The Việt Nam War Through Song…and the Eyes of Việt Nam.

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11th Grade US History (also used in the Vietnamese-American History elective, which is open to 9th – 12th graders)

Introduction:
When I began teaching in the mid-2000s, I posed my students the same question I was asked during an undergraduate course on Vietnamese history: “What do you think when you hear the word Việt Nam?” I had my students write down the first three things that popped into their head, and, inevitably, the word “war” arose. This experience mirrored what occurred in my own undergraduate class, as the rich history and culture of Việt Nam has been long eclipsed in this country by the American chapter of the war that was fought there. However, what makes the result of this exercise shocking is I teach in Garden Grove. Garden Grove, together with the neighboring cities, makes up the largest population of Vietnamese (many identifying as Vietnamese-American) outside of Việt Nam and is home to the first and most prominent “Little Sài Gòn” in the United States. To think that an entire identity of a people group, even by teenagers within that group, had become defined by a war was disheartening. Therefore, it became a personal mission of mine, having grown up in Garden Grove alongside the refugee community in the 1980s and 1990s, to incorporate not only the American perspective of this war, but to hear the voices of those whose stories are often minimized as background dressing into the story of American history. Oftentimes in dominant narrative of the Việt Nam War, the voice of the Vietnamese people themselves is silenced in favor of hearing the policies of US presidents, the strategies of the American military, the cries of the American protestors, and the experiences of the American veterans. These voices are by no means insignificant, but they give a myopic picture of this war that was so very complicated for the people of Việt Nam. How can a student properly understand the Việt Nam War without ever hearing the voice of someone Vietnamese?

One way that has proven effective in making sure multiple perspectives are heard is through the use of Vietnamese War songs. Like most students in America, mine receive the obligatory (and important! My parents were hippies, after all) exposure to American protest music from the era. But in order to develop the broader picture of the war, my students also listen to and analyze the war songs popularized by Vietnamese artists. The students then take the styles of music they heard, and use Vietnamese-American oral histories to create new songs using the voice and point of view of the Vietnamese-American narrator.
As a life-long vocalist, I know the power of song, and can think of no better way to translate to my students the complex feelings about the Việ t Nam War from a variety of voices.

**Objective:**
Students will be able to compare and contrast the different opinions about the Việ t Nam War by analyzing songs from Vietnamese songwriters and explain how these songs illustrate the Vietnamese position on the war following the Tế t Offensive.

**Common Core Standards Addressed:**
- **CCSS.ELA-Literacy.RL.11-12.1**
  Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

- **CCSS.ELA-Literacy.RL.11-12.1**
  Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

- **CCSS.ELA-Literacy.RL.11-12.6**
  Evaluate authors’ differing points of view on the same historical event or issue by assessing the authors’ claims, reasoning, and evidence.

- **CCSS.ELA-Literacy.RH.11-12.7**
  Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

- **CCSS.ELA-Literacy.RI.11-12.6**
  Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

- **CCSS.ELA-Literacy.RI.11-12.7**
  Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

- **CCSS.ELA-Literacy.W.11-12.3**
  Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**Important Note:**
It is important to be transparent and acknowledge that just as American folk singers represent one voice of this war, the songs by the Vietnamese artists in this lesson represent one voice. These songs are not meant to represent the entire Vietnamese people, just as Bob Dylan does not represent all Americans. It is equally important to address that some of these singers are controversial within the current Vietnamese-American community. There is a strong anti-Communist voice within the Vietnamese-American community, and the ideologies and politics
of some of these singers in the years following the war make some community members suspicious, and in some cases, hateful of these singers. All of this is to be shared with students, as even the controversy surrounding these figures helps portray the complicated nature of this war and its legacy.

**The Lesson Sequence:**
These lessons are part of a larger unit on the Viêt Nam War. The sequence of lesson takes three-four sequential 50 minute class periods. When these lessons are presented, the students will have already built their background for the Viêt Nam War by viewing (outside of class, flipped classroom structure) my presentation on the war. (Can be found here: [https://www.youtube.com/watch?v=BV15SZj5WIA&feature=youtu.be](https://www.youtube.com/watch?v=BV15SZj5WIA&feature=youtu.be)) This is easily adaptable for other classes and can be inserted into a unit on the Viêt Nam War anywhere around the Tết Offensive. At the point that this lesson is presented, the students have already done collaborative projects on American music of this era, including Viêt Nam War inspired protest music. This lesson can also be adapted to integrate the American and Vietnamese music into one lesson.

