.6 million Hispanics, almost 2.5 million lived in California—and more than half of all Hispanics in California (1.3 million) lived in Los Angeles County.

The Chicano Movement of the late 1960s and early 1970s was a broad social movement that focused on social issues facing Mexican Americans living in cities like Los Angeles. Like the African American Civil Rights Movement, the Chicano Movement focused on issues like racism, negative stereotypes of Mexican Americans in American culture, police brutality, and unequal educational opportunities for Mexican American youth. A crusade focused on social equality, ethnic pride, and individual self-empowerment, the Chicano Movement built on the farmworker movement led by Cesar Chavez and Dolores Huerta by using direct collective action to overcome the problems of city life.

**Source 1:** Sources: F. Arturo Rosales, *Chicano! The History of the Mexican American Civil Rights Movement*, xviii and Howard Sitkoff, *Postwar America: A Student Companion*, “Chicanos.”

In the late 1960’s, young Mexican Americans, who had been inspired by the efforts of Cesar Chavez to fight for social and economic justice for farm workers, began to demand that others refer to Mexican American men as Chicanos and women as Chicanas—a Mexican Spanish abbreviation of *Mexicanos* that expressed pride in their **ethnic heritage**. They demanded education in the Spanish language and the teaching of Chicano culture in public schools and universities.

The issues addressed by these people, the *movimiento* [Chicano Movement], were not as **broadly defined** as the civil rights struggle for African-Americans. For example, even though activists used walkouts to bring attention to education **inequities**, the underlying nature of these problems differed from region to region as did the solutions that were sought. In the inner city schools of East Los Angeles, where **de facto** segregation created an almost exclusive Mexican American student body, **grievances** arose when **activists** compared the poorly funded **barrio** schools with educational institutions in **affluent** areas of the city and its suburban communities....

Besides an unequal educational system, the Chicano Movement was stimulated by many other issues such as racism, **economic deprivation**, and police brutality. A crucial part of mobilization revolved around the issue of identity and racial pride.

Mexicans in the U.S. have had to deal with what is racially acceptable because of intense Anglo-American racism. The Chicano Movement confronted racism and racial self-hate head on, using the slogan “brown is beautiful” and promoting an **allegiance** and affection to Indian-**mestizo** physical features. A strong cultural nationalism came to be an integral part of the *movimiento* although its expression differed depending on region.

Spurring the Chicano Movement was a perception that Mexicans living in the United States encountered **repressive** conditions that needed **rectification**...The legal and moral justification for demanding an end to unequal treatment based on the founding principles of the United States.

**ethnic heritage**—cultural background

**broadly defined**—covering a large topic or concern

**inequities**—inequalities

**de facto**—in fact rather than law

**grievances**—complaints based on wrong-doings

**activists**—people who fight to end a social problem

**barrio**—neighborhood with large number of Spanish-speaking residents

**affluent**—wealthy

**economic deprivation**—lack of opportunities to earn money; poverty

**allegiance**—to support cause

**mestizo**—person of half-Indian and half-European ancestry

**repressive**—oppressive; to be held back and put down

**rectification**—to make something right



## Questions

Where does the word “Chicano” come from?

What was the main issue of Chicano activists in East Los Angeles in the late 1960s?

What issue besides educational inequality did Chicanos protest in the sixties and seventies?

What did the slogan “brown is beautiful” mean?

## **Part 1: The 1968 East LA Blowouts**

Students played a key role in the emergence of the Chicano Movement in Los Angeles. A particularly important moment in the history of the movement was a series of events known as the East LA Blowouts, or Walkouts.

In response to poor conditions in schools across the barrios of East Los Angeles, thousands of students, under the guidance of a teacher named Sal Castro, organized multiple protests across multiple high schools. The protests, which they called blowouts, were walkouts where the students refused to attend school until their demands were met. Their list of demands addressed thirty-six separate issues but focused on issues like bilingual and bicultural education, the hiring of Chicano teachers and administrators, smaller class sizes, better facilities, and the revision of textbooks to include Mexican American history. In short, the students demanded that their teachers and school administrators respond to the needs of their student bodies by developing more inclusive forms of education.

**Source 2: “Sal Castro and the 1968 East LA Walkouts,” National Hispanic Media Coalition's Impact Award Documentary (2006, 15:19)**

**Unequal Education in the 1960s (0:00-3:10)**

[https://drive.google.com/file/d/1QRNy0HVBm6KLeps\\_7f6D-2z\\_XHst3fr/view?usp=sharing](https://drive.google.com/file/d/1QRNy0HVBm6KLeps_7f6D-2z_XHst3fr/view?usp=sharing)

## Questions

What problems did Mexican-American students face in the 1960s?

What racial stereotype did Mexican-American students have to overcome in the sixties?

Who was Sal Castro?

**Source 3: "Sal Castro and the 1968 East LA Walkouts," National Hispanic Media Coalition's Impact Award Documentary (2006, 15:19)**

**The Blowouts (3:10-8:20)**

[https://drive.google.com/file/d/1DvKpLuRr4jq6\\_HPdBeoaeS8GbXh8Sry7/view?usp=sharing](https://drive.google.com/file/d/1DvKpLuRr4jq6_HPdBeoaeS8GbXh8Sry7/view?usp=sharing)

## Questions

What demands did Mexican American students make alongside Sal Castro?

