Name _____ Date _____

CHAPTER 31
Section 1

GUIDED READING

Latinos and Native Americans Seek Equality

As you read, fill in the chart with answers to the questions.

What did Latinos campaign for?	How did some Latino individuals and groups go about getting what they wanted?	What federal laws (if any) were passed to address these needs?
1. Improved working conditions and better treatment for farm workers		
2. Educational programs for Spanish-speaking students		
3. More political power		

What did Native Americans campaign for?	How did some Native American individuals and groups go about getting what they wanted?	What federal laws (if any) were passed to address these needs?
4. Healthier, more secure lives of their own choosing		
5. Restoration of Indian lands, burial grounds, fishing and timber rights		

Name _____ Date _____

CHAPTER 31

Section 2

GUIDED READING *Women Fight for Equality*

A. As you read about the rise of a new women's movement, take notes to explain how each of the following helped to create or advance the movement.

1. Experiences in the workplace	2. Experiences in social activism
3. "Consciousness-raising"	4. Feminism
5. Betty Friedan and *The Feminine Mystique*	6. Civil Rights Act of 1964
7. National Organization for Women (NOW)	8. Gloria Steinem and *Ms.* magazine
9. Congress	10. Supreme Court

B. The Equal Rights Amendment would have guaranteed equal rights under the law, regardless of gender. Who opposed this amendment? Why?

1. Who?	2. Why?

Name _____ Date _____

CHAPTER 31
Section 3

GUIDED READING *Culture and Counterculture*

As you read this section, fill out the chart below by listing and describing various elements of the counterculture of the 1960s.

1. Members or participants	2. Beliefs about American society	3. Goals for society and for themselves
4. Movement centers	5. Attitudes and activities	6. Violent episodes
7. Impact on art and fashion	8. Impact on music	9. Lasting impact on society

Name _____ Date _____

CHAPTER 31
Section 3

SKILLBUILDER PRACTICE *Comparing; Contrasting*

Although decades apart, the hippies of the 1960s and the flappers of the 1920s both reflected youthful rebellion. In what other ways were these two movements similar? How were they different? Read the passage below, then fill in the Venn diagram to compare and contrast these two groups. (See Skillbuilder Handbook, p. 1041.)

Countercultures The flappers of the 1920s and the hippies of the 1960s both belonged to movements against the values and, in many cases, strict social rules of the established "adult" society of their times.

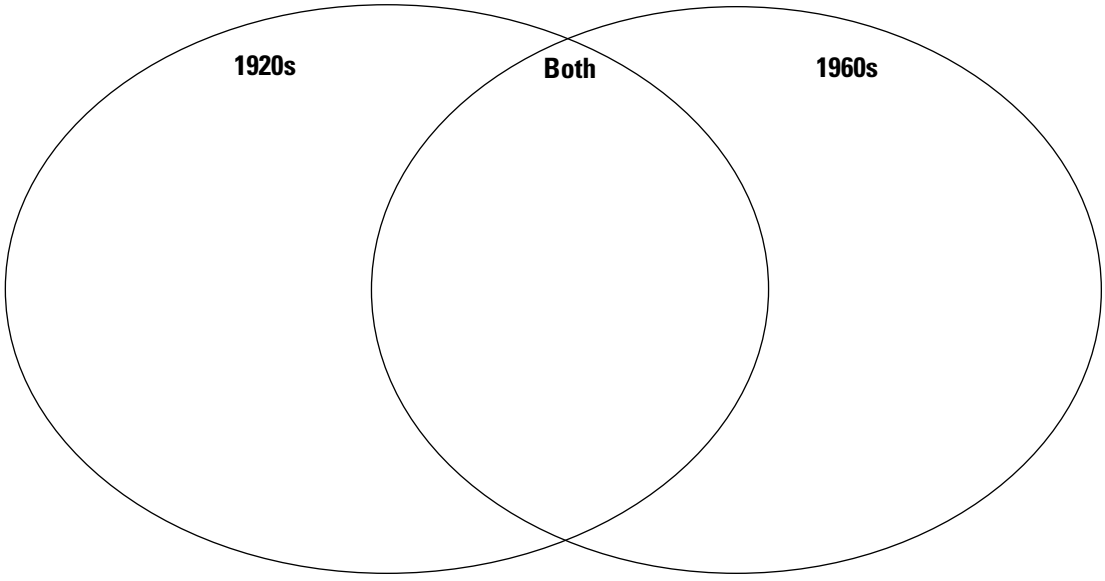
In the 1920s, that conventional society may have seemed rather staid and stuffy to young people caught up in the Jazz Age. Those young men and women reflected a new sense of freedom, fun, and a kind of easy self-confidence. Relationships between women and men became much freer than in the past. Unlike their parents, these "flaming youth" went on dates without chaperones. They played with bold enthusiasm, driving recklessly and partying wildly to the strains of exciting new jazz.

Even the styles of women's fashion changed. Instead of heavy, long skirts and tight corsets of the previous generation, young women chose short, straight dresses. Flappers wore their hair cut short and close to the head. They also used bright lipstick and cheek color, which had not been acceptable in "polite society" up until then. Some of their elders looked on these young people as immoral.