*Structural Note: Students in this class sit in “homegroups” (tables of 4). I will refer to homegroups in the lesson description. This can be adapted to the organizational structure of classes who seat students differently.*

**Day One:**

**Objective:** Students will be able to explain the events of surrounding the Tết Offensive. Students will be able to draw comparisons between the American Civil War and the Viêt Nam War through comparing and contrasting an American Civil War Song with a Vietnamese War Song.

1. Materials needed:
   c. Lyrics and video “Two Brothers” (being at 00:40) [https://www.youtube.com/watch?v=5mqkIV1bGrE&t=15s](https://www.youtube.com/watch?v=5mqkIV1bGrE&t=15s)
   d. Lyrics and video “A Tale of Two Soldiers/Chuyên Hai Người Lính Viêt Nam” [https://www.youtube.com/watch?v=FZiQkAHn20o](https://www.youtube.com/watch?v=FZiQkAHn20o)
   e. Student handout (question and double bubble)

**Lesson Structure**
Start by going over the unit objective “Students will be able to compare and contrast the different opinions about the Viêt Nam War by analyzing songs from Vietnamese songwriters and explain how these songs illustrate the Vietnamese position on the war following the Tết Offensive.” Tell students that in order to reach that objective, we will be analyzing a number of Vietnamese songs over the next two days.
Provide each student with the student handout. Go over the daily objective “Students will be able to explain the events of surrounding the Tết Offensive. Students will be able to draw comparisons between the American Civil War and the Việt Nam War through comparing and contrasting an American Civil War Song with a Vietnamese War Song.”

As a whole class, we will read pgs. 320 – 321 together to build background about the Tết Offensive. After reading the text, we will do a “whip around” (every student called on to answer) to share “one detail about the Tết Offensive.” We will then watch the video clip from “The Century: America’s Time – 1965 – 1970: Unpinned.” After the video, and working with their homegroup, will discuss the first question on the student handout (“Explain how the battles of Tet impacted Việt Nam and why?”) Each table will be called on to share, and then all students will write their response to the question.

Once the foundation of the Tết Offensive is established, tell students we will now move on to how the war was viewed by many in South Việt Nam by analyzing songs that were extremely popular in that area during the era. Tell students the first artist they will be hearing from is Phạm Duy. As a class, read the biography together to build background. Tell students they will now watch/hear two songs, the first from Phạm Duy. Distribute the lyrics and play the song. Prior to hitting play, remind the students that these songs will be in Vietnamese. Tell students even if they do not speak Vietnamese, they should feel the emotion through the vocalist’s presentation, as well as the instrumentalists. Play the video for “A Tale of Two Soldiers.” Have the students pair-share their reactions to the song – did the style of singing and instruments fit the lyrics? Why or why not? Based on the song, how do they think Phạm Duy would define this war (“how the war is defined is part of the presentation they have already watched)? Using equity cards, call on students to share. Once a student mentions that Phạm Duy may describe this was as a “civil war” (it will happen 😊), tell students that this definition of the war was very common in South Việt Nam. Tell students they will now watch a song about the American civil war. Distribute lyrics to “Two Brothers” and play song. Have students pair-share their reaction to the song, noting the style of music and instruments. Call on students to share out their reactions using equity cards. Tell students they will now compare and contrast (using a double bubble) the two songs on their individual papers. Once students have completed, call on one student from each table to complete a giant, whole class double bubble on the white board. Go over double bubble as a class. Finish class with a “whip around” asking students to address ONE part of the daily objective.

Day Two:
Objective: Students will be able to describe the South Vietnamese opinion of the Việt Nam War following the Tết Offensive through analyzing five different popular Vietnamese songs from the era and completing a Say, Means, Matters handout.
Lesson Structure

Start by going over the unit objective, and then introduce the daily objective: “Students will be able to describe the South Vietnamese opinion of the Viêt Nam War following the Tết Offensive through analyzing five different popular Vietnamese songs from the era and completing a Say, Means, Matters handout.”

