



***¡Palante Siempre
Palante!
The Young Lords***

***P.O.V.'s Youth Views
Youth Outreach Toolkit***



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INTRODUCTION

Welcome to the ***¡Palante Siempre Palante! The Young Lords Youth Outreach Toolkit!*** We are very excited to have your participation in the Youth Views program. Youth Views' dedicated to collaborating with young people that want to explore the use of documentaries as community building tools. The ***¡Palante Siempre Palante! The Young Lords Youth Outreach Toolkit*** focuses on involving young people in the creation of screening events where critical dialogues and civic response can succeed under youth leadership and initiative. With your input, we hope to continue creating more youth outreach toolkits for other P.O.V. programs.

The Goals of The *¡Palante Siempre Palante! The Young Lords Youth Outreach Toolkit* Are To...

Support youth by...

encouraging the development of critical thinking, media literacy, community organizing, peer support, personal expression, leadership, coalition building, and solution seeking through the organizing and execution of the ***¡Palante Siempre Palante! The Young Lords*** screening event in their communities.

presenting a vehicle for “breaking the ice” on the ***¡Palante Siempre Palante! The Young Lords*** topics through screening the film in a safe context for dialogue with families and community members.

providing documentary films to youth activists and youth community leaders as tools for education and outreach. Youth Views offers support to young leaders who want to use documentaries as catalysts for action in their communities.

Support youth service providers by...

assisting communities and institutions in mapping the assets and resources available for all youth.

fostering coalition building among groups concerned about youth.

highlighting community resources available for youth activists.

How can you use *¡Palante Siempre Palante! The Young Lords* in your community? The Youth Views Advisory Board identified five screening goals that can be used for community discussions and activities. These goals are...

1. **Learning the Importance of Knowing Our History**
2. **Developing a Plan for How Student Activists Can Impact Their Community**
3. **Increasing Understanding of the Unique Immigrant Experience of Each Ethnic Group**
4. **Understanding the Art of Storytelling in Filmmaking: How the Structure Influences the Message**
5. **Examining the Impact of Gender Expectations on Revolutionary Movements**

How to use this kit

Since you may start anywhere with this kit, here are descriptions of each section:

- The **Background Information on *¡Palante Siempre Palante! The Young Lords*** provides a synopsis of the film, descriptions of the characters in the film, and background information on The Young Lords and their movements.
- Each of the five **screening goals** contains suggestions on audiences, screening objectives and screening formats, sample discussion questions, and recommended post-screening follow-up activities. Please adapt these suggestions to your event's needs or create your own screening goals. (If you do make any changes to the kit, please send us a copy so we can credit you in the next version of the kit!)
- The **Step-by-Step Guide on How to Organize a Screening Event** section provides questions, points, and tips to consider when planning your event.
- The **resources index** can help you brainstorm possible screening partners, audiences and other resources for your event. It contains listings of select resources that correspond to each of the screening goals.
- The **Acknowledgements** section provides information on the creators of the ***¡Palante Siempre Palante! The Young Lords Youth Outreach Toolkit***, the Youth Views program, Third World Newsreel and P.O.V.

!Palante Siempre Palante! The Young Lords

About the Film

Thirty years ago, a militant Puerto Rican civil rights organization called the Young Lords rose up in New York City's Barrio and galvanized a generation of political activists. In ***!Palante Siempre Palante! The Young Lords***, filmmaker and former Young Lords member Iris Morales makes history come alive as veterans of the movement recall their fight for equality, jobs, health care, and education. Using archival footage, photographs and in-depth interviews with former members, ***!Palante Siempre Palante! The Young Lords*** documents the group's development, activities, philosophy, and the eventual demise of the organization. The Young Lords had an ambitious program, and fought for better treatment for the community. Their successes included establishing breakfast and health programs, a community-controlled drug detox program, fighting for tenants and workers rights, and waging war against racism and sexism. The film preserves the legacy of this organization as an inspiration for students and activists today

People we meet in the film

- **Iris Morales** the filmmaker of ***!Palante Siempre Palante! The Young Lords***, was the deputy minister of education for The Young Lords.
- **Juan Gonzalez** became the president of National Congress for the Puerto Rican rights.
- **Pablo Guzman**, also minister of information, became a writer and TV reporter
- **Richie Perez** became Deputy Minister of Information and editor of Palante newspaper; helped to found and became National Coordinator of the National Congress for Puerto Rican rights.
- **Minerva Solla** became a Union Organizer and led drive to organize non-union hospitals in northern NY state, empowering thousands of workers
- **Denise Oliver**, an African American member of The Young Lords, author of the book "The Young Lords Party".

Background Information

Discovered by Columbus in 1493, Puerto Rico became a colony of Spain in 1508. In 1898, when the United States won the Spanish-American War, Puerto Rico became a territory of the United States. In 1917, all Puerto Ricans were granted U.S. citizenship. The inhabitants of the island suffered severe economic hardship as a result of changes forced on the economy by U.S. corporations. The agricultural base was changed to one crop, sugar cane. The American factories paid low wages and all the profits were exported to the U.S. Without the land once available to raise food, the recession of the 1930s left many Puerto Ricans out of work, in poverty and near starvation. In hopes of a better life in the United States, Puerto Ricans began migrating to the United States. Between 1948 and 1958, 53,000 Puerto Ricans left the island. One of the main reasons for the mass migration was also the affordable cost of the airfares provided by the government to encourage migration to the mainland of the United States.

The first destination of many Puerto Rican immigrants was New York City. East Harlem became a highly Puerto Rican populated area, with Puerto Ricans becoming the largest Latino community in NYC. Due to their difference in culture, tradition and language, many Puerto Rican immigrants had trouble adjusting to their new home. Although they arrived as U.S citizens, they were subjected to racial, cultural discrimination as well as economic exploitation.

