

EDUCATOR GUIDE

Story Theme: Street Art
Subject: Los Cazadores del Sur
Discipline: Music

SECTION I - OVERVIEW	2
EPISODE THEME	
SUBJECT	
CURRICULUM CONNECTIONS	
OBJECTIVE	
STORY SYNOPSIS	
INSTRUCTIONAL OBJECTIVES	
INSTRUCTIONAL STRATEGIES	
EQUIPMENT NEEDED	
MATERIALS NEEDED	
INTELLIGENCES ADDRESSED	
SECTION II – CONTENT/CONTEXT	3
CONTENT OVERVIEW	
THE BIG PICTURE	
SECTION III – RESOURCES	6
TEXTS	
DISCOGRAPHY	
WEB SITES	
VIDEOS	
BAY AREA FIELD TRIPS	
SECTION III – VOCABULARY	9
SECTION IV – ENGAGING WITH SPARK	11



Los Cazadores del Sur preparing for a work day.
Still image from SPARK story, February 2005.

SECTION I - OVERVIEW

EPISODE THEME

Street Art

SUBJECT

Los Cazadores del Sur

GRADE RANGES

K-12, Post-Secondary

CURRICULUM CONNECTIONS

Music, Social Studies

OBJECTIVE

To introduce educators and students to the lifestyle and challenges facing street musicians in San Francisco's Mission District.

STORY SYNOPSIS

Jacobo Palacios and Rafael Cutillo left families in Guatemala and El Salvador three and seven years ago to work in the United States. After working as manual laborers, they decided to work instead as musicians and have since been playing music in restaurants and on the streets of San Francisco's Mission District for tips. Spark follows their duo, Los Cazadores del Sur (The Hunters From the South) as they work tirelessly six days a week trying to make a living "hunting" audiences who appreciate and financially support their blend of songs from all over Latin America.

INSTRUCTIONAL OBJECTIVES

- To educate students about the concept of street music
- To illustrate the reality of trying to make a living as a street musician
- To entice students to explore traditional Latin American music and acoustic instruments
- To better understand what motivates people to become musicians and what kind of work is available to them

INSTRUCTIONAL STRATEGIES

- Individual and group research
- Individual and group exercises
- Written research materials
- Group oral discussion, review and analysis

EQUIPMENT NEEDED

- TV & VCR with SPARK story "Street Art," about duo Los Cazadores del Sur
- Computer with Internet access, navigation software, speakers and a sound card, printer
- Cassette player, CD player, or computer audio program

MATERIALS NEEDED

- Access to libraries with up-to-date collections of periodicals, books, research papers and videos
- Different examples of Latin American music (see Resource section)
- Pens, Pencils, Paper

INTELLIGENCES ADDRESSED

- Logical-Mathematical – the ability to detect patterns, reason deductively and think logically.
- Musical – the ability to read, understand, and compose musical pitches, tones, and rhythms.
- Bodily-Kinesthetic - the ability to use one's mind to control one's bodily movements.
- Interpersonal – the ability to understand the feelings and motivations of others.
- Intrapersonal – the ability to understand one's own feelings and motivations



See more information on [Multiple Intelligences](http://www.kqed.org/spark/education) at www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

San Francisco's Mission District is home to numerous roving bands of musicians that perform Mexican and South American music for diners and revelers in the neighborhood's many restaurants and bars. In the episode Street Music, SPARK trails the guitar players Jacobo Palacios and Rafael Potillo, a musical duo that goes by the name Los Cazadores del Sur, or the hunters from the south.

When they first immigrated to the US from rural towns in Central America – Palacios from Guatemala and Potillo from El Salvador – the two men worked as manual laborers, but they eventually learned to play guitar in order to become street musicians. With a repertoire of over eighty songs, Palacios and Potillo can play something for everyone, including songs from their native countries, as well as those from other South American countries and the states of Mexico. Los Cazadores are well-versed in a range of styles, including *conjunto*, a blended style from the Texas border area, *norteño* from Northern Mexico, to *cumbia* from Colombia. They can also play *rancheras*, *corridos*, and *boleros*, among other types of songs. (See **The Big Picture** section for an explanation of song styles.) By expanding their repertoire in this way, Palacios and Potillo have transcended their respective nationalities and become Latinos in a broader cultural sense – brokering a cultural form that incorporates many if not all of the Spanish speaking populations in the Bay Area.