Why did the students take "direct action?"

How many students walked out in protest in 1968?

How did the Los Angeles Police Department respond to the protests?

**Source 4: "Sal Castro and the 1968 East LA Walkouts," National Hispanic Media Coalition's Impact Award Documentary (2006, 15:19)**

**After the Blowouts (8:20-15:19)**

[https://drive.google.com/file/d/1MHhhFqKuldBFA9G\\_pT1WpBBISyScoCfq/view?usp=sharing](https://drive.google.com/file/d/1MHhhFqKuldBFA9G_pT1WpBBISyScoCfq/view?usp=sharing)

## Questions

Who were the East LA 13?

What happened to Sal Castro after his arrest?

What was the sleep-in?

What effect did the walkouts have on the Mexican American community?

## Source 5: Chicana/o Student Voices

- “For three **frustrating** weeks we **demand**ed our rights. **Over and over again** we repeated so the **Man** could hear us loud and clear: We want the racist out”- (*Chicano Student Movement* , Feb 1969)
- “We are angered by **the Anglo’s rape of our culture**.....the Chicanos who do come out of the system **commit social/ethnic suicide** and try to portray as something that they are not. They try to act and believe and think **gringo**.” –(The Basic Philosophy Behind “Our Plan De Aztlan”)
- “We must **liberate** the chicano mind from the ‘**hang up**’ that he must assume Anglo ways to succeed. We’ve been **brainwashed** into that idea and we must rid our minds of that. Once we have **cleansed** ourselves from this we must do the same in the **barrios**. Not until then can we talk about **revolution**. And that **revolution** can be **peaceful or violent** depending on how outsiders, see us such as police, react to our insistence to do our thing our own chicano way”- (LA Times, April 12, 1968)
- “Why can’t the white man see our side of the story? We Chicanos are damn sick and tired of talking—we want action, now! Mr. Castro—the best teacher who used to teach at Lincoln. Now that he’s gone most of us Chicano students have **gone to pot**. We need a Chicano teacher who we can trust and confide in, we need **one of us**. I don’t know if I should say this but if we don’t get Castro back, **be ready for anything**, Board of Education.” – Chicano Student Movement

**The Man:** a word utilized in slang to refer to those who are in power.

**culture:** the customs, arts, social institutions, and achievements of a particular nation, people, or other social group.

**ethnic:** Relating to a population subgroup (within a larger or dominant national or cultural group) with common national or cultural traditions

**gringo:** a person, especially an American, who is not Hispanic or Latino

**barrios:** A Spanish word for a neighborhood

### Sources:

All Ex-Members of the Female Brown Beret Regiment, February 25, 1970, Box 1, Folder 1, California State University Los Angeles Special Collections.

Chicano Student Movement, February 1969, Box 3, Folder 5, California State University, Dominguez Hills Special Collections.

LA CAUSA: POLICE CONSPIRACY AGAINST CHICANO MOVEMENT!, July 10, 1969, Box 5, Folder 6, California State University Los Angeles Special Collections.

The Basic Philosophy "Behind Our Plan De Aztlan," March 6, 1969, Box 4, Folder 7, California State University Los Angeles Special Collections.

## Questions

How are these students demonstrating their frustrations towards the Education system? What type of language are they using?

What was the Chicana/os' critique of Mexican American's who've become successful?

What do the Chicana/o students mean by "liberating the Chicano mind from the hang up?"

**Source 6:** Luis Torres, "We stood up, and it mattered," *Los Angeles Times*, March 8, 2008

It's a bit **startling** to realize that it has been 40 years this week since I participated in a **watershed** event in the political life of East Los Angeles. The 1968 Chicano student walkouts took a stand against discrimination against Mexican Americans. They gave a community hope for promised change -- change that, regrettably, hasn't fully come about.

The walkouts exploded after weeks of **clandestine** planning by high school students and some college students who had come back to their neighborhoods as **activists**. Some teachers called those college students "outside agitators" and even "**dupes** of the communists." We high school students may have been naive, but we were nobody's dupes. We had long been coerced by the school system into "knowing our place," so it took courage to do what we did.

I remember that March morning clearly. It was gray and cloudy. All week long there had been whispered hints that there was going to be a walkout -- a kind of student strike to protest conditions that were plain enough for everyone to see: poorly maintained buildings with peeling paint and

**startling**—surprising

**watershed**—event that changes things forever; turning point

**clandestine**—secret

**activists**—people who organize and fight to end a social problem or issue

**dupe**—unintelligent person easily tricked by a more intelligent person

crumbling foundations; **dilapidated** classrooms with too many students and not enough desks.

“They don't have to put up with this at schools on the **Westside**,” a friend of mine grumbled. Other problems were just as obvious -- to the careful observer -- and just as **pernicious**, such as teachers who referred to us as “lazy Mexicans” and “stupid wetbacks.”

We also wanted to protest the conditions that led to a dropout rate hovering around 45%. Barely half of us were making it out of high school. Something was desperately wrong, and we wanted to do something about it.