During the struggle of the Puerto Ricans in their new world, many organizations and groups emerged to demand decent living conditions and raised their voices for the empowerment of Puerto Ricans and other Latinos in the United States, and for the liberation of Puerto Rico, such as Movement Pro Independence, El Comité, the Puerto Rican Student Union, Justicia Latina, and The Young Lords Party was one of them.

About the Young Lords

The Young Lords Party began in the early 1960s as a local youth gang in Chicago. In the beginning, members were primarily involved in gang fights, and illegal activities like drug abuse. In 1964 Jose Jimenez, known by the name "Cha-Cha," was the leader of the Chicago Young Lords Party. Cha-Cha spent most of his time in and out of jail. The Young Lords became a strong gang under his rule. Slowly the activity of The Young Lords changed to social and economic reforms. Cha-Cha changed the gang into The Young Lords Organization (YLO), which began to fight against injustices such as racism, and inequality against the poor and on behalf of social issues including improved education and health services, and urban renewal.

In 1969, a group of young Puerto Rican men, who had formed a political group in New York, read about the Chicago Young Lords in the Black Panther Party Newspaper. The Chicago group had taken over a church to establish a day care center. The New York Puerto Ricans were interested in similar actions to ignite the struggle for social justice in their city, so they took a trip to Chicago to meet with Cha-Cha and his group. Upon their return, they started the New York chapter of the Young Lords Organization (YLO). One of their first actions was to get the garbage up from the streets, later known as the "East Harlem Garbage Protest." in 1969. This protest started when the NYC Sanitation Department stopped cleaning the streets of the Puerto Rican living neighborhoods. So the Young Lords grabbed their brooms and some buckets, and started cleaning the streets of Harlem.

Other actions included taking over of a Methodist Church in El Barrio (Spanish Harlem). The YLO had approached the church, which was empty most days of the week, and asked for help in starting a breakfast program for neighborhood residents. When the church Board refused to provide space, the YLO physically moved in, took over the church, and renamed it the "People's Church." They were arrested for occupying the church illegally but were not kept in custody for long. They went back to the church and began giving out free breakfasts to

neighborhood children, and by this action gained a reputation throughout the city as a group of young activists willing to go to any lengths to serve their cause.

This action taken by the Young Lords grabbed media attention throughout the globe, spreading the word to other young Puerto Ricans who also wanted to get involved in the "movement." According to one young woman in the film, "I heard about a group that was in a church that was trying to use this Christian Church to serve the people and that the police had come in and beat up this group, and I said to myself -- church, a group that's trying to serve the people -- I've got to go and find out what's going on. And that's how I became a Young Lord." Media coverage served as a means of recruitment, and eventually there were chapters of The Young Lords in several other cities, including Hoboken, Newark, Jersey City, Bridgeport, New Haven, Boston and Philadelphia.

The Young Lords also fought for improved public health programs. Their third "action" was to take over Lincoln Hospital, the only major health institution that served the large South Bronx community of Puerto Ricans and blacks. Patients were getting inadequate treatment, and at the time, health problems in the community included numerous cases of lead poison, tuberculosis, pneumonia and asthma. The Young Lords joined with a group called the HRUM, or Health Revolutionary Unity Movement, to do something to get better health care for the poor.

At first, they established a ten point health program calling for, among other things, community-worker control health institutions, lead poison and anemia testing, and day care centers. They collected reports of hundreds of complaints against the Lincoln Hospital facilities and sent them to the city government. When the reports got no results, the YLO decided stronger measures were necessary to sensationalize and publicize the desperate need for better health facilities and services. So, in the early morning hours of July 14, 1970, The Young Lords, in conjunction with a patient-worker group called Think Lincoln Committee, took over Lincoln Hospital. During their twenty-four hour "invasion" The Young Lords provided TB and lead poison detection tests, and set up a day care center that would later be put to service.

Eventually, the hospital was surrounded by the police and the Young Lords peacefully left. Their offensive exposed the terrible conditions in inner-city hospitals. They also exposed two other significant health risks to the community: lead poisoning and Tuberculosis. According to the film, The YLO lead poisoning detection program revealed that "about a third of the children in East Harlem had high levels And as a result of this program, ... legislation was passed here in New York City banning the use of lead based paints in tenements, in apartment buildings, and also a law was put into effect that landlords would have to go back and take that lead paint out of the apartments."

The YLO's actions were clearly making a real difference in their community. Eventually a new hospital was built in the Bronx, the North Central Bronx Hospital.

In May of 1970 The Young Lords Organization became the Young Lords Party (YLP), and adopted a military structure. The YLP began publishing a bilingual newspaper, 'Palante' (forward), which they utilized as an organizing device. As they became better known they became more militant, aligning themselves more closely with other movements and organizations such as Mao Ze Dong and the Black Panthers.

The Young Lords not only resisted problems faced by their people, but they also had to deal with the struggles inside their Party. The women activists in the Young Lords Party experienced the impact of male chauvinism, or "machismo," and were determined to conquer sexism inside their party. The women fought against it to ensure that their male colleagues treated women equally.

By the year of 1971, The Young Lords became more and more involved in the struggle and fight for Puerto Ricans Independence. Within the Central Committee there was a split in the decision facing the party leaders about the future of the Party. According to the film, "The Central Committee announced that the primary goal of the YLP was the liberation of Puerto Rico and revealed plans to open branches on the island." Party members began focusing on the freedom movement and started reducing the resources for local social reform. More energy and money were spent on the liberation movement. Due to this shift in focus and the perceived failure in fulfilling community needs, The Young Lords began losing much of their public support in New York.