Like the other traveling musicians of the Mission District, Los Cazadores frequents taquerias, bars, and family restaurants, serenading patrons in the hopes that they will show their appreciation by tipping a few dollars. In Latin America, finding audiences by moving from place to place is known as working *al talon*, meaning literally “on the heel.” Regardless of their specific location, street musicians must possess a keen knowledge people, the ebb and flow of crowds, and the ability to establish good relationships with business owners and fellow musicians.

Though it has its social and musical rewards, the life of a wandering musician is difficult. Los Cazadores usually work three shifts a day, at lunchtime and dinner in the restaurants, and late in the night at bars. Since Palacios and Potillo are unable to travel in and out of the country, it has been years since they have seen their families in Central America. In the meantime, they have makeshift families, composed of the people they see regularly in the Mission District: the restaurant owners, cooks, servers, and patrons they serenade every day.



Los Cazadores del Sur, Jacobo Palacios (left) and Rafael Potillo (middle) play the Mission District in San Francisco on a busy Saturday night. Still images from SPARK story, March 2005.



THE BIG PICTURE

Music as a means of expression and identity has been an intrinsic part of Mexican culture for hundreds of years among the indigenous populations but also beginning with the *corrido*, brought to Mexico in the form of Spanish ballads. Much like an African griot, the *corridistas*, or *corrido* singers captured elements of culture and historical events in song to be passed on orally. Over the course of time, these songs became assimilated into Mexican culture as vehicles of expression and national identity, covering topics that range from love, courage, adultery, war, the soldaderas (women who contributed to the Revolution, such as the song La Adelita), and Mexico's oil industry (Corrido del Petroleo). Today, they continue to address contemporary topics, such as labor rights, the immigrant/migrant experience, and the drug trade.



Los Cazadores del Sur roving for audiences in the Mission District. Still image from SPARK story, February 2005.

During the Mexican Revolution from of 1910-1919, *corridos* and *boleros* were made famous by José Guadalupe Posada, an artist who created illustrations for the lyrics of songs and printed them on paper leaflets called broadsides. *Corridistas* would sing the songs and sell these broadsides for a few pesos. Although most of the Mexican people were poor and illiterate, the effort was successful – becoming one of the first “multimedia” strategies for selling music. This was an empowering method of spreading information among a poor and mostly rural population and the *corrido* quickly became a symbol of the heart of the Mexican community.

The musicians who play *corridos* can range from a single person with a guitar or singing a cappella, to a duo, trio or even a larger *conjunto*, a band that

features an accordion and a bajo sexto (see **Vocabulary**). The songs are either in a 2/4 tempo, like a polka, or in a 3/4 tempo like a waltz.

Throughout the early 1900s, *conjuntos* popularized the *corrido* as well as the Central American *cumbia* rhythm among the marginalized and economically disadvantaged communities of Northern Mexico and later the Texas-Mexico border through what became known as *norteño* music. *Norteño*, which means northern in Spanish, is a form of *conjunto* based largely on *corridos* and *polka*, with the accordion being its signature instrument.

In the 1950s, the spread of *conjunto* and *norteño* music into southern Texas gave rise to another blended form of music called Tejano, or “Tex-Mex.” In its modern version, Tejano is also influenced by rock and roll and swing music. *Norteño* influences are also audible is *banda*, a similar form of community-based music played with brass instrumentation.

Norteño music continues to be popular today in Northern Mexico and among immigrant Mexican laborers. One example of a well-known band is Los Tigres del Norte, a *norteño* group that writes *corridos* about current events affecting the Mexican people. One example is the song “José Pérez León,” a *corrido* about a young man who suffocates to death in the trunk of a car as he attempts to cross the border. The song directly refers to the real event in which 16 immigrants suffocated inside a truck in Texas attempting to cross the border into the US in 2003. Another Los Tigres *corrido* is “Las Mujeres de Juárez,” a song that openly criticizes the government and the police for not doing more to solve the murders of over 300 women in the border city of Ciudad Juárez that have occurred in the last since 1993.

