

California State University, San Bernardino

## CSUSB ScholarWorks

---

Latino Education and Advocacy Days (LEAD)  
Video Recordings

Arthur E. Nelson University Archives

---

2022

### Cafecito Con...Entre Mujeres: "Dance Film, and on the Teaching of Mexican Foklorico, with Folklorista Rayven Armijo"

CSUSB - Latino Education and Advocacy Days (LEAD)

Follow this and additional works at: <https://scholarworks.lib.csusb.edu/lead>

---

#### Recommended Citation

CSUSB - Latino Education and Advocacy Days (LEAD), "Cafecito Con...Entre Mujeres: "Dance Film, and on the Teaching of Mexican Foklorico, with Folklorista Rayven Armijo"" (2022). *Latino Education and Advocacy Days (LEAD) Video Recordings*. 39.

<https://scholarworks.lib.csusb.edu/lead/39>

This Video is brought to you for free and open access by the Arthur E. Nelson University Archives at CSUSB ScholarWorks. It has been accepted for inclusion in Latino Education and Advocacy Days (LEAD) Video Recordings by an authorized administrator of CSUSB ScholarWorks. For more information, please contact [scholarworks@csusb.edu](mailto:scholarworks@csusb.edu).

## LEAD Affiliate Programming

### **“Cafecito Con...Entre Mujeres: Dance Film, and on the Teaching of Mexican Foklorico, with Folklorista Rayven Armijo” (Season 2: 2022)**

*START – 00:00:00*

[ Music ]

[ Wolf howl ]

>> Hello and welcome to Cal State San Bernardino Campus, live in Studio Fifty Four Lead affiliate programming.

>> This is Cafecito con.

>> We are a show where we invite guests to inform us, enlighten us, and inspire us by sharing about themselves and the spaces that they step into and make their own. We are a team of three intergenerational women hoping to bring your conversations about women, with women, and for women. We hope to build a community without borders.

>> We call our talks Cafecito con to have an open forum for a variety of conversations and content. We want to share a cup of love and create spaces for womanhood, to chat, to grow, to learn, and we want to reclaim our spaces of conversation about each other. We are not gossiping or chismeando, we are compartiendo, sharing our stories. More importantly we're giving our best to each other. We will talk about life, business, hopes, and dreams [inaudible].

>> So we had a conversation with Rayven Armijo and we invite you to listen to that. But one of the things that was leftover was some of the studies and the work that she's done. So tell us a little bit about your -- one of the many projects you had.

>> Well, a great project that I found interesting was when we were talking about the [inaudible] community, and how it's -- you know, I'm teaching Mexican for [inaudible] and it's not -- students aren't always open to that. They might be from Central America or South America. And it's important to be inclusive and also inclusive in their stories. That's what I believe focus about. And I went to this -- a school in Venice, California, was a continuation school at Phoenix High School, and Venice High School is connected to it. And what's really interesting is you peer through the fence and you can see the beautiful field of Venice, and them playing football, you know, and the privileges that they have there. You really really sense it when you walk in to this space. It's tiny. And once you walk in, they chain off the fence and I thought, what an interesting way. At first I was gonna teach about the missing forty-three and I thought, wow, what about if

we think about [inaudible] film, technology, and movement, and we -- you know, as I was trying to teach my first class, I had a lot of men in there that - they're boys, I would say, that were not gonna get up from their seat, no matter what I did. And the girls were influenced to follow, right? And so I just had them -- they just laid back and I said, "what if you stomp your foot one time for me?" And they were like -- they stomp their foot and I was like [gasps] What if we did -- you know, that's a step. What if we did doble? Two? And they were like [two stomps] Right? And then they started to get into it, and when I started to have conversations with them, I started to see the differences in their experience in continuation school. At first I was thinking, Oh, you know, they are -- The [inaudible] of students that are probably here because they - you know, because of prejudice or something that, you know, they were forced to be here. But a lot of them wanted be there, you know, they Worked all day, and they needed a place that they could just do a few hours that worked with their schedule and so we kind of told that story that this was the space that was -- there's conflict in their experience there, but they were allowed to tell that story [inaudible] and you can see that I worked in affiliation with SPARC in LA, which is a visual arts organization with Judith Baca, and we went to the school, and it's a dance film, Phoenix high schools. So you can look in sparcinla.org and look under "dance film" and you will find our dance films. We have many. We've done Pio Pico about the missing forty-three, and we've done several others. I invite you to see that.

>> One of them will be just here.

>> Yes.

>> Check out the video.

[ Folkloric music ]

>> °Vivos se los llevaron!

>> °Vivos los derechos!

>> °Porque vivos se los llevaron!

>> °Vivos los derechos!

>> °Porque vivos se los llevaron! °Porque vivos se los llevaron!

[ Folkloric music ]

>> [Singing] Cuarenta y tres estudiantes. De noche se los llevaron, policías municipales. Al narco los entregaron. En presencia de soldados, se hicieron que no miraron. A mí no me queda duda, es terrorismo de estado, tres niveles de gobierno estaban involucrados. Con sus narcomilitares y el crimen organizado, masacre de Ayotzinapa, no eres un caso aislado. Masacre de Ayotzinapa, no eres un caso aislado.

[ Folkloric music ]

>> [Singing] Ay, si vivos se los llevaron, vivos deben regresar. °Sì!

>> Si vivos se los llevaron, vivos deben regresar.