Provide each student with the student handout. Tell students we will be using our homegroups and clock partners (pre-assigned partners students choose at the beginning of the quarter who sit at different tables than where they sit. This is adaptable, you can use multiple ways of grouping students) to analyze the songs.

The pattern of the lesson is students meet with whichever clock appointment is called (12, 3, 6 or 9). Once they are with their clock appointment, play the song. The students will find the lyrics to all the songs, except two, in the book. Once the song is over, the students complete the Says, Means, Matters for that song with their clock partner. When time is up, they return to their homegroups, and the homegroups share with each other the analysis done with the various clock partners. I always call on a few students (using equity cards) to share their answers with the class before moving on to the next song. This is the pattern for all five songs. Being with the two songs by Phạm Duy, so you can relate that this artist is the same we were working with yesterday. Before showing the first song by Trịnh Công Sơn, read together as a class the background on him on pg. 326-327. Once the song analysis has ended, students construct their response to the unit objective.

Day Three:

Objective: Students will be able to describe the impact of the Viêt Nam War on Vietnamese refugees by reading the account of a Vietnamese refugee and using the words of the refugee to create an original song.

1. Materials needed:
   a. Viet Stories (accessed for use by students at http://ucispace.lib.uci.edu/handle/10575/1614, copyright of these materials are held by Viet Stories: Vietnamese American Oral History Project
at UC Irvine, and the UC Irvine Libraries Southeast Asian Archive is the source of these materials.)

b. Song creation student handout
c. Access to computers (we have a shared chrome cart for our department)

Lesson Structure
Start by having students pair-share their responses to the unit objective. Tell students that in order to hear from even more Vietnamese voices, the students will read interviews given by Vietnamese-American refugees. Tell students they will take the words of one narrator (the refugee sharing his or her story) to create an original song, similar to how we write “found poems.” Tell students they will create these songs within their homegroups.
Give each homegroup the Song Creation Handout. As a class, walk through navigating the Oral Histories website. Tell students they need to choose one narrator to use as the focus of their song. Give students the period to create their song.

Day Four:
Objective: Students will be able to describe the impact of the Việt Nam War on Vietnamese refugees by reflecting on the performance of original songs inspired by the words of Vietnamese refugees.

1. Materials needed:
   a. Student song projects
   b. Reflection Handouts

Lesson Structure
Tell students to finish off this part of the larger Việt Nam War unit, we will today be sharing our songs. Have the students present their songs. Provide a reflection handout for students to complete.

*NOTE: Some classes may be able to complete song creation and presentation in one day. Some classes may need a day and a half to do the song analysis. Again, this is flexible based on student need and pacing restrictions.

Day One Handouts

*Note – we have a class set of the book Understanding Viet Nam, I have included pictures of the pages we read)
The great battles of Tet early in 1968 made this yin dimension a powerful dynamic force within the Republic of Vietnam. Attitudes changed, especially among the urban middle class, who now for the first time experienced at firsthand the reality of war. Tet was the most sacred and celebrated holiday in Vietnam. It meant the coming of spring and a visit by the ancestors. It was a time reserved for family reunions, for spiritual and material renewal. With purified hearts and freshly painted houses, dressed in holiday finery, friends and relatives exchanged visits of great symbolic significance. This was a time of leisure and rejoicing and hope. Perhaps no other event could have been so shocking to the Vietnamese psyche as the vicious fratricidal slaying that engulfed the cities and towns of Vietnam during the first three weeks of that lunar year.

Nowhere was the shock any greater than in Hue, the most historical and romanticized city in the Republic of Vietnam. In 1968 the coming of spring found the freshly scrubbed houses of Hue in flames, the delicate flower beds trampled, and the shiny new coins so diligently saved for the occasion clutched in the stiff hands of dead and dying children. On both sides, an unusual ferocity was displayed in the battle over Hue. During the twenty-five days in which the attackers partially controlled the city several thousand
people were executed in cold blood. Most of the victims were shot; others were beheaded, beaten to death, or in some instances apparently buried alive. Members of the Vietnamese Nationalist party (VNQDD) and Dai Viet party members seem to have been special targets of this terror.\textsuperscript{10}