Conjuntos also play a song style called a *cancion ranchera* which is very similar to *corridos*, but has a refrain, or repeated phrase. They can also be performed in duple or triple meter (much faster than a *corridor*). With a very simple chord progression, like *corridos*, *rancheras* are good vehicles for telling stories.

Millions of Latinos from a variety of backgrounds live in the US. Some have lived in California and Texas since the time these states were provinces of

Mexico. Others are among the newly arrived immigrant and migrant communities from all over Latin America, most of which end up working in manual labor and service industry jobs seeking a better life for themselves and their families. *Corridos*, *boleros*, and *rancheras* are powerful song styles for many Mexicans, being part of their Mexican or Chicano identity. For many in these situations, these traditional forms of music serve as a unifying thread that celebrate their culture, unite them as a people, and connects them to their homelands.

Although these styles are still among the top favorites of Los Cazadores' audiences, they also get requests for specific songs from different regions, such as a *son istmeño* from Oaxaca, Mexico, a *son* from Cuba, a *cumbia* from Colombia, or any number of special songs from Central and South American countries. As evidenced by the expanding repertoire of Los Cazadores and their interest and ability in responding to and documenting their present situation, new songs are being written all the time.

SECTION III – RESOURCES

TEXTS

Boatright, Mody C. Mexican Border Ballads and Other Lore. Dallas, TX: Southern Methodist University Press, 1967.

Burr, Ramiro, “Hispanic Music Cultural Expression,” The Hispanic Almanac. Detroit, MI: Visible Ink Press, 1995.

Clayton, Lawrence, and Specht, Joe W., The Roots of Texas Music. College Station, TX: Texas A & M University Press, 2003.

Dickey, Dan W., The Kennedy Corridos: A Study of the Ballads of a Mexican American Hero (Center for Mexican-American Studies, University of Texas at Austin, 1978).

Garrido, Juan S., Historia de la música popular en México (1896-1973), Mexico City: Editorial Extemporáneos, 1974.

Harpole, Patricia and Mark Fogelquist, Los Mariachis. Danbury, Connecticut: World Music Press, 1989.

Dinger, Adeline S., Folk Life and Folklore of the Mexican Border. Edinberg, TX: Hidalgo County Historical Society, 1994.

Galarza, Ernesto. Merchants of Labor: The Mexican Bracero Story. Charlotte: McNally and Loftin, Publishers, 1978.

Gamboa, Erasmo. Voces Hispanas (Hispanic Voices of Idaho: Excerpts from the Idaho Hispanic Oral History Project). Idaho Commission on Hispanic Affairs. Idaho Humanities Council, 1992.

Gamboa, Erasmo. Mexican Labor in World War II: Bracers in the Pacific Northwest 1942-1947. Austin: University of Texas Press, 1990.

Gil, Carlos B. “The Many Faces of the Mexican-American; An Essay Concerning Chicano Character.”

Working Paper Series No. 1; Seattle: Centro De Estudios Chicanos; University of Washington, 1982b.

Gomez, David F. Somos Chicanos. Boston: Beacon Press; 1973.

Mendoza, Vicente T. El Corrido Mexicano, Mexico City, Mexico: Fondo de Cultura Economica, 1954.

Mendoza, Vicente T. Lirica Narrativa de Mexico: El Corrido, Mexico City, Mexico: Fondo de Cultura Economica, 1954.

Nevin, Jeff. Virtuoso Mariachi. University Press of America, 2002.

Sonnichsen, Philip, The Earliest Mariachi Recordings, ed. Chris Strachwitz, El Cerrito, California: Folklyric Records, 1986.

Strachwitz, Chris, and Les Blank. Chulas Fronteras. El Cerrito, California: Brazos Films, 1976.

The Rough Guide to World Music, Volume 2: Latin and North America, Caribbean, India, Asia and Pacific. London, UK: Rough Guided Ltd. (Distributed by Penguin Group), August 2000.

DISCOGRAPHY

Antología del son de México (Anthology of Mexican sones). Published/distributed: Corason, 1985. COCD101, COCD102, COCD103

Cascada de Flores. Mexico. Self-produced, 2000. Traditional regional music from Mexico.

Various Artists: The Devil's Swing/El Columpio del Diablo. Arhoolie 480. A companion, rather than a soundtrack to the documentary The Devil's Swing (Documentary Arts Inc. of Dallas, TX), the corridos presented here are part of the culture of the

mountainous desert region of northern Mexico and south Texas between the towns of Ojinaga, Chihuahua Mexico, and Presidio, Texas.