And so, before the clock struck 10 that morning, many students stood up to affirm their dignity and walked out of school. I was the editor of the student newspaper, “The Railsplitter,” at Lincoln High. Walking out and covering the event was my first Big Story. I marched alongside my fellow students with tape recorder and notebook in hand.

But walking out was also a personal decision, one I made after much thought. I didn't see myself as a lawbreaker. But I also felt the cause was important, so I disobeyed the teachers who urged me to stay put, to stay on campus.

Nearly all the protesters were Chicano -- **brainiacs**, jocks, cheerleaders, nerds and gangbangers, all marching together....

I remember beehive hairdos next to hippie straight tresses, next to is-that-a-girl-or-a-boy shaggy hairstyles. There were a few diehard, slicked-back **cabezas** on guys who seemed determined to look like their ducktail-sporting older brothers of the late 1950s and early '60s.

Beyond the visual memories, I think it was a **transformative** experience for everyone who participated...

On a personal level, I went from being someone who always wanted to play by the rules, get good grades and not make waves to someone who realized it was necessary, even noble, to challenge authority sometimes. I gained a pride in my heritage that made me more comfortable with who I was -- a young man whose parents were from Mexico. I overcame the shame that I used to feel as a kid when my mother “spoke funny” in public.

For the Mexican American community, emboldened by the stand the students took, the walkouts were a **catalyst** for future activism on all fronts -- from education to cultural expression to electoral politics. In 1968, there were four Mexican American members in Congress, and you could count

**dilapidated**—poorly maintained; falling apart

**Westside**—affluent, or rich, area of Los Angeles that includes Beverly Hills and Santa Monica

**pernicious**—having a bad or harmful effect, especially in a slow or gradual way

**brainiac**—intelligent, smart person

**cabeza**—Spanish for “head”

**transformative**—something that changes or transforms a person or thing

**catalyst**—something that causes something or someone to change

the number in California's Legislature on one hand. Today, according to the National Assn. of Latino Elected Officials, there are 5,129 Latinos in elected office, including, of course, the **mayor** of Los Angeles.

The protests in 1968 didn't happen in a **vacuum**. They erupted within the **turbulent caldron** of activism that called for civil rights and an end to an unpopular war. In those times, I remember reading that "the best way to get **the Man** off your back is to stand up." We stood up on that day.

Forty years ago, the Los Angeles school board was **the Man**. Today, it is an ally with the community in the effort to improve education. We have come very far in many ways, but we have a long way to go.

The dropout rate at my alma mater, Lincoln High School, and the other Eastside high schools is still about 45%.

*Luís Torres, a broadcast news reporter for 25 years, is a Los Angeles writer.*

**mayor**—reference to Antonio Villaraigosa, who served as mayor of Los Angeles from 2005-2013

**vacuum**—apart from other things, or apart from the rest of society

**turbulent**—characterized by conflict, disorder or confusion

**caldron**—large metal pot used for cooking over an open fire

**"the Man"**—government or authority figure; white man

## Questions

What kinds of students participated in the walkouts?

How were the Blowouts a "transformative" experience for Torres? Explain your answer in 2-3 sentences using at least two examples for the article.

## Part 2: Chicana Movement

In 1970 Chicanas who were members of the WYMCA organized the first ever National Chicana por La Raza conference. At this conference Chicanas came from all over the United States where they discussed issues that specifically pertained to them as women. This conference represented a pivotal moment in Movement history where Chicanas began realizing that the goals they were helping to achieve did not liberate them as women. Chicanas began advocating for their own rights and creating their own organizations such as las Adelitas and las Hijas de Cuauhtémoc. Not only did these Chicanas create their own organizations, but they heavily contributed to an intertwined feminist perspective in all aspects of the Movement. Carmen Tafolla consistently centered women's experiences in her poetry and Ana NietoGomez dedicated her academic career to the publishing of scholarly Chicana feminist work. The Chicana Movement, being distinct from both the feminist movement and the Chicana/o

Movement, attempted to tackle their collective intertwined oppression as women and a culturally different group.

## Source 7: Hijas de Cuauhtémoc 1, front cover

The Hijas de Cuauhtémoc was an organization led by Chicana students based out of California State University, Long Beach. Chicanas such as Ana NietoGomez and Corrine Sánchez created the organization in response to witnessing gender specific issues on their college campus such as educational inequality and sexual politics in other Chicano based organizations. Malyei Blackwell in her book *Chicana Power!* provides examples of how on campus programs designed to retain Chicana/o students did very little. The men who held peer mentor positions played on the hypersexualized understanding of the Chicana and abused their power to have sexual relations with them. This abuse of power by men who deceived Chicanas by making them think they would help them get through higher education caused many to drop out. Witnessing these events unfold in front of them, the Chicanas of the Hijas de Cuauhtémoc published a newspaper with the same name where they would call out and discuss these issues.





## Questions

Consider the source above, who is Cuauhtémoc? What is the significance of members naming their organization as daughters of Cuauhtémoc?

What actions is the Chicana women performing in the image? Is the action she's performing representative of how Chicanas felt during the Chicana/o Movement?

Overall, how are Chicanas from the Hijas de Cuauhtémoc trying to depict themselves in the image above?