In bloody hand-to-hand fighting in city streets and with a massive use of firepower to drive tenacious PAVN units out of their strongholds, the American and ARVN defenders of the city completed its destruction. About 10,000 people died in this battle for a town of 150,000 inhabitants. Thousands of families were impoverished, many losing all their worldly possessions. The Catholic writer and poet Nha Ca was trapped in Hue during the nightmare of Tet 1968, and she wrote a best-seller novel about it, \textit{Put on the Mourning Cloth for Hue}. At the front of the book she placed “A Brief Preface: Written to Accept Guilt.” The powerful sense of impotence and guilt that she shared with many of her colleagues is expressed in a vignette that illustrates their perception of these events:

A small dog caught in a crossfire ran off, barking, fleeing wildly along the bank of the Ben Ngu River. And it became a humorous target for the ready guns on the opposite bank. They fired until the wretched creature leaped into the river from fear. And then they fired at any spot on the bank where the small dog would attempt to scramble ashore. These shots were fired in jest with no intention of killing that little dog, only of teasing it, keeping it precariously stranded in midstream, in order to have an amusing story to accompany the blood and flames.

How different is the city of Hue, and perhaps even our entire miserable homeland as well, from the plight of that small dog precariously stranded in mid-stream? Our generation, this generation so fond of showing off by using the prettiest of phrases—not only must we tie the cloth of mourning for Hue, for our ravished homeland, but we must accept our guilt for Hue and for our nation as well.\textsuperscript{11}

Considered by many as one of Vietnam's most brilliant songwriters, Phạm Duy was born in Hanoi, and nurtured in the care of his eldest brother from a very young age. The youngest of five children in the household, this songwriter pursued his education in music from institutes in Vietnam and France. His songs documented the tempestuous political scenario of his homeland, Vietnam, during French occupation as well as after independence. This caused the communist regime of the country to ban his songs that mostly opposed the government. For a span of thirty years, this exceptional writer lived in exile in the United States, continuing to write songs with the same nationalist fervor. Even though his songs were restricted from being performed in Vietnam, they gained recognition in other parts of the world. When he finally returned to Vietnam, the government lifted all bans previously imposed, and the citizens of the country celebrated the songwriter’s return. Despite major public recognition, there were a few who criticized Duy's decision to return. Composers Nguyễn Lưu and Tuyên in particular condemn the fact that though his songs are anti-communist in tone, his hypocrisy is forgiven by the government and media. Yet, despite being away for thirty long years, the songwriter’s death was mourned by majority in the country, owing to his brilliant lyrics that celebrated the Vietnamese nationalist sentiment.

**Lyrics for “A Tale of Two Soldiers” and “Two Brothers”**

*A Tale of Two Soldiers/ Soldiers (Chuyên Hai Người Lính Việt Nam) – written by Phạm Duy, Performed by Khánh Ly.*

There are two soldiers in the same village  
Both love the motherland of Việt Nam.  
There are two soldiers in the same village  
Both love the land of Việt Nam.

There are two soldiers, both of one family  
Both of one race - Việt Nam.  
There are two soldiers, both of one family  
Both of one blood - Việt Nam.

There are two soldiers with one heart  
Together would not lose Việt Nam.  
Two soldiers walked along the road  
Determined to keep Vietnam.

There are two soldiers in the road  
Day and night mingle.  
There are two soldiers in the road  
Going to the enemy.

Two are two soldiers, both are two heroes  
Both search for enemy troops.  
There are two soldiers, both are heroes
Go away the common enemy!

Two were two soldiers in the field
Both holding on to his gun.
There are two soldiers, one early tomorrow
Kill each other for Việt Nam.

Có hai người lính ở chung một làng
Cùng yêu Tổ Quốc Việt Nam
Có hai người lính ở chung một làng
Cùng yêu ruộng đất Việt Nam
Có hai người lính cùng chung hò hàng
Cùng chung nói giọng Việt Nam.
Có hai người lính cùng chung một lòng
Cùng không để mắt Việt Nam
Có hai người lính cùng tiến lên đường
Quyết tâm giữ gìn Việt Nam.