Govea, Miguel. Rene at 15. Self Produced. 2000. Local Bay Area group that excels at traditional Mexican and Latin American music, this CD features Rene Govea at 15 years of age on the button accordion, playing norteño music.

Jiménez, Santiago, 1944- prf. Familia y tradición, Santiago Jiménez, Jr. Cambridge, Mass.: Rounder, 1989. CD 6033

The Chicano experience. El Cerrito, CA: Folklyric, 1978. 9021 Folklyric

Los Cenzontles. El Chivo Traditional Mariachi Volume III. Features rarely heard sones, rancheras, corridos and mariachi in the rural style of Jalisco, Mexico.

Idolos De La Cancion Ranchera, Pedro Infante - Jorge Negrete - Lola Beltran, - Amalia Mendoza - Jose Alfredo Jimenez - Various Artists - International - Latin - Mexican Traditional, Idolos De La Cancion Ranchera. Original Release Date: November 19, 1996 Orfeon Records

Mariachi Aguilas de Chapala. Mariachi music from the Mexican state of Jalisco. Folkways Records, FW 8870. 1960 check to see if it's out on CD

Mariachi Los Camperos de Nati Cano. Viva el mariachi! Washington, DC : Smithsonian Folkways Recordings, 2002.

Nochistlan de Fiesta: El papaqui a San Sebastian-String band music from Nochistlan, Zacatecas. Pentagrama 304

Raíces latinas: Smithsonian Folkways Latino roots collection. Washington, DC : Smithsonian Folkways Recordings, 2002. SFW CD 40470

WEB SITES

Center for Latin American, Caribbean & Latino Studies

A good resource for contemporary topics on the Latin American experience. They have a newsletter with interesting and informative essays.

<http://web.gc.cuny.edu/lastudies>

Latin Bay Area

<http://www.latinbayarea.com>

Mariachi Master Apprentice Program – An exceptional program out of the City of San Fernando

- <http://www.ci.san-fernando.ca.us/sfold/extra/mariachi/home.htm>

Mariachi Festival, Fresno, CA, March 2005 – Documentation of the festival, including articles, links, resources, history, etc. -

<http://www.radiobilingue.org/mariachi>

National Geographic – Culture: Mariachi Hits the Classroom -

http://magma.nationalgeographic.com/ngm/0305/resources_geo4.html

Texas Folk Life

<http://www.texasfolklife.org>

UCLA Ethnomusicology Archives

<http://catalogeth.library.ucla.edu>

VIDEOS

Govenar, Alan. The Devil's Swing, Documentary Arts, Inc. 1999. Dallas, TX

http://www.docarts.com/film_video/catalog_1.html.

The devil has mounted a swing between the mountains above La Junta de los Rios from which he can affect everything. Where the Rio Concho collides with the Rio Grande, the resulting flood plain defines an area of the border where traditional divisions between God and the devil, between bandit and hero, between the United States and Mexico, no longer apply. The seemingly unrelated worlds of sacred rituals, drug lords and the memories of Pancho Villa combine with the words, songs, prayers, and chants of the people who live in this remarkable place and are indelible in the minds of those who have moved away.

Los Cenzontles. Pasajero, A Journey of Time and Memory. Richard Braojos. DVD Order through Los

Cenzontles Web Site. Documentary on Los Cenzontles research trip to Mexico to study regional music. To order, please call (510) 233-8015.

BAY AREA FIELD TRIPS

Restaurants frequented by Los Cazadores del Sur

El Toro Taqueria, (Mexican), 598 Valencia Street @ 17th Street, San Francisco, (415) 431-3351

Pancho Villa Taqueria (Mexican), 3071 16th Street between Valencia and Mission, San Francisco, (415) 864-8840

Taqueria Cancun (Mexican), 2288 Mission Street, near 19th Street, San Francisco, (415) 252-9560

El Castillito (Mexican), corner of 17th and Mission Streets, San Francisco

Puerto Alegre (Mexican), 546 Valencia at 16th Street, San Francisco, (415)626-2922