During this time, the FBI initiated a counter-intelligence program aimed at putting a stop to the progressive civil rights movements growing in popular support throughout the U.S.. FBI Chief Herbert Hoover defined these groups as "subversive elements," and initiated what were illegal tactics against them. Under the "COINTELPRO program, FBI and police conducted illegal searches and wire taps to gain information about the plans of the groups. Infiltrators were paid to become a part of the group and, as described by one YLP member in the film, "to create 'disruption and discord' and exploit internal conflicts within the movement." According to author Brian Glick in "War at Home," the effect of COINTELPRO on social justice movements in the 1960s was devastating:

"COINTELPRO enabled the FBI and police to exacerbate the movements' internal stresses until beleaguered activists turned on one another. Whites were pitted against Blacks, Blacks against Chicanos and Puerto Ricans, students against workers, workers against people on welfare, men against women, religious activists against atheists, Christians against Jews, Jews against Muslims. ...

Otherwise manageable disagreements were inflamed by COINTELPRO until they erupted into hostile splits that shattered alliances, tore groups apart, and

drove dedicated activists out of the movement. While genuine political issues were often involved in these disputes, the outcome could have been different if government agencies had not covertly intervened to subvert compromise and fuel hostility and competition. (http://www.meta-religion.com/Secret_societies/Conspiracies/COINTELPRO/cointelpro_in_the_60.htm)

Within this historical and political contexts, The Young Lords eventually collapsed as a political party. Yet in spite of this, the end of the film is one of inspiration and hope. Many of the young Puerto Rican Americans who were active as leaders of The Young Lords went on to remain active and became leaders in their chosen fields. They are shown discussing their continuing commitment to issues of social justice and freedom for political prisoners. Examples of Young Lords who went on to distinguished careers are Juan Gonzalez, who became a newspaper columnist, television journalist Pablo Guzman, and Minerva Sola who has dedicated herself as a union organizer. And for the past 30 years, the story of The Young Lords has served as an inspiration to new generations in the fight for social justice. ***!Palante Siempre Palante! The Young Lords*** tells their gripping story.

Screening Goal One

LEARNING THE IMPORTANCE OF KNOWING OUR HISTORY

“This film serves to remind viewers that to make real progress, people must understand what has come before. Like black activists at that time, Puerto Rican activists began to explore their history and identity.”

(source: National Video Resources Viewing Race website)

A. Suggested Audiences: Racially and ethnically diverse audiences, including African Americans, Latinos, Asians, Arabs, Europeans, indigenous and multi-racial communities among others; youth and their parents; youth and adults active in community organizing and social justice causes; teachers and mentors; general youth audience.

B. Potential Screening Objectives and Screening Formats

1. Organize a screening with the objective of targeting youth who do not know much about the civil rights movement except what they may have learned in school, and have not seen extensive footage of the period. This film could serve as a discussion tool between an intergenerational group of “elders” and youth in a community to share the history of civil rights and social change in the U.S. and in their specific communities.
2. You may want to organize a screening to widen the lens for those youth who may know about the Black civil rights movement, but are unaware of the severity of the civil rights violations experienced by other racial and ethnic groups in the U.S. and elsewhere. Youth viewers could discuss the new knowledge they acquired about the Latino community, and how this film has affected their perceptions of Latinos.
3. Organize a screening targeting refugee, immigrant, first-and-second generation youth to discuss cultural, social and political barriers that still exist for their groups, and to explore how the story of The Young Lords might influence their decisions about how they can impact their communities.

C. Sample Discussion Questions

1. According to the film, why did Puerto Rican citizens leave their homeland to immigrate to the U.S.? What conditions did they find in New York? What did members of The Young Lords think they could do to improve those conditions?
2. The Young Lords used many different tactics to serve their community. What were the various actions and vehicles of communication they used? Had you heard about these types of activities before seeing the film? Did

you know that groups used these tactics in the past to get attention for their causes? Have you used some of these tactics in your community? Please share your experiences.

3. Do you feel that you know enough about the history and accomplishments of groups like The Young Lords? If you have already heard about The Young Lords or similar groups, where did you learn about them? Did you learn anything new after watching this film? How do you think schools and communities could do a better job to inform young people about past social movements?
4. How does learning about The Young Lords affect how you feel, about your ability as a young person to make change in your school, neighborhood and/or community?
5. Why is it important to know the history of what has gone before you? How does knowledge about a community's history impact the work that you want to do in your community?
6. What did The Young Lords do to address poverty in their community? How did they address their health care concerns? What other issues did they tackle? What were some of the successes and challenges they encountered?
7. The Young Lords were willing to break the law to bring attention to what they saw as injustice. Do you think their tactics were justified? How was their approach more "radical" than the civil disobedience used by Martin Luther King, Jr. and the Black Civil Rights Movement of the 1950's and 1960's?
8. Think about the "political actions" taken by The Young Lords to make change in their community, and the media coverage of those actions you saw in the film. What reactions do you think there were in the Puerto Rican community to news about what these young people were doing? Do you think everyone thought they were doing the right thing? Have a discussion based on this scenario: Imagine that you are having dinner in the mid-1960s in the Barrio, and a news item comes on about a group that has taken over a church or a hospital. There are three generations around the table...you, a 16 year old Puerto Rican born in New York, your mother, who immigrated to New York when she was a young girl, and your grandfather. Your grandfather says, "These punks are just a gang of hoods...they'll never change anything by going up against the police." Take it from there and have a role-play conversation of the discussion around the table.

D. Recommended Screening Follow Up Activities

Does your audience want to....