Có hai người lính ruồi rong đường trường
Ngày đêm ủ ấp hôn câm
Có hai người lính ruồi rong đường trường
Cùng đi lủng bǔ địch quân
Có hai người lính là hai người hùng
Cùng diệt lũ thù chung!
Có hai người lính nằm trên ruộng đồng
Cùng ôm khấu súng chớ mong
Có hai người lính, một sớm mai hóng
Giết nhau vì nước Việt Nam.

Two Brothers – written by Irving Gordon, performed by “Great Moments with Mr. Lincoln”

Two brothers on their way
Two brothers on their way
Two brothers on their way
One wore blue, and one wore grey

One wore blue, and one wore grey
As they marched along the way
A fife and drum began to play
All on a beautiful morning

One was gentle, and one was kind
One came home, one stayed behind
A cannonball, don’t pay no mind
All on a beautiful morning

Cannonball, don’t pay no mind
Though you’re gentle, or you’re kind
It don't think of the folks behind
All on a beautiful morning

**Student Handout Day One:**

**Vietnamese War Songs – 1968 – 1975**

Objective: Students will be able to compare and contrast the different opinions about the Việt Nam War by analyzing songs from Vietnamese songwriters and explain how these songs illustrate the Vietnamese position on the war following the Tết Offensive.

Explain how the battles of Tet impacted Việt Nam and why: ________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
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Compare and Contrast Phạm Duy’s song “A Tale of Two Soldiers” with the Irving song “Two Brothers.”

**Day Two Handouts**


(*Note – we have a class set of the book Understanding Việt Nam, I have included pictures of the pages we read*)
Pham Duy later appeared on American television. One of the songs he chose to present was called "On Behalf of." He stated that this song was very popular in Vietnam because it "reflects the feelings of our people." Strumming his guitar violently, he sang:

For my defense I must kill, must kill;
Kill one man, kill one man.
For my place in the sun,
In my defense, I must kill one man.

For my family I must kill, must kill;
Kill ten men, kill ten men.
On behalf of posterity,
Because of my family, I must kill ten men.

For my village I must kill, must kill;
Kill hundreds of men, kill hundreds of men.
On behalf of freedom,
Because of my village, I must kill hundreds of men.

For my nation I must kill, must kill;
Kill thousands of men, kill thousands of men.
On behalf of the fatherland,
Because of my nation, I must kill thousands of men.

For my ideology I must kill, must kill;
Kill millions of men, kill millions of men.
On behalf of the liberation of all mankind,
Because of my ideology, I must kill millions of men.

For the human race I keep killing, keep killing;
Killing everything else, killing everything else.
On behalf of peace, on behalf of peace,
I must kill even myself.

The final line was sung harshly, out of cadence. After a moment of stunned silence the shocked audience began to applaud. But Pham Duy, master showman, cut off the applause as it approached its peak. Loss and destruction, he told them, are only to be regretted, never applauded nor prized. He then began to sing again, providing a new perspective:

For my defense I must save, must save,
Save one man, save one man.
For my place in the sun,
In my defense, I must save one man.

For my family I must save, must save;
Save ten men, save ten men.
On behalf of posterity,
Because of my family, I must save ten men.

For my village I must save, must save;
Save hundreds of men, save hundreds of men.
On behalf of freedom,
Because of my village, I must save hundreds of men.

For my nation I must save, must save;
Save thousands of men, save thousands of men.
On behalf of the fatherland,
Because of my nation, I must save thousands of men.

For my ideology I must save, must save;
Save millions of men, save millions of men.
On behalf of the liberation of all mankind.
Because of my ideology, I must save millions of men.

For the human race I must keep saving, must keep saving;
Saving everything else, saving everything else.
On behalf of peace, on behalf of peace,
I must, first of all, save myself.

With this Pham Duy evoked thunderous applause both in Vietnam
and in the United States. Still another song by Pham Duy became
tremendously popular in Vietnam over the next several years. The
words were originally written by Linh Phuong, a young ARVN
combat officer, and then set to music by Pham Duy. A popular re-
cording of this song featured a muted trumpet in the background
and was sung to a slow, majestic beat. It was called “A Souvenir
for You”:

You ask me, you ask me when will I return?
Let me reply, let me reply, that I will soon return.

I will return, perhaps as a wreath of flowers.
I will return to songs of welcome upon a helicopter painted
white.