Balompie Café (Mexican), 3349 18th Street, San Francisco

La Rondalla (Mexican), Valencia Street @ 20th Street, San Francisco

Panchita's #2, (Central American), 3091 16th Street at Valencia Street, San Francisco, (415) 431-4232

Other sources for Latin music

Down Home Music
10341 San Pablo Avenue
El Cerrito, CA
(510) 525-2129

<http://www.downhomemusic.com>

Awesome smaller store with specialties in American country, bluegrass and old time music, as well as a great and ever-growing Latin and world music section. They often carry hard-to-find recordings and have a very knowledgeable staff

Dr. Loco (Jose Cuellar) is a local musician, professor and chair of SF State University's La Raza studies program. He leads Dr.Loco's Rockin' Jalapeño Band featuring a wide range of music influenced by the Chicano / Latino cultural experience

<http://www.drloco.com>

KPOO 89.5 FM

Pajaro Latino-Americano - Thursdays, 6:00-8:00pm
www.kpoo.com

Los Cenzontles Mexican Arts Center
13108 San Pablo Avenue, San Pablo, CA 94805.
(510) 233-8015
<http://www.loscenzontles.com>

Canasta de Cuentos Mexicanos
Community Music Center
544 Capp Street @ 21st Street, San Francisco
April 22, 2005
<http://www.sfaguilas.org>

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Boleros

A music and dance form originally from Spain. Migrated through Cuba, the bolero developed into a distinct dance in double time which eventually spread and became very popular throughout Latin America.

Cazador

A hunter

Circuit

A regular route or course from place to place

Conjunto

Conjunto is a mixture of local musical traditions of the Lower Rio Grande Valley, including Mexican *musica indigena* and European accordion and polka music. It is differentiated from other styles of Mexican pop music by the instrumentation, repertoire, types of songs, and performance style. Traditional *conjunto* includes an accordion, bajo sexto, bass (acoustic stand-up or electric), and more recently, drums.

Contribution

To give to a common fund or for a common purpose

Corrido.

Popular Mexican narrative ballad of Spanish origins

Cumbia

A music and dance genre originally from Columbia; a contemporary Colombian dance rhythm that is popular in Latin American countries, especially in Mexico and Central America. The tempo is moderate and the harmony is fairly simple.

El Salvador

A country in Central America whose borders touch Guatemala, Honduras and Nicaragua

El talon

(Spanish – Mexico) Literally, “on the heel”, or to be on the hustle

Establishment

A business

Guatemala

A country in Central America, whose borders touch Mexico, Belize, Honduras and El Salvador

Immigrants

Those who move to a country other than their homeland in order to live and work

Latin America

The countries in Central and South America having Spanish, French or Portuguese as their official languages

Latinos

A native or inhabitant of Latin America

La Raza.

“The Race,” in most cases referring to people of Mexican-American heritage.

Manual Labor

Hard physical work such as farming, construction, housecleaning and landscaping

Mariachi

A street band in Mexico that today is comprised of trumpets, guitar, guitarron, vihuela and violins.

Market Savvy

The act of being conscious of and skilled at negotiating the details of business within the capitalist market

Plaza

The central square in many towns throughout Latin America

Ranchera

Or, *Canción Ranchera* - Song of the countryside, or el campo, in triple (waltz) or duple (polka) meter; considered to be the music of the Mexican pueblo, the working class, or *campesinos*

Serenade

A complimentary musical performance given to honor or to express love for someone

Sociology

The study of human behavior, especially the study of the origins, organization, institutions and development of human society

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Write Your Own Rancheras and Corridos

Canciones Rancheras and Corridos are genres popular in both Mexico and the United States whose content is politically inspired or more topical, such as about love or more light-hearted. Both can be played in either a triple (waltz-like) or duple (polka-like) dance meters and tempos.

Select from the suggested discography several recordings and look for the descriptive term that identifies the songs as a *cancion ranchera* or *corrido*. As a class, listen to the recordings and take note of what you hear. What are the meters and tempos? What are the instruments? Listen and identify the chord progressions. Translate the songs – what do they say? Rancheras also usually have a refrain, or a repeated phrase.

With the song styles in everyone’s memory, try writing your own songs, first in English, and for more advanced levels, in Spanish.