1. Attend or organize workshops on the history of social justice movements in your community, by inviting local activists to come and tell their stories, perhaps for a group of youth media producers who decide to make a film about a local group?
2. Join existing movements or organizations to further educate themselves? For example, the Higher Education Consortium for Urban Affairs has programs to learn more about the civil rights movement.
<http://www.hecua.org/programs/civilrights> or
<http://americanhistory.about.com/cs-new/cs/civilrights/>

Screening Goal Two DEVELOPING A PLAN FOR HOW STUDENT ACTIVISTS CAN IMPACT THEIR COMMUNITY

One member of The Young Lords says in the film, “to me the most amazing thing about everything that happened afterward was that the leadership of the organization and most of the main members were very young. And that a group of young people, young Puerto Ricans, ...could have the kind of impact and effect the kind of changes that were done in the city speaks one to the tremendous potential that any young people have once they decide to do something.” (Juan Gonzalez)

A. Suggested Audiences: Racially and ethnically diverse audiences, including African Americans, Latinos, Asians, Arabs, Europeans, indigenous and multi-racial communities among others; youth and their parents; youth and adults active in community organizing and social justice causes; teachers and mentors; general youth audience.

B. Potential Screening Objectives and Screening Formats

1. **Organize a screening** with the objective of having a discussion among youth and adults about the film’s depiction of The Young Lords as a youth movement. Discuss the ways their age influenced their struggle for social justice and democratic rights locally, nationally and internationally.
2. Have an **intergenerational discussion** focusing on how young activists and organizers could use the film as a catalyst to develop or deepen an action plan for how they could change their community. The Young Lords can serve as a model to examine during the discussion. The Young Lords increased awareness about the need for breakfast programs, lead paint testing and tuberculosis testing, along with fostering cultural pride and a desire to learn about Puerto Rican history among others. What are the issues your group would tackle? Explore which “tactics” would work now and which would not. Involve older and younger community members as part of the discussion to hear their perspectives and advice on this plan. This may also be part of a workshop or regular group meeting.
3. **Design a screening** to discuss and explore the influence the Chicago Young Lords had on the formation of the New York group, which then expanded to cities up and down the East Coast. You may want to focus discussion on what issues are shared in all urban areas, and how youth activists throughout the nation can learn from The Young Lords and how to adapt successful models of organizing from The Young Lords and other movements. This may also be part of a summit or conference or any other gathering where you will have the opportunity to work with youth from around the nation.

C. Sample Discussion Questions

1. How would you describe the passion and dedication expressed by The Young Lords? Do you think their ages influenced their energy, dedication and passion? If so, how? Did anyone in the film remind you of yourself or someone you know?
2. By working together The Young Lords increase their impact and influence. How did they do that? Could an individual have made the same impact?
3. One of the key roles of The Young Lords was to bring cultural pride to Puerto Ricans who felt victimized and powerless living in the United States. Do you know of young people suffering from those same feelings? How could organizing youth in these communities make a difference? How would you organize with them?
4. What are examples of issues confronted by all youth in urban school settings? Does your community experience problems with police harassment, or lack of recreational activities? How could organizing a youth group activity help to address one of these issues?
5. The Young Lords moved from working on issues directly affecting their community, like food programs and health care, to working for the liberation of Puerto Rico and on prisoners' rights. How did this change in focus affect their organization?
6. One member of The Young Lords says in the film, "After building all kinds of mass organizations that people were participating in, all of a sudden we abandoned our contact with the people...there was a tremendous sense of betrayal." What lessons could you apply to your organizing efforts from this turn of events?

D. Recommended Screening Follow Up Activities

Does your audience want to....

1. Create a peer education program to learn more about youth organizing techniques being used by youth groups? See What Kids Can Do? <http://www.whatkidscando.org/Index.asp>, also <http://www.freechild.org/index.htm> for a list of social change projects led by youth.
2. Join existing movements or organizations that are taking action on the issues of concern to the "hip hop generation." Check out http://www.hiphop-directory.com/Politics_and_Organizations/index.php for a list of national organizations "using the culture of hip hop to inspire

young people to get involved social action, civic service, and cultural creativity.”

3. Check out some web sites to learn more about the issues that the Young Lords fought against? For more on the connections between global poverty and health issues, see http://my.care.org/care/notice-description.tcl?newsletter_id=844978

Screening Goal Three
INCREASING UNDERSTANDING OF THE UNIQUE IMMIGRANT
EXPERIENCE OF EACH ETHNIC GROUP

A. Suggested Audiences: Racially and ethnically diverse audiences, including Latino, African American and other people of color; youth and their parents; youth and adults active in community organizing and social justice causes; teachers and mentors; general youth audience.

B. Potential Screening Objectives and Screening Formats

1. **Organize a screening** with a multi-racial and ethnic youth audience to explore commonalities between different ethnic groups – African Americans, Latinos, Asians, Arabs, Europeans, indigenous and multi-racial communities among others. The discussion can be focused on answering the question: what do we share and what is unique to each group?
2. Before viewing ***!Palante Siempre Palante!***, have a youth group study the history of immigration in the U.S., starting with Europeans and Asians in the 19th century to the large numbers of Asians, Africans and Latin Americans who migrated in the twentieth century. Or have someone make a brief overview presentation to the audience before the film. Following the film, discuss the Puerto Rican experience as portrayed. How did the development of *The Young Lords* fit the unique aspects of the Puerto Rican immigrant experience?
3. Have a screening and invite guests who can explore the psychological and developmental aspects of racial/ethnic identity in the U.S. culture. After viewing the film, discuss some of the issues involved in the development of ethnic identity. How did you come to an understanding of who you are as part of an ethnic group? What factors helped you in that discovery – hearing stories from your parents or other relatives, learning about the history of your ethnic group? Allow youth to discuss experiences they have had that made them feel isolated and also those that have made them feel more included in diverse groups.

C. Sample Discussion Questions

1. In the film, the narrator says “in the sixties, young Puerto Rican people who were proud of being Puerto Rican learned a lot from the national movements for Black Civil Rights in the south, from the anti-war protestors, from their parents struggling for bilingual education and they saw it was time to take direct action.” How did their cultural identity affect

the “action” taken by The Young Lords? What was the influence of the experience of their immigrant parents?