>> Ay, vivos deben regresar, dice la voz popular.

>> Si vivos se los llevaron, vivos deben regresar.

>> Ay, masacre de Ayotzinapa, no eres un caso aislado. Masacre de Ayotzinapa, no eres un caso aislado. En Acapulco, copreros cayeron asesinados por pistoleros a sueldo pagados por el estado.

>> Narco estado mexicano, represivo y criminal. De Ayotzinapa a Aguas Blancas, sin olvidarnos de [phonetic] Achial. Son genocidios de estado de lesa humanidad.

>> Si vivos se los llevaron, vivos deben regresar.

>> Ay, vivos deben regresar. Sì, vivos deben regresar.

>> Si vivos se los llevaron, vivos deben regresar.

>> Nos han cerrado la lucha, pacífico electoral. Nos han cerrado la lucha, pacífico electoral. Solo nos queda un camino y es la guerra popular. La autodefensa del pueblo de la bota militar.

>> De insensato e irresponsable vas a llamar mi corrido. Si no tomamos las armas, nos van a quemar los niños.

>> °No tenemos armas, seÒor!

>> øPor qué est· apuntando? øPor qué apunta?

>> JosÈ Luis Abarca became Mayor of Iguala in 2012. On September 26, the day of the attack, his wife, Marìa de los Angeles Pineda was scheduled to hold a political event meant to bolster her chances to succeed her husband as Mayor in 2015. According to accounts by federal investigators, Abarca ordered the police to stop the Ayotzinapa students from potentially disrupting his wife's event. As he and Pineda danced with Iguala residents, a few blocks away, municipal police were opening fire on the buses. The Mayor's wife, prosecutors later said, had family links to a local drug gang called Guerreros Unidos or United Warriors. Guerreros Unidos split from the larger Beltràn Leyva cartel, and is involved in marijuana and poppy production in Guerrero. Federal officials called the Mayor's wife the chief operator of the cartel inside Iguala city hall. Many people in Mexico were left wondering how many other JosÈ Luis Abarcas exist

[inaudible] How many cities and towns are under the direct control of a gang of drug traffickers or kidnappers?

>> El estado siempre ha visto a Ayotzinapa como un foco rojo, no solamente en Guerrero sino en toda la naciÓn, porque aquí, los que estudiamos aquí, se nos da la facilidad de ponernos al t' por t' con quien sea, de responderle a quien sea, de mirar a los ojos a quien sea, de saber defendernos.

[ Folkloric music ]

>> Aquí es el cuarto de unos compaÑeros que todavía a'n se encuentran desaparecidos. Como pueden ver, sus cosas todavía est·n aquí, sus tenis. Aquí es el cuarto de unos compaÑeros que todavía a'n se encuentran desaparecidos. Como pueden ver, sus cosas todavía est·n aquí, sus tenis, su ropa, sus maletas. Y pues ahora sí que nom·s de ver que los compaÑeros no est·n nos da mucha tristeza, ¿no? QuisiÈramos que ellos estuvieran aquí, trabajar juntos en el campo, todos alegres, riendo. Y pues ahorita nom·s de ver que los compaÑeros, nada m·s est·n sus cosas, y no sabemos, eso sí que es algo que da nucho coraje y a la vez da mucha tristeza. Porque son 43 compaÑeros, 43 vidas y, pues, quÈ m·s quisiÈramos que ya estuvieran de regreso, ¿no?

[ Folkloric music ]

>> [singing] Vivos deben regresar.

>> Ey, vivos deben regresar. Vivos deben regresar.

>> Si vivos se los llevaron -

[ Music ]

>> When I leave, I would love to leave everybody behind me. And I would love to go back and graduate [inaudible]

>> I mean, it's probably good once in a while to be honest.

[ Inaudible ]

[ Music ]

[ Inaudible ]

[ Music ]

>> [inaudible] like to know why you are here teaching at this school.

>> Maybe because I wanted to run away from home [inaudible] serious challenges [inaudible]

[ Music ]

>> When I first came here, like my thought about the school was that, it like was intimidating. I don't really think [inaudible] except for like [inaudible] and the teachers and stuff. When I first came in was like, God, how [inaudible] going to get out of here. And then you kind of [inaudible]

>> How do you feel have these classes impacted your [inaudible]

>> A lot because you don't really get a break in school, it's just work, work, work, you know, until like the end of it. But it's not that long [inaudible] just kind of like, you know, learn some dances, learn about [inaudible]

[ Music ]

>> I have a nice [inaudible] I could say, [inaudible] to look up to. [inaudible] like we are not only her students, but, you know, she can look at us like if we were her kids teacher-wise. [inaudible]

>> I know it's going to help me in the long run, making those empowering decisions. Just what we want as teachers, we want independent thinkers, and learners, and movers, and shakers.

>> I recommend [inaudible] come here. If you are messed-up, that's fine. Come here, get your act together and get out of here and like, go back to your home school, but like, it's not the right environment if you like, you know, if you really want to be here, like it's not, it's not an option. This is like your second chance at life basically here. That's it. [inaudible] Messed-up things can overturn you life and, like, you know, it won't be [inaudible] but it's basically, yes, just trying on your best [inaudible]

[ School ring bell ]

>> Thank you for joining us. We hope that we have inspired you and enlightened you, and we are excited for you to join us again for another Cafecito con.

END – 00:18:49