You ask me, you ask me when will I return?
Let me reply, let me reply, that I will soon return.
I will return on a radiant afternoon, avoiding the sun,
Wrapped tightly in a poncho which covers all my life.

I will return, I will return upon a pair of wooden crutches.
I will return, I will return as one with a leg blown off.
And one fine spring afternoon you shall go down the street
To sip a cold drink beside your crippled lover.

You ask me, you ask me when will I return?
Let me reply, let me reply that I will soon return.
I will return and exchange a moving look with you.
I will return to shatter your life.
We shall look at each other as strangers.
Try to forget the days of darkness, my dear.
You ask me, you ask me when will I return?
Let me reply, let me reply that I will soon return.

This was still a hit song in South Vietnam in 1971. By then the
words had gained added poignancy because the young man who
wrote the lyrics was said to have been killed in the war. It was a
painfully disturbing experience to watch ARVN troops go into
combat operations listening to songs like this on their transistor
radios.
A new climate of values had indeed arisen. It was not simply attitudes toward the war that were changing. There was also an important shift in attitudes toward the Americans and their role in Vietnam. Part of this new mood of impotence and guilt was a sense of needing to look the war in the face, and to look the Americans in the face, and speak out.

Flamboyant figures forcefully gave voice to the growing discontent. At this very time the alienated youth of the Republic of Vietnam acquired their own spokesman. Trinh Cong Son, a young folksinger from Hue, soared to the heights of a superstar among high school and college students. At student concerts in university towns he brought his young audiences to their feet, screaming and clapping.

Like Nha Ca, Trinh Cong Son endured the agony of Tet 1968 in Hue, and his memories were equally vivid. “I will never forget a mother running after a truck carrying corpses, which bore the body
of her son. And as she ran she clapped her hands and laughed
hysterically all the way down the muddy, red-dirt road.
Nor will I ever be able to forget the American troops stretched
out by the side of the road who looked at her and laughed
arrogantly.” In 1969 Trịnh Công Sơn wrote many songs that quiv-
ered with outrage and resentment. All were available at book-
stands on the streets of downtown Saigon. One very popular song
was called “I Must See the Sun”:

I must see a bright sun upon this homeland filled with
  Humanity.
I must see a day,
A day when our people rise up to obtain peace,
Calling to each other from all regions:
Life!
I must see peace,
The happy villages of yesteryear have been deserted.
The people of Vietnam have forgotten each other amidst the
  bullets and bombs.
The days of Vietnam have been darkened by hatred.
I must see peace.
I must see peace.
All my beloved brothers,
Rise up!
Let’s walk in the flickering soul of the nation.
A million pounding human hearts await a million footsteps.
Keep moving forward!
I must see,
I must see a day with
Peace glowing brightly all around.

Lyrics for “Mother’s Fortune/Gia Tài Của Mẹ”
Mother’s Fortune/Gia Tài Của Mẹ Lyrics (by: Trịnh Công Sơn)
Một ngàn năm no lê giặc tàu
một trăm năm đồ hổ giặc táy
hai mươi năm nội chiến từng ngày
gia tài của mẹ, để lại cho con
gia tài của mẹ, là nước Việt buồn

Nỗi ngàn năm no lê giặc tàu
một trăm năm đồ hổ giặc táy
hai mươi năm nội chiến từng ngày
gia tài của mẹ, một rừng xương khó
gia tài của mẹ, một núi đầy mồ

Đây cho con tiếng nói thật thà
mẹ mong con chó quên màu da
con chó quên màu da, nước Việt xưa
mẹ mong trong con mau bước về nhà
mẹ mong con lũ con đường xa
ó lũ con cùng cha, quên hận thù

Một ngàn năm no lê giặc tàu
một trăm năm đồ hổ giặc táy
hai mươi năm nội chiến từng ngày
gia tài của mẹ, ruộng đồng khô khan
gia tài của mẹ, nhà cháy từng hàng

Một ngàn năm no lê giặc tàu
một trăm năm đồ hổ giặc táy
hai mươi năm nội chiến từng ngày
gia tài của mẹ, một bồn lai càng
gia tài của mẹ, một lũ bởi tình.

A thousand years of Chinese reign.
A hundred years of French domain.
Twenty years fighting brothers each day,
A mother's fate, left for her child,
A mother's fate, a land defiled.