2. In the Black civil rights movement, immigration to the United States was not an issue since Blacks had been in the nation for hundreds of years. But Puerto Ricans related to Blacks and joined them in the struggle for rights. What were the issues that Puerto Ricans and Blacks had in common?
3. When The Young Lords moved their focus to Puerto Rico to fight for the “liberation of the island,” they learned some hard lessons about their relationship to their “motherland.” What did they experience? How did the fact that they were Puerto Rican Americans affect their ability to relate to native Puerto Ricans?
4. Being Puerto Rican was a very important part of the identity of The Young Lord. In fact, it was the defining factor which brought most of them together. Even those few members who were not Puerto Rican identified themselves that way to be part of the group. What is your racial/ethnic identity? How does it affect you on a daily basis? How does it affect your relationships with others? Does it influence who your friends are, or who you feel comfortable being with?

D. Recommended Screening Follow Up Activities

Does your audience want to....

1. Build a coalition? For example, the Latino student organization at school could develop a partnership with the African American student group to organize screenings of ***!Palante Siempre Palante! The Young Lords*** and discuss the cultural and social justice issues raised in the film. Both organizations could share what they learned in watching the film, about things they have in common in the issues they faced in the past and may face today in their communities.
2. Develop workshops about diversity and other specific issues of interest? For example, staff members with diverse backgrounds or experiences could become good resources or leaders in the continuing conversation about cultural sensitivity.
3. Organize a workshop on the current status of residents of Puerto Rico – what are the current social issues of the island residents? How much have things changed since the mass immigration in the early 19th century? See <http://www.zmag.org/CrisesCurEvts/PuertoRico/PuertoRico.htm> for links about current issues concerning the people of Puerto Rico, including the present state of national liberation struggles, and the plight of Puerto Rican political prisoners/POWs being incarcerated in the U.S.

Screening Goal Four

UNDERSTANDING THE ART OF STORYTELLING IN FILMMAKING: HOW THE STRUCTURE INFLUENCES THE MESSAGE

In the introduction to *!Palante Siempre Palante!*, filmmaker Iris Morales says that her goal was to tell the story of The Young Lords in the words of the activists who were part of the creation and development of the political organization in the 1960's and 70's. This is a documentary, which is a film that presents a political, social, or historical subject in a factual style, using actual news clips or interviews accompanied by narration. Morales says she wanted the story to "be told like we were in a circle, each telling our piece of the story."

A. Suggested Audiences: Racially and ethnically diverse audiences, including African Americans, Latinos, Asians, Arabs, Europeans, indigenous and multi-racial communities among others; youth and their parents; youth and adults active in community organizing and social justice causes; teachers and mentors; general youth audience.

B. Potential Screening Objectives and Screening Formats

1. Organize a screening with the objective of incorporating the film into a workshop on video/film production.
2. Invite Iris Morales and other filmmakers to explain and demonstrate how they use film techniques and elements – shot angles, camera moves, editing, music – to tell their stories and get a particular message across to audiences.
3. Incorporate the film into the curriculum of a youth video class, and have students make a short film inspired by *Palante...*, using archival footage, photos and interviews to tell a story.

C. Sample Discussion Questions

1. The film is indeed structured like a circle tale – the story unfolds with a skillful blend of interviews, photos, television news clips, newspaper and magazine article. Morales' editing has one Young Lord beginning a sentence and another ending it, an editing technique that can be seen as symbolic of how the group came to think and act as one. Take a look at one segment of the film and discuss how this technique affects the story being told.
2. How do the choices the filmmaker makes in shooting, editing, interviewing, use of video and photographic footage, and all the other elements in a film, influence the story being told and the message you receive as a viewer?

3. How would this film have been different if it had been made by another member? (For example, Mickey Melendez, who is shown at the beginning and describes himself as one of the original five people who started The Young Lords.)
4. Have a discussion to explore the concepts of “media literacy.” To be media literate means to be able to be able to critically analyze, or ask and answer questions about, the many media messages that you receive. There are all types of media, including films, television, books, magazines, billboards and even bumper stickers. After watching ***!Palante Siempre Palante! The Young Lords***, have a discussion based on this series of questions:
 - Who is the producer/storyteller of the message?
 - What is their purpose? (Is it to inform, to persuade, to educate, to call to action, to entertain, to shock?) Make a case for which one(s) you think applies to ***!Palante Siempre Palante!***
 - Who is the intended (primary) target audience?
 - How do you know? Is there another (secondary) audience?
 - What does the message say? How is it presented?
 - What format/medium does the producer use?
 - What are the advantages of the format/medium?
 - What methods/techniques does the producer use to make the message attractive/believable?
 - What lifestyle is portrayed in the message?
 - Who/what is left out of the message?
 - Whose interests are served by telling/showing the message in a particular way?
 - Do you agree with the message?
 - How might different people interpret the message differently?
 - What can you do with the information you have obtained from the message?

D. Recommended Screening Follow Up Activities

Does your audience want to....

1. Create a video club to make a film of their own? The group could use web resources like www.listenup.org, www.justthink.org, www.evc.org to learn about youth media resources available to help them put together a production team using simple video and computer editing equipment. One easy way to start is to have each club member tell the story of their own family’s history, using interviews with their relatives and family photos.

2. Organize partnerships of youth development groups and youth media groups, to bring youth interested in media together with politically and socially active youth, to discuss filmmaking as a tool for social change and to discuss the subject matter in the film.

Screening Goal Five
EXAMINING THE IMPACT OF GENDER EXPECTATIONS ON
REVOLUTIONARY MOVEMENTS

A. Suggested Audiences: Racially and ethnically diverse audiences, including African Americans, Latinos, Asians, Arabs, Europeans, indigenous and multi-racial communities among others; youth and their parents; youth and adults active in community organizing and social justice causes; teachers and mentors; general youth audience.

B. Potential Screening Objectives and Screening Formats

Plan a screening that target youth, parents, teachers and community members in informational sessions about the role of sexism in today's youth culture. Discuss the role of sexism among The Young Lords, and particularly the Hispanic concept of "machismo," as discussed in-depth in the film.