Youthful Idealism By the 1960s, young people began protesting against the materialistic and militaristic emphasis they saw in their parents' generation. Many hippies seeking a different way of life joined together to form communes, where they lived and worked together. They believed in open, free relationships between men and women. Hippies also turned to new forms of rock 'n' roll as ways to express themselves. Many people with more conventional views saw the hippies' music and lifestyle as indecent and threatening to society.

As a reaction to what they saw as artificial, "establishment" fashions, young women turned away from the more conventional short skirts, dramatic make-up, and stiff, structured hair styles of their times, choosing instead worn jeans or long, flowing dresses, the natural look of no make-up, and soft, loose hair.

Not all young people in the '60s or the '20s rebelled against conventional culture. However, both groups were highly visible representations of changes that were taking place throughout the United States.



Name _____ Date _____

CHAPTER 31
Section 2

GEOGRAPHY APPLICATION: REGION

The Equal Rights Amendment

Directions: Read the paragraphs below and study the map carefully. Then answer the questions that follow.

In 1970 the Equal Rights Amendment (ERA), which had been introduced in every session of Congress since 1923, finally got out of committee and onto the floor. The time seemed right for an amendment guaranteeing equality of rights under the law without regard to sex. The House passed the ERA in 1971 by a huge margin, and in 1972 the Senate followed suit. Congress then sent the ERA to the states for approval, with the usual seven-year deadline for getting the necessary three-fourths majority—38 states.

Ratification seemed a foregone conclusion. Within three months, 20 states rushed to pass the ERA. Within a year, 30 states were in the fold. The bandwagon was rolling, with six years left to get only 8 more states' approval.

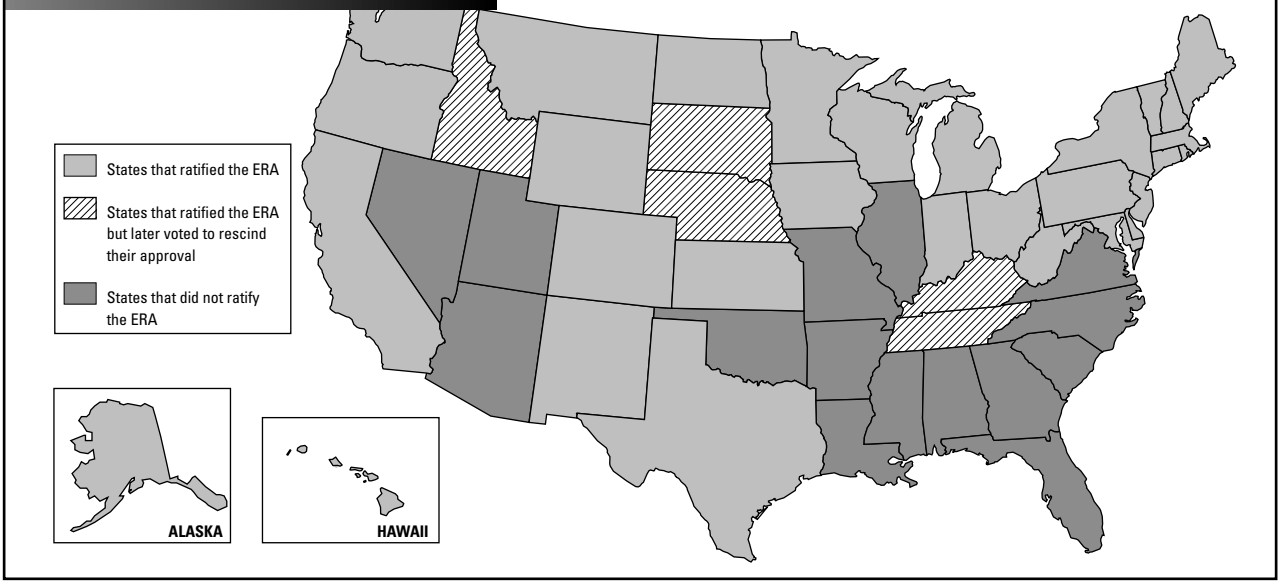
By 1973, though, major opposition had surfaced. Conservatives saw the ERA as a threat to family life and the traditional division of tasks between the sexes. They feared that current marriage, divorce, and child-custody laws would be thrown out under ERA provisions. They felt that existing laws already protected women's interests that needed protecting—hiring, promotions, and pay—so a "Stop ERA" campaign was organized.

In 1974 three states ratified the ERA, but in 1975 only one did. There were no ratifications in 1976; in 1977 one final state ratified the ERA. Thus, in 1979, the ERA became the first constitutional amendment ever to end its seven-year limit unratified. Backers were shocked.

Then, in a move without precedent, Congress extended the time for ratification by three years. The extra time did not help, though. In fact, five states tried to rescind—cancel—their ratifications, though Congress did not permit them to do so. Also, the election of Ronald Reagan as president in 1980 confirmed a shift to conservative thinking in the nation.

Not one state passed the ERA during the extra three years, and in 1982 the second deadline expired. The issue died for good on November 12, 1983, when the U.S. House fell six votes short on a revival bill that would have created an ERA II.