Gloria Arrellanes is a native of the LA area, specifically East LA but spent most of her childhood growing up in the town of El Monte. During her time there she experienced racial tensions on a frequent basis. After high school she attended college briefly but ultimately decided to drop out and pursue more life experiences. Around this time she began interacting with an organization called the Brown Berets, an organization modeled after the Black Panthers. Arrellanes would end up being the only woman to hold a high-ranking position in the organization where she would focus her time on community betterment and social change. She would eventually leave the organization and attempt to start her own due to internal conflicts within the Brown Berets and the Chicana/o Movement as a whole.

**Source 7:** All Brown Beret Women Resignation Letter, 25, Feb, 1970, Gloria Arellanes, Chicana Por Mi Raza. <http://chicanapormiraza.org/record/arellanes-and-all-brown-beret-women-resignation-letter>.

Aron Mangancilla  
Minister of Education  
1005 Runnymede  
Palo Alto, California

February 25, 1970

Hermano,

As a national Minister for the Brown Beret Organization and a part of the Ministry, we felt it was very necessary that you be informed of the following situations that have taken place within the Los Angeles Brown Berets. Gloria Arellanes has officially resigned from the Brown Beret Organization and as Minister of Finance and Correspondence, and from all further duties in the organization. There has been a great exclusion on behalf of the male segment and failure of the ministers to communicate with us, among many, many other things.

One additional item - ALL Brown Beret women have also resigned from further duties in the organization. We have been treated as nothings, and not as Revolutionary sisters, which means the resolutions that all our "macho" men voted for have been disregarded. We have found that the Brown Beret men have oppressed us more than the pig system has, which in the eyes of revolutionaries is a serious charge. Therefore, we have agreed and found it necessary to resign and possibly do our own thing.

We feel that we can much better organize by ourselves, as the suppression in the past has made it next to impossible to do so. Contrary to what the men are saying that we are "temporarily suspended" we have officially resigned.

CON CHE!

All ex-members of the Brown Beret Female segment.

## Questions

According to the resignation letter, why are all Brown Beret women leaving the Organization?

Who initiated the resignation of all the Brown Beret women and what was her position?

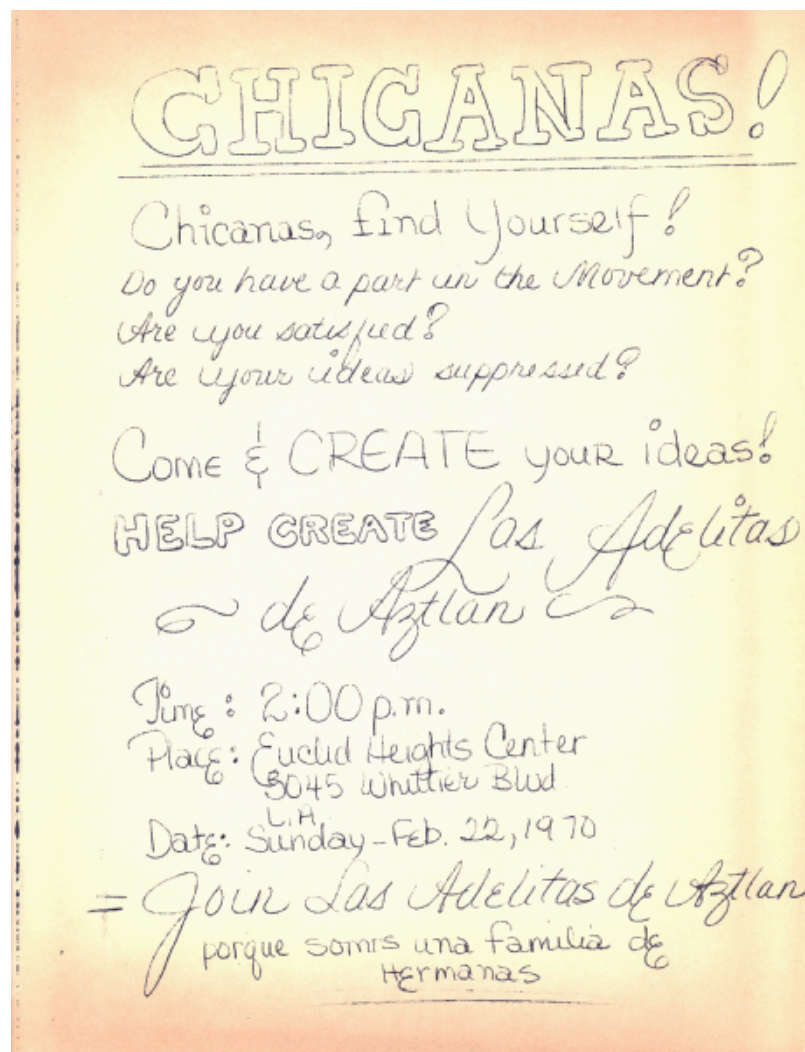
What does Gloria Arellanes mean by "macho men" and "pig system?" What is she attempting to argue by comparing the "macho men" and the "pig system?"

**Source 8:** Join Las Adelitas de Aztlan Flyer. 22 Feb, 1970, Gloria Arrelanes. Chicana Por Mi Raza.

<http://chicanapormiraza.org/record/join-las-adelitas-de-aztlan-flyer>.