Adapt this to the grade and skill level of your class, start by writing the words to the song. For younger grades, try “filling in the blank” using a simple model of phrasing with only eight syllables per line to start. Create the basic frame of the song, perhaps about the school or the classroom, or you as the teacher, and have the students choose words that rhyme, ending each phrase.

For instance, in the song, Las Isabeles (a ranchera in $\frac{3}{4}$ time), every other line ends in a word that rhymes with one other line.

Del cogoyo de las parras
 Nacieron las Isables
 Del gadito de cinturas
 Y del corazon alegre

Follow this basic structure to create the lyrics in either English or Spanish. Then work as a class to

find a melody. The harmonic structure of rancheras and corridos is usually quite simple, often just moving between the tonic and dominant or a dominant seventh chord. Use this basis for creating the melody.

Corridos are built on a storyline, often like a news story, naming places, dates, names or locations of an event of social or historical significance. They’ve been around for two hundred years, yet still focus on tales of trust and betrayal, love, social and political injustices and current events. For older grades, use this as a starting point for creating a *corrido* about issues that the class selects.

RELATED STANDARDS

MUSIC

Grade 1 – Artistic Perception

1.2 Identify simple musical forms (e.g. phrase, AB, echo)

1.3 Identify common instruments visually and aurally in a variety of music.

Grade 5 – Aesthetic Valuing

4.1 Identify and analyze differences in tempo and dynamics in contrasting music selections.

Grade 8 - Historical and Cultural Context

3.4 Compare and contrast the distinguishing characteristics of musical genres and styles from a variety of cultures.

Grade 9-12, Proficient - Creative Expression

2.6 Compose music in distinct styles

Historical and Cultural Context

3.3 Perform music from various cultures and time periods

The Corrido as a Vehicle for Political Expression

Like African *griots*, *corridistas*, or corrido singers, often served as a kind of oral historian, singing about everything from labor strikes to the next presidential candidate, to the revolution and, in more recent times, about the migrant experience and new places, Cesar Chavez, or even events such as the eruption of Mount Saint Helens. Such oral traditions are passed on without written notes, books or scores.

Divide the class into groups. Assign each group the task of researching the history of different figures important in the Chicano political movement, such as Cesar Chavez and Dolores Huerta.

Have each group find songs - specifically corridos - that were written about the movement. Translate them and present their findings to the class. Follow with a discussion of the time period and what important changes were made due to the work of these individuals. Discuss how the songs may have had an impact on how, as a larger community, the Chicanos and Mexicanos could relate to what was happening, and how the corrido serves as oral historian for a culture.

Assign a writing assignment such as a 500 word essay on the way the Chicano/Mexicano movement was represented by the popular music of the day, specifically through corridos. Explore what bands or groups were popular as well as which songs were especially poignant and why. Answer questions such as, how was the music passed on to the larger Chicano community? What radio stations played this music? Did this music have an impact on other American "popular" music?

Perceptions of street music

The roles of musicians in different cultures are varied. Our perceptions of what we consider "high art" or "low art" are colored by our internal frame and our cultural expectations. In Mexico, being a street musician such as a mariachi player can be a job that is perceived as quite acceptable and one can make a basic living. As a class, discuss the kinds of careers that here in America are considered better than others. How is being a self-taught musician on the street and in bars and restaurants working for tips different from being in an orchestra or receiving formal training?

Consider that some well-known performance artists such as Laurie Anderson and Bill Irwin got their start playing on the streets, where they learned how to work a crowd as well as other insights about human behavior. As Professor Cuellar says in the SPARK story, street musicians have to learn about sociology, analysis, and have a sincere respect for other musicians on the street, so they can maintain healthy relationships with restaurant and club owners. Additionally, as one restaurant owner featured in the story says, the musicians are people trying to "make an honest living," and they both remind Latinos of their heritage and enrich the cultural experience of those living in the Mission District in San Francisco.

Watch the SPARK story and ask students to make notes of their impressions. Lead a discussion on living a life as a musician and earning a living. Explore cultural differences and motivations. How does the "cultural experience" of the Mission become enriched by the musicians? Imagine if you were from a Latin American country living in the Bay Area and you heard someone singing a song which you identified as being from your country. How would it make you feel, especially if you hadn't been home to see your family in years? Watch the episode again after the discussion and see if students' first impressions change. Conclude by examining these impressions and assumptions, and a discussion of what it means to be Latino for people in the California Bay Area, given that there are so many people from all over the Latin America. Have students research how many different countries are represented on the streets in the Mission, perhaps by conducting street interviews.