The ERA Fails to Win Ratification



Interpreting Text and Visuals

1. State in your own words the goal of the attempt to add an Equal Rights Amendment to the Constitution. _____

2. How many states voted to ratify the ERA? _____

3. Why did ratification of the ERA seem a sure thing in 1974? _____

4. Which states tried to rescind their ERA ratifications? _____

   Which states, if any, had their attempts to withdraw ratification upheld? _____

5. Which region of the United States was solidly against the ERA? _____

   What two other regions seem to have shown some resistance to the ERA? _____

6. What two unprecedented events occurred in connection with the ERA voting?

7. How would the ERA have fared if ratifying an amendment had required only a three-fifths majority of states? _____

   a two-thirds majority of states? _____

Name _____ Date _____

CHAPTER 31
Section 1

PRIMARY SOURCE

The Farm Worker Movement

Cesar Chavez, himself a former migrant worker, and Dolores Huerta established the National Farm Workers Association (NFWA) in 1962 to bargain for higher wages and other benefits. This is Chavez's account of the NFWA's first strike.

We had our first strike in the spring of 1965. While we didn't win, it gave us a good indication of what to expect in other strikes, how labor contractors and police would be used against us.

Epifanio Camacho, a farm worker from McFarland, just south of Delano, came and told us of all the abuses in the rose industry there. We worked with those workers for more than a month until we had them tightly organized.

Grafting roses is highly skilled work. Grafters crawl on their knees for miles slitting mature rose bushes and inserting buds at top speed. The slightest miscalculation means the bud will not take and the bush will be useless.

Although they were promised $9 a thousand plants, injertadors—grafters of roses—were actually getting between $6.50 and $7 a thousand.

After a series of meetings to prepare the strike, we chose the biggest company, Mount Arbor, which employed about eighty-five workers, not counting the irrigators and supervisors. We voted not to have a picket line, because everyone pledged not to break the strike.

We had a pledge ceremony on Sunday, the day before the strike started. Dolores held the crucifix, and the guys put their hands on it, pledging not to break the strike.

Early Monday morning we sent out ten cars to check the people's homes. We found lights in five or six places and knocked on the doors. The men were getting up.

"Where are you going?" we asked them.

Most of them were embarrassed. "Oh, I was just getting up, you know."

"You're not going to work are you?"

"Of course not!"

The company foreman was very angry when none of the grafters showed up for work. He refused to talk to us. Thinking that maybe a woman would have a better chance, we had Dolores knock on the office door about 10:30.

"Get out, you Communist! Get out," the manager shouted.

I guess they were expecting us, because as Dolores was arguing with him, the cops came and told her to leave.

A day or so later, we had a hunch two or three workers living in one house were going to break the strike. So Dolores drove up to their driveway in a green truck, killed the motor, put it in gear, set the brake, locked the windows and doors, took the keys, and hid them so they couldn't drive out. Even though she was alone, she refused to move.

Then a group of Mexican workers from Tangansiguiero helped break the strike. Everybody was angry, and we sent a letter to the mayor of Tangansiguiero denouncing them. In those little Mexican towns, they have an old building where people go to read the news. On one side they list things like stray animals, and on the other they have a list of criminals.

The mayor was so upset, he put our letter on the side with the criminals, in effect classifying them as such. We got immediate reactions from the workers. People came and said, "Don't be like that. You're giving me a bad name in my community when I go back."

And I said, "Look, you broke the strike. You deserve that and more."

from Jacques E. Levy, *Cesar Chavez: Autobiography of La Causa* (New York: Norton, 1975), 179–180.

Discussion Questions

1. Why did the NFWA decide to organize a strike against Mount Arbor?
2. How did Chavez and Huerta try to keep the strike from being broken?
3. Do you think that strikes and boycotts effectively promoted *La Causa*? Why or why not? Cite evidence from your textbook to support your opinion.

Name _____ Date _____

CHAPTER 31
Section 1

PRIMARY SOURCE ***United Farm Workers Poster***

This poster advertises a 1968 benefit performance for the United Farm Workers Union. Examine the poster and then answer the questions below.

Museum of American Political Life, University of Hartford, West Hartford, CT.
Photo by Sally Andersen-Bruce.

Discussion Questions

1. Where was the benefit performance to be held?
2. Who were some of the celebrities who were scheduled to perform?
3. What message do you think this poster was meant to convey? Think about the purpose of the benefit performance as well as what's on the poster.

Name _____ Date _____

CHAPTER 31
Section 2

PRIMARY SOURCE *from* The Feminine Mystique

As you read this excerpt from Betty Friedan's landmark book, think about her definition of the "feminine mystique" and its impact on the lives of American women.

The feminine mystique says that the highest value and the only commitment for women is the fulfillment of their own femininity. It says that the great mistake of Western culture, through most of its history, has been the undervaluation of this femininity. It says this femininity is so mysterious and intuitive and close to the creation and origin of life that man-made science may never be able to understand it. But however special and different, it is in no way inferior to the nature of man; it may even in certain respects be superior. The mistake, says the mystique, the root of women's troubles in the past is that women envied men, women tried to be like men, instead of accepting their own nature, which can find fulfillment only in sexual passivity, male domination, and nurturing maternal love.