A thousand years of Chinese reign.
A hundred years of French domain.
Twenty years fighting brothers each day,
A mother's fate, bones left to dry,
And graves that fill a mountain high.

Refrain:
Teach your children to speak their minds.
Don't let them forget their kind-
Never forget their kind, from old Viet land.
Mother wait for your kids to come home,
Kids who now so far away roam.
Children of one father, be reconciled.

A thousand years of Chinese reign.
A hundred years of French domain.
Twenty years fighting brothers each day
A mother's fate, our fields so dead,
And rows of homes in flames so red.

A thousand years of Chinese reign.
A hundred years of French domain.
Twenty years fighting brothers each day
A mother's fate, her kids half-breeds,
Her kids filled with disloyalty.

Lyrics for “Bài Ca Dành Cho Những Xác Người/Song for the Bodies” (by: Trịnh Công Sơn)

Song for the Bodies
*not a word for word translation
The dead people lying on the river, lying in the field
On the roof of the city, on the winding road.
Human body lying helpless, under the porch of the temple
In the city hall, on the terrace of the house

In the spring, the dead corpses of the farmyard
Vietnam, add nourishment to the land tomorrow
Road to come, despite the thorns
Corpses give breath to future generations

The corpses lie here, in this cold rain
Some of the old and weak, and others still young and vibrant
“Which is my younger brother, in this ditch”
In the fire zone, in the ring potatoes [reference to the agricultural landscape, like saying in this land]

Bài Ca Dành Cho Những Xác Người
Xác người nằm trời sông, phơi trên ruộng đồng
Trên nóc nhà thành phố, trên những đường quanh co.
Xác người nằm bổ trợ, dưới mái hiên chùa
Trong gióo đường thành phố, trên thêm nhà hoang vu

Mùa xuân ơi, xác nuôi thơm cho đất ruộng cày
Việt Nam ơi, xác thêm hơi cho đất ngày mai
Đường đi tôi, duôi chông gai
Thì quanh đây dã có người

Xác người nằm quanh đây, trong mưa lạnh này
Bên xác người già yếu, có xác còn thọ ngày
Xác nào là em tôi, dưới hố hầm này
Trong những vùng lửa cháy, bên những vũng Ngô khoai
**Student Handout Day Two:**

<table>
<thead>
<tr>
<th>Song Titles:</th>
<th>What does the song...</th>
<th>What does the song...</th>
<th>Why does it...</th>
<th>How does the music...</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>SAY? (What story is the song telling in your own words? In other words, what is the on-the-surface meaning of the song?)</td>
<td>MEAN? (What inferences can you make about the meaning of the song? In other words, what is the under-the-surface meaning of the song?)</td>
<td>MATTER? (How does this song help you understand the attitudes &amp; opinions in Việt Nam during the war?)</td>
<td>MAKE MEANING? (How does the choice of instruments, tempo, tune, etc. add meaning to the song?)</td>
</tr>
<tr>
<td>“On Behalf” By: Phạm Duy Pg. 322-333</td>
<td>This song is about</td>
<td>The author uses</td>
<td>This song helps show</td>
<td>The type of music in this song can be described as</td>
</tr>
<tr>
<td>“Souvenir for You/ Kỷ Vật Cho Em” By: Phạm Duy Pg. 324</td>
<td>This song is about</td>
<td>The author uses</td>
<td>This song helps show</td>
<td>The type of music in this song can be described as</td>
</tr>
<tr>
<td>“Mother’s Fortune/Gi a Tài Cùa Mẹ” By: Trịnh Công Sơn (Lyrics handout)</td>
<td>This song is about</td>
<td>The author uses</td>
<td>This song helps show</td>
<td>The type of music in this song can be described as</td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td>“Song for the Bodies/Bài Ca Trên Những Xác Người” By: Trịnh Công Sơn (Lyrics handout)</td>
<td>This song is about</td>
<td>The author uses</td>
<td>This song helps show</td>
<td>The type of music in this song can be described as</td>
</tr>
<tr>
<td>“I Must See the Sun/Ta Phải Thấy Mặt Trời” By: Trịnh</td>
<td>This song is about</td>
<td>The author uses</td>
<td>This song helps show</td>
<td>The type of music in this song can be described as</td>
</tr>
</tbody>
</table>
Compare and contrast the different opinions about the Việt Nam War by analyzing songs from Vietnamese songwriters and explain how these songs illustrate the Vietnamese position on the war following the Tết Offensive. Be sure to use words/phrases from the songs in your answer:
Day Three Handouts

Song Creation Student Handout

Objective:
Students will be able to describe the impact of the Việt Nam War on Vietnamese refugees by reading the account of a Vietnamese refugee and using the words of the refugee to create an original song.