Note: Adelitas are an archetype that women fall under in Mexican culture. They were women who participated in Mexico's 1910 Revolution as soldiers alongside the men. To the right is an image of an Adelita represented as a mural by Felipe Adame created in 1979.

<https://calisphere.org/item/ark:/13030/hb2290066r/>



## Questions

What does the poster mean by “find yourself?”

What is the significance of the Chicana women utilizing the name “Las Adelitas?”

Carmen Tafolla is a scholar and Texas state poet laureate who grew up on the Westside of San Antonio. She attended Rhodes Middle School, one of San Antonio’s lowest achieving schools, where she would later receive a scholarship to attend Keystone private school. She would go on to later receive scholarship offers to attend Austin College and Texas Lutheran College, where she earned her bachelor’s and master’s degrees. She later received her Ph.D. from the University of Texas at Austin in Bilingual Education becoming one of the few Chicanas at the time to reach the highest levels of academia. Carmen has stated that putting together her first book of poetry was representative of the Chicana/o experience. While many Chicana/o writers like Tafolla did not have the financial backing or other resources to publish their work through traditional means, they revolutionized how literature was done, and through this process, they found empowerment.

**Source 9** La Malinche by Carmen Tafolla- 1978 in *Canto al Pueblo: Anthology of Experiences* Edited by Tey Diana Rebolledo and Eliana Rivero. Tucson: University of Arizona Press, 1993. First published 1978 in *Canto al Pueblo: Anthology of Experiences* by Texas: Penca Books.

<https://chnm.gmu.edu/wwh/modules/lesson6/lesson6.php?s=10>

Yo soy la Malinche.

My people called me Malintzín Tenepal  
the Spaniards called me Doña Marina

I came to be known as Malinche  
and Malinche came to mean traitor.

they called me—*chingada*

Chingada.

(Ha— ¡Chingada! ¡Screwed!)

**La Malinche:** La Malinche also known as Malintzin Tenepal was a Nahuatl woman who played an important role in assisting the Spanish Conquest of the Aztec Empire. Holding many roles for the Spanish Conquistadors she worked as an interpreter, advisor, and intermediary.

**Ancestry:** One’s family or ethnic descent

Of noble **ancestry**, for whatever that means,  
I was sold into slavery by MY ROYAL FAMILY—so  
that my brother could get my inheritance.

. . . And then the omens began—a god, a new  
civilization,  
the downfall of our empire.

And *you* came.

My dear **Hernán Cortés**, to share your “civilization”  
—to play a god, ... and I began to *dream* . . .

I *saw*  
and I *acted*.

I saw our world  
And I saw yours  
And I saw—  
another.

And *yes*—I helped you—against Emperor Moctezuma  
Xocoyotzín himself.

I became Interpreter, Advisor, and lover.  
They could not imagine me dealing on a level  
with you—so they said I was raped, used,  
chingada  
¡Chingada!

But I saw our world  
and your world  
and another.

No one else could *see*  
Beyond one world, none existed.  
And you yourself cried the night  
the city burned  
and burned at your orders.

The most beautiful city on earth  
in flames.  
You cried broken tears the night you saw  
your destruction.

My homeland ached within me  
(but I saw *another*).

Mother world  
a world yet to be born.  
And our child was born ...  
and I was immortalized *Chingada*!

**Hernan Cortes:** The Spanish conquistador who  
toppled the Aztec Empire and brought much of  
what is now Mexico under the rule of the Spanish  
crown.

**Omens:** an event regarded as a portent of good or  
evil

**Chingada:** A term in colloquial Spanish used  
negatively to mean to “screw” or “screwed”

**Emperor Moctezuma:** Moctezuma was the sixth  
emperor of the Aztec Empire between 1502 to 120.  
He reigned over the first contact between  
indigenous people of Mesoamerica and the  
Spanish crown.



Years later, you took away my child (my sweet mestizo new world child)  
to raise him in your world  
You *still* didn't see.  
You *still* didn't see.  
And history would call *me*  
Chingada.  
  
But Chingada I was not.  
Not tricked, not screwed, not traitor.  
For I was not traitor to myself—  
I saw a dream  
and I *reached* it.  
*Another world*.....  
la raza.  
La raaaaa-zaaaaa . . .

## Questions

In the poem by Carmen Tafolla, who is La Malinche?

What story in Mexican history is Carmen Tafolla retelling?

What is Carmen Tafolla attempting to argue in her poem?

What and who is Carmen referring to when she says, "another world and La raza/La raaaaa-zaaaaa?"

**Source 10** Carmen Tafolla, Reyes Cárdenas. "ALLÍ POR LA CALLE SAN LUIS," in *Get Your Tortillas Together*.<sup>31</sup> San Antonio: Cultural Distribution Center, 1976.

West Side — corn tortillas for a penny each

Made by an aged woman

and her mother.

Cooked on the homeblack of a flat stove,

Flipped to slap the birth awake,

Wrapped by corn hands.

Toasted morning light and dancing history —

earth gives birth to corn gives birth to man

gives birth to earth.

Corn tortillas — penny each

No tax.