But the new image this mystique gives to American women is the old image: "Occupation: housewife." The new mystique makes the housewife-mothers, who never had a chance to be anything else, the model for all women; it presupposes that history has reached a final and glorious end in the here and now, as far as women are concerned. Beneath the sophisticated trappings, it simply makes certain concrete, finite, domestic aspects of feminine existence—as it was lived by women whose lives were confined, by necessity, to cooking, cleaning, washing, bearing children—into a religion, a pattern by which all women must now live or deny their femininity.

Fulfillment as a woman had only one definition for American women after 1949—the housewife-mother. As swiftly as in a dream, the image of the American woman as a changing, growing individual in a changing world was shattered. Her solo flight to find her own identity was forgotten in the rush for the security of togetherness. Her limitless world shrunk to the cozy walls of home. . . .

The material details of life, the daily burden of cooking and cleaning, or taking care of the physical needs of husband and children—these did indeed define a woman's world a century ago when Americans were pioneers, and the American frontier lay in conquering the land. But the women who went west with the wagon trains also shared the pioneering purpose. Now the American frontiers are of the mind, and of the spirit. Love and children and home are good, but they are not the whole world. . . . Why should women accept this picture of a half-life, instead of a share in the whole of human destiny? Why should women try to make housework "something more," instead of moving on the frontiers of their own time, as American women moved beside their husbands on the old frontiers?

A baked potato is not as big as the world, and vacuuming the living room floor—with or without makeup—is not work that takes enough thought or energy to challenge any woman's full capacity. Women are human beings, not stuffed dolls, not animals. . . .

It is more than a strange paradox that as all professions are finally open to women in America, "career woman" has become a dirty word; that as higher education becomes available to any woman with the capacity for it, education for women has become so suspect that more and more drop out of high school and college to marry and have babies; that as so many roles in modern society become theirs for the taking, women so insistently confine themselves to one role. Why, with the removal of all the legal, political, economic, and educational barriers that once kept woman from being man's equal, a person in her own right, an individual free to develop her own potential, should she accept this new image which insists she is not a person but a "woman," by definition barred from the freedom of human existence and a voice in human destiny?

from Betty Friedan, *The Feminine Mystique* (New York: Norton, 1963), 43–44, 66–68.

Research Option

Work with a small group of classmates to find statistics related to the marital status, education, employment, income, and so forth of American women today. Then draw conclusions about how women today compare with those described in this excerpt.

Name _____ Date _____

CHAPTER 31
Section 3

PRIMARY SOURCE ***Popular Song***

"Woodstock" was written by the singer and songwriter Joni Mitchell. In the 1970s the version recorded by Crosby, Stills, Nash and Young climbed to number 11 on the pop charts. This song not only captures the spirit of the Woodstock music festival but also the search for deeper meaning that marked much of the 1960s.

Woodstock

I came upon a child of God; he was walking along the road
And I asked him, "Where are you going?"
This he told me: "I'm going on down to Yasgur's Farm,
Gonna join in a rock and roll band.
I'm gonna camp out on the land and try 'n' get my soul free."
We are stardust, we are golden
And we got to get ourselves back to the garden.
"Then can I walk beside you? I have come here to lose the smog
And I feel to be a cog in something turning.
Maybe it is just the time of year, or maybe it's the time of man.
I don't know who I am, but life is for learning."
We are stardust, we are golden
And we got to get ourselves back to the garden.
By the time we got to Woodstock we were half a million strong
And ev'rywhere was song and celebration.
And I dreamed I saw the bombers riding shotgun in the sky,
Turning into butterflies above our nation.
We are stardust, billion year old carbon,
Caught in the devil's bargain
And we got to get ourselves back to the garden.

from Joni Mitchell, "Woodstock." Copyright © 1969, 1974 by Siquomb Publishing Corp.

Activity Options

1. Listen to a recording of "Woodstock." Then share your impressions with your classmates. What mood does the song reflect? What do you think the lyrics mean? How do the lyrics and music capture the spirit of the 1960s in general and Woodstock in particular?
2. Design a cover for a single CD recording of "Woodstock." Then share your design with the class.
3. Play another recording for the class that evokes the counterculture movement, including other music associated with the festival at Woodstock.

Name _____ Date _____

CHAPTER 31

Section 1

LITERATURE SELECTION *from* Los Vendidos *by Luis Valdez*

El Teatro Campesino (The Fieldworkers' Theater), founded by Luis Valdez to support a farm workers' strike against grape growers, first performed* Los Vendidos *in 1967 in an East Los Angeles park. This one-act play, or acto, satirizes Latino stereotypes in order to inspire audiences to social action. What stereotypes does Valdez portray in this excerpt?

Scene: Honest Sancho*'s Used Mexican Lot and Mexican Curio Shop. Three models are on display in* Honest Sancho*'s shop. To the right, there is a* Revolucionario, *complete with sombrero, carrilleras, and carabina 30–30. At center, on the floor, there is the* Farmworker, *under a broad straw sombrero. At stage left is the* Pachuco, *filero in hand.* Honest Sancho *is moving among his models, dusting them off and preparing for another day of business.*

SANCHO: Bueno, bueno, mis monos, vamos a ver a quién vendemos ahora, ¿no? *(To audience.)* ¡Quihubo! I'm Honest Sancho and this is my shop. Antes fui contratista, pero ahora logré tener mi negocito. All I need now is a customer. *(A bell rings offstage.)* Ay, a customer!