Task:
1. Visit the Vietnamese American Oral History Project @ http://ucispace.lib.uci.edu/handle/10575/1614
2. Read AT LEAST ONE interview (many interviews are written in English and Vietnamese, please use the language in which you read most comfortably)
3. Complete the assignment on the back of this paper!!!

Website Info:
When you go to the website, on the left hand side of the screen will be the following options:

- Narrator
- Interviewer
- Subject
- Decade of Birth
- Source of Interviews
You can browse through the interviews by clicking on any of these options. Narrator refers to the person being interviewed. If you are interested in a specific subject (i.e. refugee camps, ARVN, Boat People), you can narrow the interviews to someone who discusses the topic in which you are interested. Interviewer and Source of Interviews will probably be of less interest to you, but decade of birth may be something in which you are interested.

Once you choose a person to read, click on the name. Scroll down to the transcript, and click on it. This should pull up the interview – with the interviewer’s questions and the narrator’s answers. Some of the interviews are not yet readable by the public, if you choose one that is not public yet, please choose another narrator. If you want to hear the interview, you can click on the MP3. Many also include pictures of the narrator, which will help you tie a face to the words you read.

Name of narrator I read: ________________________________________________________
Date narrator came to the US: ___________________________________________________

List 15 specific lines from your narrator that you want to use in your song.
1. __________________________________________________________________________
2. __________________________________________________________________________
3. __________________________________________________________________________
4. __________________________________________________________________________
5. __________________________________________________________________________
6. __________________________________________________________________________
7. __________________________________________________________________________
8. __________________________________________________________________________
9. __________________________________________________________________________
10. __________________________________________________________________________
11. __________________________________________________________________________
12. __________________________________________________________________________
13. __________________________________________________________________________
Explain what style of music you are choosing for your narrator’s story and why.

Song Outline:

Day Four Handouts:

*Song Reflection Handout*
### Personal Reflection

Through creating this song, I learned
_____________________________________________________________________________________
_____________________________________________________________________________________
I was surprised by
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
It was interesting that
_____________________________________________________________________________________
_____________________________________________________________________________________
I think
_____________________________________________________________________________________
### Song Rubric
*adapted/inspired by various online rubrics*

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Narrator Information</strong></td>
<td>At least 15 lines from the narrator are included in the song.</td>
<td>At least 10 lines from the narrator are included in the song.</td>
<td>At least 8 lines from the narrator are included in the song.</td>
<td>Less than five lines from the narrator are included in the song.</td>
</tr>
<tr>
<td><strong>Impact of Việt Nam War</strong></td>
<td>The impact of the war is clearly and consistently communicated throughout the song.</td>
<td>The impact of the war is communicated throughout the song.</td>
<td>The impact of the war is somewhat communicated throughout the song.</td>
<td>The impact of the war is not clearly communicated throughout the song.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>All information is well organized in a logical order.</td>
<td>Information is well organized, may have some awkward transitions.</td>
<td>Information is organized, but flow is awkward in spots.</td>
<td>Information is poorly organized.</td>
</tr>
<tr>
<td><strong>Musical Style</strong></td>
<td>The style of music worked perfectly with the lyrics.</td>
<td>The style of music worked with the lyrics.</td>
<td>The style of music somewhat matched with the lyrics.</td>
<td>The style of music did not match the lyrics.</td>
</tr>
<tr>
<td><strong>Presentation</strong></td>
<td>The musicians presented the song in a clear voice, with consistent eye contact.</td>
<td>The musicians presented the song in a clear voice, with some eye contact.</td>
<td>The musicians presented the song, may have been difficult to understand, or lacking of eye contact.</td>
<td>The musicians did not present clearly, and/or eye contact was minimal or non-existent</td>
</tr>
</tbody>
</table>