## Questions

What is the significance of centering a woman and her elderly mother in the poem? And What action are they performing?

Other than food, what does the tortilla and the crop of maize/corn represent in Mexican culture?

What is Tafolla's overall message in her piece, "Alli Por Las Calles San Luis?"

## **Part 3. The Impact of the Chicano Movement**

In the late 1960s and 1970s, the Chicano Movement expanded to include a number of different issues and large numbers of Mexican Americans all across the United States. One major issue activists in Los Angeles focused on after the Blowouts of 1968 was the Vietnam War. In 1970, Chicanos organized a demonstration against the war that included 30,000 people, most of whom were Chicanos.

However, the Chicano Movement focused on a wide variety of issues beyond politics. The movement was grounded in, and drew strength from, all kinds of cultural expression including art, poetry, and works of fiction like *The House on Mango Street*. Some of the most enduring and important examples of Chicano self-empowerment can be seen in works of art and literature.



*Raza Si, Guerra No!* (People Yes, War No!) This was the motto of the activists who organized the National Chicano Anti-War Moratorium, a Chicano-led antiwar organization. On August 29, 1970, the Chicano Moratorium organized a large protest in East Los Angeles against the Vietnam War. Approximately, 30,000 people from around the country attended the protest. Chicano activists opposed the war for two reasons: first, because Chicanos were dying in Vietnam at a higher rate than whites and other groups of soldiers; and second, because they wanted the money spent on the war to be spent on improving schools and anti-poverty programs.

**Source 11** “Chicano Moratorium Committee antiwar demonstrators” *Los Angeles Times*, 1970  
<https://calisphere.org/item/ark:/13030/hb8199p1q9/>



## Questions

Describe the content of this image. List four things you see.

What are the people in this image doing?

How does this image illustrate the expansion of the Chicano Movement during the early 1970s? Write 3-4 sentences describing the movement using this image and at least one other piece of evidence from another part of the lesson.

**Source 12** Sandra Cisneros, *The House on Mango Street* New York: Vintage Books, 1984,, 10-11.

“My Name”

In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.

It was my great-grandmother’s name and now it is mine. She was a horse woman, too, born like me in the Chinese year of the horse—which is supposed to be bad luck if you’re born female—but I think this is a Chinese lie because the Chinese, like the Mexicans, don’t like their women strong.

My great great-grandmother. I would’ve liked to have known her, a wild horse of a woman, so wild she wouldn’t marry. Until my great-grandfather threw a sack over her head and carried her off. Just like that, as if she were a fancy **chandelier**. That’s the way he did it.

And the story goes she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on elbow. I wonder if she made the best with what she got or was she sorry because she couldn’t be all the things she wanted to be. Esperanza. I have inherited her name, but I don’t want to inherit her place by the window.

At school they say my name funny as if the syllables were made out of tin and hurt the roof of your mouth. But in Spanish my name is made out of a softer something, like silver, but not quite as thick as my sister’s name—Magdalena—which is uglier than mine. Magdalena who at least can come home and become Nenny. But I am always Esperanza.

**chandelier**—ornate lamp with several light bulbs that hangs from the ceiling

I would like to baptize myself under a new name, a name more like the real me, the one nobody sees. Esperanza as Lisandra or Maritza or Zeze the X. Yes. Something like Zeze the X will will do.

## Questions

What, according to Esperanza, does her name mean?

Do you think Esperanza likes her name? Explain your answer in 2-3 sentences using at least one piece of evidence from the chapter.

Would you like to change your name? Explain why, or why not, in 3-4 sentences.

What is the significance of Esperanza choosing her own name—what, or who, does she reject when replaces Esperanza with a name of her choosing? Explain why, or why not, in 3-4 sentences.

Rodolfo “Corky” Gonzáles was a Mexican American boxer and poet born in Denver, Colorado. In the 1960s and 1970s he was involved in organizing the Chicano Movement in Colorado and across the United States. His epic poem, *Yo soy Joaquín (I am Joaquin)*, had a major influence on the Chicanos during the 1960s and 1970s. The poem was influential because of the way it describes a paradox, or contradiction, of Mexican American identity. For Gonzáles, being Mexican American means being caught between, or in the middle of, Mexico and the United States—being a part of both nations but separate from both nations as well. For Gonzáles, one of the answers to the challenges of being a Chicano was to celebrate the fact that Mexican American culture and identity is complex and comes from many peoples—Native Americans, Europeans, Mexicans, and Euro-Americans (i.e. Anglos or norteamericanos).

**Source 13** Rodolfo “Corky” Gonzáles, *Yo soy Joaquín, I am Joaquin* (1967)

Yo soy Joaquín,  
perdido en un mundo de confusión:  
I am Joaquín, lost in a world of  
confusion,  
caught up in the whirl of a **gringo**  
society,  
confused by the rules, scorned by  
attitudes,  
suppressed by manipulation, and  
destroyed by modern society.  
My fathers have lost the economic  
battle  
and won the struggle of cultural  
survival.  
And now! I must choose between the  
**paradox** of  
victory of the spirit, despite physical  
hunger,  
or to exist in the grasp of American  
social neurosis,  
sterilization of the soul and a full  
stomach.  
Yes, I have come a long way to  
nowhere,  
unwillingly dragged by that  
monstrous, technical,  
industrial giant called Progress and  
**Anglo** success. . . .  
I look at myself.  
I watch my brothers.  
I shed tears of sorrow. I sow seeds of  
hate.  
I withdraw to the safety within the  
circle of life --  
MY OWN PEOPLE . . .