SECRETARY: *(Entering.)* Good morning, I'm Miss Jimenez from . . .

SANCHO: Ah, una chicana! Welcome, welcome, Señorita Jimenez.

SECRETARY: *(Anglo pronunciation.)* JIM-enez.

SANCHO: ¿Qué?

SECRETARY: My name is Miss JIM-enez. Don't you speak English? What's wrong with you?

SANCHO: Oh, nothing. Señorita JIM-enez. I'm here to help you.

SECRETARY: That's better. As I was starting to say, I'm a secretary from Governor Reagan's office, and we're looking for a Mexican type for the administration.

SANCHO: Well, you come to the right place, lady. This is Honest Sancho's Used Mexican Lot, and we got all types here. Any particular type you want?

SECRETARY: Yes, we were looking for somebody suave . . .

SANCHO: Suave.

SECRETARY: Debonaire.

SANCHO: De buen aire.

SECRETARY: Dark.

SANCHO: Prieto.

SECRETARY: But of course, not too dark.

SANCHO: No muy prieto.

SECRETARY: Perhaps, beige.

SANCHO: Beige, just the tone. Asi como cafecito con leche, ¿no?

SECRETARY: One more thing. He must be hard-working.

SANCHO: That could only be one model. Step right over here to the center of the shop, lady. *(They cross to the* Farmworker.) This is our standard farmworker model. As you can see, in the words of our beloved Senator George Murphy, he is "built close to the ground." Also, take special notice of his 4-ply Goodyear huaraches, made from the rain tire. This wide-brimmed sombrero is an extra added feature; keeps off the sun, rain and dust.

SECRETARY: Yes, it does look durable.

SANCHO: And our farmworker model is friendly. Muy amable. Watch. *(Snaps his fingers.)*

FARMWORKER: *(Lifts up head.)* Buenos días, señorita. *(His head drops.)*

SECRETARY: My, he is friendly.

SANCHO: Didn't I tell you? Loves his patrones! But his most attractive feature is that he's hard-working. Let me show you. *(Snaps fingers.* Farmworker *stands.)*

FARMWORKER: ¡El jale! *(He begins to work.)*

SANCHO: As you can see he is cutting grapes.

SECRETARY: Oh, I wouldn't know.

SANCHO: He also picks cotton. *(Snaps.* Farmworker *begins to pick cotton.)*

SECRETARY: Versatile, isn't he?

SANCHO: He also picks melons. *(Snaps.* Farmworker *picks melons.)* That's his slow speed for late in the season. Here's his fast speed. *(Snap.* Farmworker *picks faster.)*

SECRETARY: Chihuahua . . . I mean, goodness, he sure is a hardworker. . . . But is he economical?

SANCHO: Economical? Señorita, you are looking at the Volkswagen of Mexicans. Pennies a day is all it takes. One plate of beans and tortillas will keep him going all day. That, and chile. Plenty of chile

jalapeños, chile verde, chile colorado . . .

SECRETARY: What about storage?

SANCHO: No problem. You know these new farm labor camps our Honorable Governor Reagan has built out by Parlier or Raisin City? They were designed with our model in mind. Five, six, seven, even ten in one of those shacks will give you no trouble at all. You can also put him in old barns, old cars, riverbanks. You can even leave him out in the field over night with no worry!

SECRETARY: Remarkable.

SANCHO: And here's an added feature: every year at the end of the season, this model goes back to Mexico and doesn't return, automatically, until next spring.

SECRETARY: How about that. But tell me, does he speak English?

SANCHO: Another outstanding feature is that last year this model was programmed to go out on STRIKE! *(Snap.)*

FARMWORKER: ¡Huelga! ¡Huelga! Hermanos, sálganse de esos files. *(Snap. He stops.)*

SECRETARY: No! Oh no, we can't strike in the State Capitol.

SANCHO: Well, he also scabs. *(Snap.)*

FARMWORKER: Me vendo barato, ¿y qué? *(Snap.)*

SECRETARY: That's much better, but you didn't answer my question. Does he speak English?

SANCHO: Bueno . . . no, pero he has other . . .

SECRETARY: No.

SANCHO: Other features.

SECRETARY: No! He just won't do!

SANCHO: Okay, okay, pues. We have other models.

SECRETARY: I hope so. What we need is something a little more sophisticated. . . .

[He shows her the Pachuco and Revolucionario models, both of which she rejects.]

SECRETARY: You still don't understand what we need. It's true we need Mexican models, such as these, but it's more important that he be American.

SANCHO: American?

SECRETARY: That's right, and judging from what you've shown me, I don't think you have what we want. Well, my lunch hour's almost over, I better . . .

SANCHO: Wait a minute! Mexican but American?

SECRETARY: That's correct.

SANCHO: Mexican but . . . *(A sudden flash.)* American! Yeah, I think we've got exactly what you want. He just came in today! Give me a minute. *(He exits. Talks from backstage.)* Here he is in the shop. Let me just get some papers off. There. Introducing our new 1970 Mexican-American! Ta-ra-ra-raaaa! *(*Sancho *brings out the* Mexican-American *model, a clean-shaven middle class type in a business suit, with glasses.)*

SECRETARY: *(Impressed.)* Where have you been hiding this one?