RELATED STANDARDS

LANGUAGE ARTS

1.0 Writing Strategies

Students write coherent and focused essays that convey a well-defined perspective and tightly reasoned argument. The writing demonstrates students' awareness of the audience and purpose. Students progress through the stages of the writing process as needed.

Organization and Focus

- 1.1 Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.
- 1.2 Use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.

SPARKlers!

* Songs from family and/or community

Interview your family members or community members about their history in the area in which you live. Ask them to teach you a song from their personal history with which they identify. Find out why it is significant to them and how it describes an aspect of their life experiences. Teach the song to the rest of the class.

* Career Choices

Invite students to ask a parent or a guardian why they chose their current profession(s)? What other paths did they consider? Do they think it possible to change careers if they wanted to? What would that involve?

Mapping

After viewing the SPARK story on Los Cazadores del Sur, obtain a large map of the Americas. Have students take turns illustrating the map with colored pens by tracing the journeys of Jacobo Palacios and Rafael Cutillo (Los Cazadores del Sur) from their native countries of Honduras and El Salvador to San Francisco. Discuss what modes of transportation they might have taken, and what obstacles they may have had to overcome in order to get to San Francisco.

If more time is available, have students create a more elaborate map, adding graphic images and color-coding to make it an art piece, as well as a documentation of an immigrant's journey to the US. This activity can lead into a discussion about the sacrifices Palacios and Cutillo (and many others like them) have had to make in order to live and work in the US (for example: neither musician has seen their children in several years, they are unable to travel freely, and they are lucky if their performances generate enough extra money to send home to support their families).

Ask students to imagine themselves in the musicians' positions. Excavate all aspects of life as a Central American immigrant in San Francisco. What are some of the challenges an immigrant might face? What are the benefits? Compare and contrast cultural differences – Is an American father just as likely as a Mexican father to leave his country to work elsewhere in order to support his family? Why or why not? Do musicians

from other cultures perform in restaurants as a way to support themselves? Why or why not? What did the restaurant owner mean when he says "It [Los Cazadores del Sur's music] gives us a sense of our culture."

At the end of the activity, ask each student to submit a one-page paper about what they learned, encouraging them to use the opportunity to ask more questions that were not covered during the class discussion.

RELATED STANDARDS

MUSIC

Grade 5 – Historical and Cultural Context

3.1 Describe the social functions of a variety of musical forms from various cultures and time periods.

Grade 7 - Historical and Cultural Context

3.1 Compare music from various cultures as to some of the functions music serves and the roles of musicians.

Grade 8 – Historical and Cultural Context

3.2 Identify and explain the influences of various cultures on music in early United States history.

Grades 9-12, Advanced - Aesthetic Valuing

4.2 Analyze and explain how and why people in a particular culture use and respond to specific musical works from their own culture.

Grades 9-12 - Connections, Relationships, Applications

5.1 Explain ways in which the principles and subject matter of music and various disciplines outside the arts are interrelated.

Grades 9-12 - Connections, Relationships, Applications

5.3 Identify and explain the various factors involved in pursuing careers in music.

**RELATED STANDARDS
SOCIAL STUDIES**

Grade 4

4.3 Students explain the economic, social, and political life in California from the establishment of the Bear Flag Republic through the Mexican-American War, the Gold Rush, and the granting of statehood.

1. Identify the locations of Mexican settlements in California and those of other settlements, including Fort Ross and Sutter's Fort.

Grades 9-12 - Chronological and Spatial Thinking
Students compare the present with the past, evaluating the consequences of past events and decisions and determining the lessons that were learned.

4. Students relate current events to the physical and human characteristics of places and regions.

Grade 12 - Principals of American Democracy

12.2 Students evaluate and take and defend positions on the scope and limits of rights and obligations as democratic citizens, the relationships among them, and how they are secured.

1. Discuss the meaning and importance of each of the rights guaranteed under the Bill of Rights and how each is secured (e.g., freedom of religion, speech, press, assembly, petition, privacy).

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/be/st/ss/index.asp>.