C. Sample Discussion Questions

1. What are gender roles?
2. What were the problems within The Young Lords that the female activists described in the beginning of the formation of the group? How did they deal with the perceived sexist roles given to them?
3. One of the group members says in the film, "We weren't just making a revolution in the external society. We were making a revolution in ourselves." How did the female Young Lords influence the organization's development by their own struggle for social justice within the group?"
4. Are sexism and gender roles still an issue today? If so, how? Have things changed, and how? How are the issues women deal with today different than those depicted in the film? How are they similar?
5. Do you experience difficulties in trying to reconcile your own cultural or family values, gender roles, and gender expectations with those of your peer group?

D. Recommended Screening Follow Up Activities

Does your audience want to....

1. Attend or start a consciousness-raising group? They can provide safe spaces to share personal experiences and analyze methods on how to combat oppression.

2. Develop workshops on gender roles and expectations?
3. Organize an on-going film series to explore representations of gender roles from a variety of cultural perspectives and viewpoints?

Step-by-Step Guide on How to Organize a Screening Event

The *jPalante Siempre Palante! The Young Lords Youth Outreach Toolkit* is flexible and can be tailored to your organization's specific event goals. This guide includes questions, points, and tips to consider when planning your *jPalante Siempre Palante! The Young Lords* screening event. Additional materials can be found on the P.O.V. website at www.pbs.org/pov/youthviews.

1. Determine Your Objectives:

To begin planning, you should call a meeting and ask participating staff, individuals, and organizations to identify their objectives and determine to what extent they can be involved. Possible objectives include:

- ❑ **Encourage dialogue** among adults and youth
- ❑ **Raise awareness** among adults, parents, educators and others
- ❑ **Form** new organizational alliances
- ❑ **Make new contacts** with the media and become a resource to which they will return
- ❑ **Recruit new members** through increased visibility

2. Reach Out:

- ❑ **Fill out the online application form** (<http://www.pbs.org/pov/utills/povengagements.html#partners>) Your immediate response will enable us to help organize from our end!
- ❑ **Identify a Campaign Coordinator.** Please give us the name and contact information on the application.
- ❑ **Formulate ideas about who you want to take part in this event,** including ages of the participants.
- ❑ **Contact other community organizations** and briefly describe the event you would like them to help you host.
- ❑ **Create a list of community leaders or public officials** whose participation you believe will be valuable to the event.

3. Logistics:

- ❑ **Decide on a date.** Choose a time and location (approximately 90 minutes to 2 hours). Depending on how many community members you invite, you might need a large room. You will also need a TV monitor and VCR.
- ❑ **Choose a facilitator,** preferably someone who is familiar with the issues and can create a friendly environment for open discussion and can generate meaningful dialogue about the issues raised by the film.

4. Media Outreach (if applicable):

- ❑ **Send us a media contact list and your press release** as soon as you have your press contacts set.
- ❑ About four days prior to the event, contact the people to whom you sent press materials and encourage them to cover the event. **Pitch the value of this unique screening and the importance of encouraging dialogue.**
- ❑ **Prepare Press Kits** for distribution on the night of your event, or to mail to those media contacts who cannot attend. The Kits should include the Press Release, a flyer adapted to your event and general information about your organization. You can also include a photo slick if appropriate; call us if you need more.

5. On the day of your event:

- ❑ **Confirm facilities**, make sure TV and VCR are running smoothly, and perhaps arrange for some snacks. Go over discussion points with your facilitator. Ask someone from your organization to take pictures.
- ❑ If you expect a particularly large group of people, **plan to break participants into groups** for discussion following the screening of the film.
- ❑ **Pass around a sign-up sheet** at the beginning, and an **Audience Evaluation Form** at the end, so that you will be able to obtain written feedback and reconnect with participants after the event.
- ❑ **Reserve the last half hour** of your meeting to strategize about follow-up activities.

6. Follow-up Activities:

We hope this project will serve to launch ongoing dialogue and activities in your community. There are follow-up activities listed within each of the Screening Goals.

Companion Materials and Resources

More on the Young Lords

We Took to the Streets: Fighting for Latino Rights with the Young Lords
Mickey Melendez and Jose Torres, New York: St. Martins Press, 2003.

Palante: Young Lords Party Michael Abramson et. al. New York; McGraw-Hill Book Company, 1971

Article on release of ***Palante Siempre Palante! The Young Lords*** film in the Puerto Rican Herald (from the Orlando Sentinel)
"Young Lords Will Stir Debate Among Puerto Ricans"
by Maria T. Padilla
<http://www.puertorico-herald.org/issues/2003/vol7n45/YoungLords-en.shtml>

Website on the Young Lords: the Young Lords Center
<http://netdial.caribe.net/~dfreedma/Ylord.html>

Palante! A History of the Young Lords,
<http://www.criminalanarchy.com/History/palante.htm>

The Young Lords of New York
<http://employees.oneonta.edu/bealt/Duranti.html>

The Young Lords Collection: research on the Chicago Young Lords
http://condor.depaul.edu/~dialogo/pdf/young_lords.pdf

"13 Point Program and Platform of the Young Lords Party."
The SixtiesProject. University of Virginia at Charlottesville.
http://lists.village.virginia.edu/sixties/HTML_docs/Resources/Primary/Manifestos/Young_Lords_platform.html

Article about taking the Young Lords' takeover of the Statue of Liberty
<http://www.learn-to-question.com/seevak/groups/2004/sites/kochiyama/yuri2/images/liberty.jpg>

Website titled "A Look Back at the Young Lords"
<http://netdial.caribe.net/~dfreedma/Ylord.html> –

Interview with a member of the Chicago Young Lords:
<http://gangresearch.net/ChicagoGangs/latinkings/lkhistory.html>

Puerto Rican Immigration Experience

The following books are suggested by the Yale-New Haven Teachers Institute
From <http://www.yale.edu/ynhti/curriculum/units/1980/6/80.06.08.x.html>

The Culture of Puerto Rico Maria T. Babin

New York, NY, Migration Division, Commonwealth of Puerto Rico, 1960.