SANCHO: He just came in this morning. Ain't he a beauty? Feast your eyes on him! Sturdy U.S. Steel Frame, streamlined, modern. As a matter of fact, he is built exactly like our Anglo models, except that he comes in a variety of darker shades: naugahide, leather or leatherette.

SECRETARY: Naugahide.

SANCHO: Well, we'll just write that down. Yes, señorita, this model represents the apex of American engineering! He is bilingual, college educated, ambitious! He is intelligent, well-mannered, clean. . . . *(Snap.* Mexican-American *turns toward* Sancho.) Eric? *(To* Secretary.) We call him Eric García. *(To* Eric.) I want you to meet Miss JIM-enez, Eric.

MEXICAN-AMERICAN: Miss JIM-enez, I am delighted to make your acquaintance. *(He kisses her hand.)*

SECRETARY: Oh, my, how charming!

SANCHO: Did you feel the suction? He has seven especially engineered suction cups right behind his lips. He's a charmer all right!

SECRETARY: How about boards, does he function on boards?

SANCHO: You name them, he is on them. Parole boards, draft boards, school boards, taco quality control boards, surf boards, two by fours.

SECRETARY: Does he function in politics?

SANCHO: Señorita, you are looking at a political machine. Have you ever heard of the OEO, EOC, COD, WAR ON POVERTY? That's our model! Not only that, he makes political speeches!

SECRETARY: May I hear one?

SANCHO: With pleasure. *(Snap.)* Eric, give us a speech.

MEXICAN-AMERICAN: Mr. Congressman, Mr. Chairman, members of the board, honored guests, ladies and gentlemen. (Sancho *and* Secretary *applaud.)* Please, please. I come before you as a Mexican-American to tell you

about the problems of the Mexican. The problems of the Mexican stem from one thing and one thing only: he's stupid. He's uneducated. He needs to stay in school. He needs to be ambitious, forward-looking, harder-working. He needs to think American, American, American, American, American! God bless America! God bless America! God bless America! *(He goes out of control.* Sancho *snaps frantically and the* Mexican-American *finally slumps forward, bending at the waist.)*

SECRETARY: Oh my, he's patriotic too!

SANCHO: Sí, señorita, he loves his country. Let me just make a little adjustment here. *(Stands* Mexican-American *up.)*

SECRETARY: What about upkeep? Is he economical?

SANCHO: Well, no, I won't lie to you. The Mexican-American costs a little bit more, but you get what you pay for. He's worth every extra cent. You can keep him running on dry Martinis, Langendorf bread . . .

SECRETARY: Apple pie?

SANCHO: Only Mom's. Of course, he's also programmed to eat Mexican food at ceremonial functions, but I must warn you, an overdose of beans will plug up his exhaust.

SECRETARY: Fine! There's just one more question. How much do you want for him?

SANCHO: Well, I tell you what I'm gonna do. Today and today only, because you've been so sweet, I'm gonna let you steal this model from me! I'm gonna let you drive him off the lot for the simple price of, let's see, taxes and license included, $15,000.

SECRETARY: Fifteen thousand dollars? For a Mexican!!!!

SANCHO: Mexican? What are you talking about? This is a Mexican-American! We had to melt down two pachucos, a farmworker and three gabachos to make this model! You want quality, but you gotta pay for it! This is no cheap runabout. He's got class!

SECRETARY: Okay, I'll take him.

SANCHO: You will?

SECRETARY: Here's your money.

SANCHO: You mind if I count it?

SECRETARY: Go right ahead.

SANCHO: Well, you'll get your pink slip in the mail. Oh, do you want me to wrap him up for you? We have a box in the back.

SECRETARY: No, thank you. The Governor is having a luncheon this afternoon, and we need a brown face in the crowd. How do I drive him?

SANCHO: Just snap your fingers. He'll do anything you want. (Secretary *snaps.* Mexican-American *steps forward.)*

MEXICAN-AMERICAN: ¡Raza querida, vamos levantando armas para liberarnos de estos desgraciados gabachos que nos explotan! Vamos . . .

SECRETARY: What did he say?

SANCHO: Something about taking up arms . . . [against] white people, etc.

SECRETARY: But he's not supposed to say that!

SANCHO: Look, lady, don't blame me for bugs from the factory. He's your Mexican-American, you bought him, now drive him off the lot!

Activity Options

1. With your classmates, discuss what stereotypes Valdez satirizes in this excerpt and why it is important to recognize—and reject—such stereotypes.
2. This *acto* reflects political and social issues that concerned Latinos in the 1960s. Write a satirical sketch in the style of *Los Vendidos* about an aspect of today's society that you would like to change.
3. The first *actos* were often improvised by striking farm workers and performed with a few simple props in parks and meeting halls. Create a playbill—a poster that announces a theatrical production—for a performance of *Los Vendidos* in keeping with the social purpose and spirit of *actos.*

Name _____ Date _____

CHAPTER 31
Section 1

AMERICAN LIVES

Cesar Chavez
Organizing for Action

"I am convinced that the truest act of courage, the strongest act of manliness, is to sacrifice ourselves for others in a totally nonviolent struggle for justice."
—Cesar Chavez, on ending a hunger strike, 1968

Cesar Chavez (1927–1993) grew up seeing migrant farm workers suffer from low pay and poor conditions. Consequently he dedicated his adult life to improving the lives of oppressed farm workers. By working tirelessly and using nonviolence, he built the first successful union of farm workers. In his obituary in the New York Times, Chavez was depicted as humble, with an air that was "almost religious"; his $5 weekly salary was described as "a virtual vow of poverty."