I,  
Of the same name,  
Joaquín,  
In a country that has wiped out  
All my history,  
Stifled all my pride,  
In a country that has placed a  
Different weight of indignity upon my  
age-old burdened back.

**gringo**—person born in Americas but without Hispanic or Latino heritage

**paradox**—an idea or situation that is absurd or contradictory

**Anglo**—white American with English or western European ancestry

Inferiority is the new load . . . .  
 The Indian has endured and still  
 Emerged the winner,  
 The **Mestizo** must yet overcome,  
 And the **gachupín** will just ignore.  
 I look at myself  
 And see part of me  
 Who rejects my father and my  
 mother  
 And dissolves into the melting pot  
 To disappear in shame.  
 I sometimes  
 Sell my brother out  
 And reclaim him  
 For my own when society gives me  
 Token leadership  
 In society's own name.  
 I am Joaquín,  
 Who bleeds in many ways.

**mestizo**—person of half-Indian and half-European ancestry  
  
**gachupín**—negative term used by Mexicans and Mexican Americans to refer to settler of immigrant born in Spain

Source: LatinAmericanStudies.org, <http://www.latinamericanstudies.org/latinos/joaquin.htm>

## Source 9

**Rodolfo “Corky” Gonzáles, *Yo soy Joaquín, I am Joaquin* (1967)**

## Questions

What words does Gonzáles use to describe the world of the Chicano?

What “battle” did the “fathers” of Chicanos lose? Which struggle did they win?

Quote at least one of the paradoxes of Chicano identity identified in Gonzáles’s poem.

Is mestizo, or Indian, identity important to Gonzáles’s idea of Chicano heritage? Explain your answer in 2-3 sentences using at least one quotation from the excerpt.

In the 1970s, the ideas and images of the Chicano Movement became increasingly important to the labor activism of César Chavez, Dolores Huerta, and the United Farm Workers union. This UFW poster builds on the ideas of Indian, or mestizo, identity “Corky” Gonzáles explores in his poem *Yo soy Joaquín*.

Here an Aztec god, which grapes and blood in his hands, tells Chicanos—or anyone else looking at the poster—to support the UFW by boycotting grapes.

**Source 14** “Boycott Grapes: Support the United Farmworkers Union” United Farm Workers Poster, 1973, UC Santa Barbara, Special Collections,  
<http://oac.cdlib.org/ark:/13030/hb9g5011pt/?layout=metadata&brand=oac4>





## Questions

Describe the content of this image. List four things you see.

Why did the UFW chose an image of an Aztec god as the face of their grape boycott of the early 1970s?

Does this image empower Chicanos in ways beyond just taking action to help farmworkers? Explain your answer in 2-3 sentences.

In 1970, Chicano activists in San Diego occupied a part of the city known today as Chicano Park. The park is located under the San Diego-Coronado Bridge in Barrio Logan, a longtime Mexican American neighborhood near the Port of San Diego. In the late 1960s, city officials agreed to build a park under the bridge. However, in April 1970, Mario Solis, a resident of Barrio Logan, noticed bulldozers in the area. He became suspicious and discovered that the bulldozers were there not to construct a park but rather to build a new California Highway Patrol (CHP) station. Solis and hundreds of other residents of the barrio immediately organized to save the park. On April 22, they occupied the park site and refused to leave until city officials agreed to build the park instead of the CHP station. Eventually, city officials agreed to Solis's and the neighborhood's demands. Since 1971, celebrations have been held at Chicano Park every April 22 to commemorate how community action saved the park.

**Source 14** "Chicano Park Day Celebration" April 22, 1970, UC Santa Barbara, Special Collections, <https://oac.cdlib.org/ark:/13030/hb138nb33r/FID4>



Today, Chicano Park contains dozens of murals depicting the cultural heritage of Mexican Americans in San Diego. In January 2017, Chicano Park was designated a National Historic Landmark by the National Park Service. In addition to serving as a gathering place for the people of Barrio Logan and San Diego, Chicano Park serves as a lasting testament to the Chicano Movement and Chicano activism, in San Diego.

**Source 15** *Nacimiento del Parque Chicano, 22 abril 1970* (Birth of Chicano Park, 22 April 1970) Chicano Park Mural TeenTravelTalk.com,  
<http://www.teentraveltalk.com/2016/04/01/chicano-park-san-diego/>







Source: The Smithsonian Magazine,  
<https://www.smithsonianmag.com/smithsonian-institution/fifty-years-ago-fed-citys-neglect-san-diego-community-rose-create-chicano-park-180974764/>





Source: Chicano Park Steering Committee, <http://www.chicano-park.com/cpmap.html>

**Assessment:** Students will demonstrate their understanding by being given the option of answering one of two prompts. Each individual prompt encourages students to understand the history and the identities of Chicana/o activists during the Movement. In both prompts students will need to analyze the sources available in public archives to successfully answer the inquiry questions

**Civic engagement:** Students may relate to the history taught in this lesson plan given their family histories or personal experiences. In addition, students may have an intersectional experience that may fall within different categories of oppression. Students will be asked to consider contemporary issues that may or may not be affecting them or their communities. While considering these contemporary issues they will be encouraged to think about the lasting affects of the Chicana/o Movement and how lessons from the past can remedy current issues.