Goes into detail on the cultural traits of the Puerto Rican people in the past and the present.

The Puerto Rican Problem E. Lockett

New York, NY, Exposition, 1964.

Deals with problems which Puerto Ricans encounter on the mainland, especially in the cities.

Puerto Ricans in New York Wright Mills

New York, NY, Harper and Row, 1950.

Describes the life, the economic conditions, the political involvement of Puerto Ricans in New York City.

Information on the different Puerto Rican communities throughout the US;
directory of Puerto Ricans on the Internet, calendar, and general cultural facts:
<http://www.boricua.com/s>

"Puerto Ricans, Immigrants and Migrants" Clara Rodriguez

Information on the Puerto Rican immigrant experience and role of women in Puerto Rican Immigration:

<http://www.americansall.com/PDFs/02-americans-all/9.9.pdf>

"Puerto Ricans in America" Félix V. Matos Rodríguez, Ph.D,

http://www.pbs.org/wgbh/masterpiece/americancollection/woman/ei_puertoricans_rodrigue.html

"Puerto Rico:500 Years of Oppression" by Piri Thomas
and Suzanne Dod Thomas, In Motion Magazine,
Berkeley, California

<http://www.inmotionmagazine.com/puerto.html>

Lesson plan for unit on the great migration of blacks from the rural South, and Puerto Ricans from Puerto Rico, to the Northern industrial city of New York:

<http://www.yale.edu/ynhti/curriculum/units/1990/1/90.01.05.x.html>

General History of the Immigration Experience:

The New Americans

Contains an interactive timeline and stories of immigrants, among other resources. It accompanies the PBS program New Americans.

<http://www.pbs.org/independentlens/newamericans/>

History of Puerto Rican civil rights movement:

Article on Puerto Rican political activism

<http://www.apsanet.org/PS/sept00/marquez.cfm>

Black Panther Party and coalition with Puerto Rican nationalists

<http://sunsite3.berkeley.edu/calheritage/panthers/coalitions.htm>

Puerto Rico and the American Dream site

<http://www.prdream.com/about.html>

The Civil Rights Movement -General

National Civil Rights Museum

(901) 521-9699

<http://www.mecca.org/~crights/>

This museum offers curriculum kits and educational materials that explore civil rights history in the United States from the 1600s to today.

Civil Rights Movement

In the United States, mass movement starting in the late 1950s that, through the application of nonviolent protest action, broke the pattern of racially segregated public facilities in the South and achieved the most important breakthrough in equal-rights legislation for blacks since the Reconstruction period (1865–77).

http://www.pbs.org/wnet/aaworld/reference/articles/civil_rights_movement.html

Black Panther Party

Gives the history of the Black Panther Party, the revolutionary party founded in 1966 in Oakland, California.

http://www.pbs.org/wnet/aaworld/reference/articles/black_panther_party.html

Articles and information on African American history

<http://www.pbs.org/wnet/aaworld/reference/articles>

United States Commission on Civil Rights

<http://www.usccr.gov>

The Role of Puerto Rican Women

When I Was Puerto Rican and Almost A Woman Esmeralda Santiago
The story of a Hispanic teenager who moves from Puerto Rico to Brooklyn.

"A Chambered Nautilus': The Contradictory Nature of Puerto Rican Women's Role in the Social Construction of a Transnational Community." M. Alicea in *Gender and Society* 11: 597-626,1997.

"The Circular Migration of Puerto Rican Women: Towards a Gendered Explanation." M. Ellis et al. in *International Migration* 43: 31-64,1996.

Latinos and Hispanics in the United States

Historical Perspectives On Puerto Rican Survival In The United States
Clara E. Rodriguez and Virginia Sanchez Korrol, Editors. Markus Wiener Publishers,1996.

The Puerto Rican Movement: Voices from the Diaspora
Andrés Torres and José E. Velázquez, Editors. Temple University Press,1998.

The following books are cited on Commonwealth College, University of Massachusetts site:

http://www.comcol.umass.edu/deansbook/spring2004_reservelist.asp

Nuyorican Poetry: An Anthology of Puerto Rican Words and Feelings M. Algarín and M. Piñero. New York: William Morrow & Company, Inc, 1975.

Puerto Rican Voices in English: Interviews with Writers. C.D. Hernández. Connecticut: Praeger Publishers, 1997.

Boricua Literature: A Literary History of the Puerto Rican Diaspora L.S. González. New York: New York University Press, 2001.

Boricuas: Influential Puerto Rican Writings---An Anthology R. Santiago. New York: Ballantine Books, 1995.

A Dream of Light & Shadow: Portraits of Latin American Women Writers. M. Agosín. Albuquerque: University of New Mexico Press, 1995.

Web Resources from the New York State Library:

Collection of web resources by and about Latinos and Hispanics in the United States.

<http://lib.nmsu.edu/subject/bord/latino.html>

Celebrating Hispanic Heritage

Information on the Hispanic American experience with biographies, activities, important dates and timelines.

http://www.gale.com/free_resources/chh/index.htm

The Hispanic Population

U.S. Census Bureau survey of the Hispanic community from age to income. Breakdown by ethnicity.

<http://www.census.gov/population/www/pop-profile/hisppop.html>

Latin American Network Information Center (LANIC)

The University of Texas gateway to information on Latin American countries and topics such as the military, travel and higher education.

<http://lanic.utexas.edu/>

Directory of Resources for Research on Puerto Rico

<http://home.coqui.net/ciales15/>

Background information on Yuri Kochiyama

Site about Japanese American civil rights activist who was a mentor to the Young Lords.