In the 1920s Chavez's parents toiled on their small farm near Yuma, Arizona. (His grandparents had migrated from Mexico in 1880.) Then Chavez's father lost the farm in the Depression, and the family moved to California to pick crops. There young Chavez watched his father join every agricultural union that came along, though none survived long. Through him, Chavez came to understand what was required to organize farm workers successfully: a long-term effort and close personal contact.

In the 1950s, Chavez met two people who changed his life. One was a Catholic priest who increased his knowledge of labor history and his devotion to the principles of nonviolence. The other was a social activist from a group called the Community Service Organization (CSO). Chavez learned from him how to organize.

Although very shy, Chavez became an excellent CSO recruiter. He started twenty-two chapters in California and became the CSO's general director. However, he felt that the CSO was not committed enough to the farm workers. He left the CSO in 1962 and used his small savings to launch a new union of farm workers.

Each night after a long day's work in the fields, Chavez met with farm workers in their homes. He was so poor that he often had to beg for food for his family from the workers he tried to recruit. After two years, he had about a thousand members in his National Farm Workers Association (NFWA). In 1965, the union won wage increases from two small growers. That year, the Department of Labor ordered that growers had to pay $1.40 an hour to workers brought in from Mexico. This was more than American farm workers—whether Filipino, Mexican, or white—earned. A group of Filipino workers led by Larry Itliong struck to demand an equal wage. Chavez did not want to break the strike, but he did not believe that his union was strong enough to strike yet. Still, he put the issue to a vote. NFWA members chose to join the strike.

Soon Chavez and Itliong agreed to merge their organizations to have a stronger force. Finally, the union won contracts with the companies that grew grapes for wine. It was a remarkable success—but only a partial one. Table grape growers still refused to recognize the union.

Chavez staged a national grape boycott. The strike dragged on for many months. Over that time, Chavez tried to ensure that his workers upheld the principles of nonviolent protest that he valued. When he felt that union members were becoming too angry, he staged a hunger strike. For 25 days he refused to eat as he rededicated himself—and the union—to nonviolence. As the strike continued, support for the boycott grew. Finally, the growers agreed to recognize the union. It took almost five years, but NFWA won better wages and working conditions for its members.

Chavez's work was not completed, however. In later years, he fought growers' efforts to install a rival union that would accept less expensive contracts. He also tried to organize lettuce pickers. When he died in 1993, he was on the road in Arizona supporting another union effort.

Questions

1. Why did Chavez once say that acting in a nonviolent way is the "truest act of courage"?
2. What obstacles blocked migrant workers' efforts to organize?
3. What sacrifices did Chavez make for the union cause?

Name _____ Date _____

CHAPTER 31
Section 2

AMERICAN LIVES

Betty Friedan
Launching a Movement

"[We will act] to bring women into full participation in American society now, exercising all the privileges and responsibilities thereof in truly equal partnership with men."—National Organization for Women, Statement of Purpose, 1966

The 1963 book *The Feminine Mystique* helped launch the modern feminist movement. By describing the frustration many women felt at being confined to the role of wife and mother, the author, Betty Friedan (b. 1921), helped women see that they were not alone.

Betty Goldstein studied psychology in college and graduated with highest honors. Over the next few years, she did some graduate study, worked in journalism, and married Carl Friedan. When she was pregnant in 1954 with her second child, she asked for maternity leave. She was fired instead.

Over the next decade, Friedan mixed raising her children with occasional writing of magazine articles. She became frustrated because editors did not want articles about women with careers. They would print only stories about women's home lives. In 1957, Friedan began to survey her college classmates. She wondered, fifteen years after graduation, how they felt about their lives. The results of her study launched a movement.

Friedan found that many women in her study were frustrated by the barriers that society placed in their paths. The "feminine mystique" forced women to focus on family alone, not on careers. She published her findings in *The Feminine Mystique.* At first, the publisher printed only 2,000 copies. In ten years, the book sold in the millions.

The book came at a time when unfairness against women was coming to light. That same year, a government commission report criticized society's treatment of women. In response, Congress passed a law requiring that women receive equal pay for equal work. Friedan's book helped spur women to take action.

In 1964 Congress was debating the Civil Rights Act. One member added an amendment that would ban job discrimination against women. He did it to try to defeat the act. However, the act—and the ban—passed. A new government agency was set up to enforce the law, but it refused to act on cases of discrimination against women. In 1966, Friedan and others took action of their own. They formed the National Organization for Women (NOW). The group vowed to push the government to enforce the law.