## Final Activity Option 1:

**How do the murals at Chicano Park help us understand the history of the the Chicano Movement?**

There are almost ninety different murals, sculptures, and other forms of art at Chicano Park in San Diego. In many ways, the park is one of the purest expressions of the Chicano Movement of the 1960s and 1970s. A park saved by direct community action and adorned with artwork that celebrates Mexican American heritage and culture, the park brings to the life the larger message of communal pride and individual self-empowerment at the core of the Chicano Movement. A National Historic Landmark, the park not only commemorates the actions of Chicanos in the early 1970s, it also serves as an important gathering place for the Latino community of San Diego to this very day. In this way, the park is a place where history is alive rather than dead or forgotten.

**For this final activity,** your task will be to write a short essay that analyzes one of the murals of Chicano Park.

To complete this assignment, you will need to identify three different sources: one Chicano Park mural and two other sources on the Chicano Movement found in this lesson.

To answer the inquiry question and complete the assignment, follow the directions below.

### Inquiry Question:

**How do the murals at Chicano Park help us understand the history of the the Chicano Movement?**

**Step 1.** Click on the link below. Browse the website and learn about some of the murals at Chicano Park.

<http://www.chicanoparksandiego.com/murals/>





**Step 2.** Pick a mural to discuss and analyze.

**Step 3.** Analyze the mural using the “Historian’s Toolbox” graphic organizer below (fill out the row labeled “Source 1 (Chicano Park mural).”

**Step 4.** Put the mural into historical context by identifying two other sources on the Chicano Movement from this lesson. Fill out the boxes in the “Historian’s Toolbox” graphic organizer. labeled “Source 3 (about Chicano Movement)” and “Source 2 (about Chicano Movement).”

**Step 5.** Follow directions 1, 2, and 3 outlined after the “Historian’s Toolbox” graphic organizer.

## Final Activity Option 2:

### How did women in the Movement construct a unique Chicana identity? Online Archives and Understanding Chicana Identity

While the Chicana/o Movement resulted generally in positive change such as the implementation of Chicana/o studies across the United States, the stories and voices of Chicanas have been silenced and overlooked. Many early historians of the Movement were former activists who benefited from the successes of the Movement. Unfortunately, these early scholars spent most of their efforts legitimizing the history of the Movement which resulted in a disregard for the experiences of Chicanas. However, with the advancement of technology, archivists are making the stories of Chicanas available to researchers and the general public.

For this final activity, you will write a five-paragraph essay using the online archive [Chicanas Por Mi Raza](https://chicanapormiraza.org/) to understand Chicana identity.

**Inquiry Question: How did women in the Movement construct a unique Chicana identity?**

**Step 1.** Click on the link provided and get familiar with the website.

<https://chicanapormiraza.org/>

**Step 2.**

Navigate toward the “Mujeres” tab and explore the profiles of Chicanas that are available.

**Step 3.**

Choose two or three Chicanas that you feel best represent the construction of a Chicana identity.

**Step 4.**

Once you have identified two or three Chicanas, take the time to carefully analyze the sources available in their personal archives so that you can best answer the inquiry question.

## Step 5.

Place these Chicanas in historical context by referencing the sources made available in this lesson plan.

Resources or Final Activity 1

### Historian's Toolbox: Organizing Evidence to Write

**Inquiry Question: How do the murals at Chicano Park help us understand the history of the the Chicano Movement?**

Source Citation	Summary: What is the information presented in the source?  Describe what you see/read in the source.	Evidence: What are some specific quotes or information from the source that allows you to answer the question?	Analysis: "This means that..." "This shows that..." "This source is important to our understanding because..."	Claim: Explain how this source answers the inquiry question.
Source 1 (Chicano Park mural):				
Source 2 (about Chicano Movement):				

Source 2 (about Chicano Movement):				
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1. Examine the **Claim** column and create one claim that unifies the ideas you present. For example, instead of having three sentences about different causes for an event, create one sentence with all of the causes of an event.

Write your **Claim** here:

1. Organize your evidence. Do you want to present the evidence in chronological order or another way? List how you will organize your evidence here:

1. How does the evidence support your claim? Give some specific analysis explaining why you think this evidence is important to answer the inquiry question.

**You are ready to write!** Use the outline below to develop a paragraph:

1. **Introduce** the topic (time period, location, major historical figures)
  - a. What was the Chicano Movement?
  - b. When did it take place?
  - c. Where did it take place?
  - d. Who were some of the leaders of the movement?
  - e. What were the movements aims or goals?
2. **Main claim**
3. **Evidence #1** and analysis (Chicano Park mural)
4. **Evidence #2** and analysis (source on Chicano Movement)
5. **Evidence #3** and analysis (source on Chicano Movement)
6. **Concluding** sentence restating your claim