<http://www.learntoquestion.com/seevak/groups/2004/sites/kochiyama/multicultural.html>

Puerto Rican Civil Rights Organizations

Puerto Rican Legal Defense and Education Fund (PRLDEF)

99 Hudson Street, 14th Floor

New York, NY 10013

(212) 219-3360

www.prldef.org

National Congress for Puerto Rican Rights

NYC Chapter

PO Box 1307

Madison Square Post Office

New York, NY 10159

(212) 631-4263

National Council for Puerto Rican Rights (NCPRR)

NCPRR

P.O. Box 1885

New York, NY 10159-1885

(212) 353-7825

http://jc-ny.org/Pages/Mission_Page.html

National Puerto Rican Coalition, Inc
1901 L Street NW
Suite 802
Washington, D.C. 20036
(202) 223-3915
nprc@nprcinc.org

League of United Latin American Citizens (LULAC)
2000 L Street, NW, Suite 610
Washington, DC 20036
(202) 833-6130
www.lulac.org

National Puerto Rican Coalition (NPRC)
1700 K Street, N.W., Suite 500
Washington, DC 20006
(202) 223-3915, ext. 29
www.bateylink.org

Civil Rights Organizations

National Council of La Raza
NCLR Headquarters Office
1111 19th Street, N.W.
Suite 1000
Washington, DC 20036
(202) 785-1670
<http://www.nclr.org>

The National Council of La Raza is the largest national constituency-based Hispanic organization and the leading voice in Washington, DC for the Hispanic community

National Association for the Advancement of Colored People (NAACP)
4805 Mt. Hope Drive
Baltimore Maryland 21215
Toll Free: (877) NAACP-98
<http://www.naacp.org/>

The primary focus of the NAACP continues to be the protection and enhancement of the civil rights of African Americans and other minorities.

Parents, Families and Friends of Lesbian, Gay, Bisexual and Transgendered
Persons (PFLAG)
1726 M Street, NW Suite 400
Washington, DC 20036
(202) 467-8180
<http://www.pflag.org>

Youth Media Organizations

Listen Up!
6 E. 32nd St., 8th Floor
New York, NY 10016
(212) 725-7000
info@listenup.org

Educational Video Center
120 W 30th Street, 7th Floor
New York, New York 10001
(212) 465-9366
info@evc.org

Just Think, Inc.
39 Mesa St.
Suite 106
San Francisco, CA 94129
(415) 561-2900
think@justthink.org

The National Alliance for Media Arts and Culture (NAMAC)
145 Ninth Street, Suite 250
San Francisco, CA 94103
(415) 431-1391
www.namac.org

Youth Activist Organizations

What Kids Can Do, Inc.
P.O. Box 603252
Providence, RI 02906
(401) 247-7665
www.whatkidscando.org
WKCD regularly looks for resources helpful to those wishing to teach and work
with adolescents in new ways. Our most recent additions focus on youth around
the globe, youth media and voice, and youth service

The Freechild Project
PO Box 6185
Olympia, Washington 98507-6185
(360) 753-2686
info@freechild.org

The mission of The Freechild Project is to advocate, inform, and celebrate social change led by and with young people around the world.

Race Relations

Teaching Tolerance

www.Tolerance.org

This a principal online destination for people interested in dismantling bigotry and creating communities that value diversity.

Television Race Initiative (TRI)

<http://www.pbs.org/pov/tvraceinitiative/what.html>

In partnership with national and community-based organizations, TRI uses public television broadcasts to encourage sustained community dialogue and problem-solving around the issue of race relations.

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About P.O.V.'s Youth Views

P.O.V.'s Youth Views is a peer-led initiative, offering new models for working with youth and the media to encourage civic engagement that can be replicated by youth-serving and issue-based organizations across the country. Begun as a pilot project in 2000, Youth Views works with youth-run and youth-serving organizations, with a particular emphasis on groups working on behalf of communities of color and marginalized communities, with an emphasis on two primary areas of activity:

- Nationally, we offer P.O.V. films and resource materials free-of-charge to youth-service organizations to organize screening and discussion events around issues presented in the films, to enhance their outreach efforts in their communities.
- Locally in the New York City area, in addition to offering screenings, we work with youth leaders through the annual Youth Views Institute and Advisory Board to provide them with training and materials for using media as a tool in community organizing.

In addition, Youth Views collaborates with the Advisory Board to select films from the P.O.V. archives and develop accompanying facilitation materials, which are made available to youth organizers nationwide through the Youth Views Library.

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For more information about P.O.V.'s Youth Views, visit www.pbs.org/pov/youthviews.

About P.O.V.

P.O.V. (a cinema term for 'point of view') is a division of American Documentary, Inc., a non-profit multi-media company dedicated to creating, identifying, and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream media. As television's longest-running showcase for non-fiction film, P.O.V. has brought over 200 award-winning films to millions nationwide, and now a new Web-only series, *P.O.V.'s Borders*. Since 1988, P.O.V. has pioneered the art of presentation and outreach using independent non-fiction media to build new communities in conversation about today's most pressing social issues.

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About Third World Newsreel

Third World Newsreel (TWN) is an alternative media arts organization that fosters the creation, appreciation and dissemination of independent film and video by and about people of color. It supports the innovative work of diverse forms and genres made by artists who are intimately connected to their subjects through common bonds of ethnic/cultural heritage, class position, gender, sexual orientation and political identification. TWN promotes the self-representation of traditionally marginalized groups as well as the negotiated representation of those groups by artists who work in solidarity with them. Ultimately, whether documentary, experimental, narrative, traditional or non-traditional, the importance of the media promoted by the organization is its ability to effect social change, to encourage people to think critically about their lives and the lives of others, and to propel people into action. For more information, please visit www.twn.org.