NOW chose Friedan as president, and she gave the group a solid start. Within five years, NOW grew to more than 15,000 members. Over time, though, some members urged a more radical program than Friedan supported. By 1970, she felt that these members had gained control of the group, and she left the presidency. She did not leave the fight for women's rights, though. Later in 1970 she organized a nationwide strike for equality. She campaigned for the Equal Rights Amendment (ERA). Many feminists wanted this amendment to the Constitution to guarantee equal rights for women. The ERA was never ratified, however. Friedan blamed, in part, the radicals of NOW for its defeat. She said that their ideas—outside the mainstream of American thought—cost the ERA badly needed support.

Since then Friedan has continued to travel, lecture, and write. She created a storm of protest in 1981 with her book *The Second Stage.* In it she tried to move feminism back into the American mainstream. Women had lost something from the feminist emphasis on careers, she said. What was needed was a way of balancing career and family, not the emphasis of either over the other. Some feminists said she had abandoned the cause. Others defended her for recognizing that life includes work and family. In 1993 she published *The Fountain of Age.* The book examined human vitality after age 60 and criticized nursing-home operators.

Questions

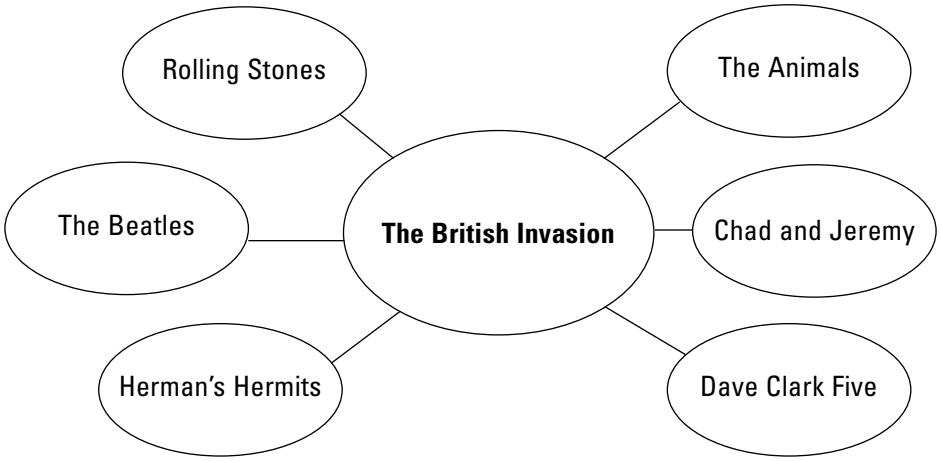
1. How did magazines help spread the "feminine mystique"?
2. One feminist said that Friedan had the same impact on women that Martin Luther King, Jr., had on African Americans. How were the effects of their lives similar?
3. Why did some feminists criticize Friedan for the ideas in *The Second Stage?*

Name _____ Date _____

CHAPTER 31 Project

LIVING HISTORY *Presenting a Music Documentary*

GETTING STARTED Begin by familiarizing yourself with music from the 1960s. Listen to sound recordings and tune in to "golden oldies" radio stations. Note the kind of music and the musical groups that you enjoy the most. Choose your favorite music as the subject of your documentary. To help clarify your focus, create a cluster diagram using the example below as a model.



RESEARCHING Investigate a variety of print and audiovisual sources—books, magazines, videos, and sound recordings. Based on your research, list possible music selections and jot down song lyrics and musicians' quotes that you might want to include in your documentary.

WRITING THE RADIO SCRIPT Cast yourself in the role of the disc jockey who narrates the music documentary. Your lines should focus on briefly presenting background information on the music you have decided to feature. Other speakers in your script might include musicians who comment on their own songs.

Scriptwriting Tips
✓ Provide an overview of the documentary in the introduction.
✓ Explain factors that influenced the style of music.
✓ Arrange the details in an easy-to-follow manner.
✓ Use short, simple sentences.

PRESENTING YOUR DOCUMENTARY Decide on the kind of presentation—live or audiotaped—for your documentary. In either case, allow sufficient time to rehearse the script and to pace the timing for playing each musical selection.

Books to Check Out

- *Rock 'n' Roll: The Famous Lyrics* (1994) edited by Scott Buchanan
- *The Heart of Rock and Soul: The 1001 Greatest Singles Ever Made* (1989) by Dave Marsh
- *The Rolling Stone Illustrated History of Rock and Roll* (1992) edited by Anthony DeCurtis, James Henke, and Holly George-Warren

Video Pick

The History of Rock 'n' Roll (1995), a 10-part music documentary produced by Time-Life Video & Television

Name _____ Date _____

CHAPTER 31 Project

LIVING HISTORY

Standards for Evaluating a Music Documentary

RESEARCH	Exceptional	Acceptable	Poor
1. Shows evidence of research from print and audiovisual sources			
2. Reflects skill in focusing the research			
IDEAS AND CONTENT			
3. Features a particular type of 1960s music			
4. Uses selections from songs, interviews, or other primary sources that help explain the music			
5. Provides information on the factors that influenced the music			
6. Includes an introduction that explains the scope of the documentary			
INDIVIDUAL PERFORMANCE			
7. Shows evidence of sufficient rehearsals			
8 Arranges details logically and clearly			
9. Engages and informs the audience			

Comments _____

_____

_____

Overall rating _____