



Instructional Resources

By Angel Fabián Rivera

MEXODUS

Written & Performed by Brian Quijada and Nygel D. Robinson

Choreographed by Tony Thomas

Directed by David Mendizábal

Winner of Four Lucille Lortel Awards Including Outstanding Musical

Best Enjoyed by Audiences in Grades 9–12

Table of Contents

Considerations for Application	Page 2
About the Show & Creators • Synopsis: <i>Mexodus</i> • About the Creators: Brian Quijada & Nygel D. Robinson • About the Director: David Mendizábal	Page 3
Pre-Show Lesson Plan (1 Hour) • Theme: Pathways to Freedom & The Underground Railroad South • Essential Question: How do non-traditional historical routes redefine our understanding of freedom and escape?	Page 4-5
Graphic Organizer #1: Pathways to Freedom • Printable Resource: Primary Source & Scenario Mapping Sheet	Page 6
Post-Show Lesson Plan (1 Hour) • Theme: Live Looping, Hip-Hop, & Musical Resistance • Essential Question: How do modern musical techniques like live looping allow us to layer personal and historical stories of resilience?	Page 7-8
Graphic Organizer #2: The Loop & Verse Builder • Printable Resource: Beat-Building & Lyric Structure Worksheet	Page 9
Vocabulary & Historical Context • Historical Terminology (Rio Grande, Enslavement in Texas, Underground Railroad to Mexico) • Musical & Theatrical Terminology (Live Looping, Beatboxing, Oral History)	Page 10
<i>Mexodus</i> Glossary	Page 11-16

Considerations for Applications

Accessibility:

Incorporate accommodations and adjustments to physical movements and spatial awareness (e.g., seating, standing, circle work) during interactive theatre exercises as needed for student comfort and accessibility.

Allyship & Cultural Sensitivity:

Be mindful of the historical weight surrounding discussions of enslavement, racial violence, and border history. Frame discussions around resilience, agency, self-liberation, and solidarity across communities. Avoid forced personal disclosures from students regarding family background or personal hardships.

Timing & Scaffolding:

Both Pre-Show and Post-Show lesson plans are structured as full 1-hour interactive workshops. Each agenda explicitly includes a group warm-up, core interactive activity, and reflective closure. Educators may modify individual activity durations as needed to fit specific bell schedules.

About the Show

Synopsis: *The Path to Freedom Didn't Only Lead North*

Mexodus is a thrilling, groundbreaking hip-hop musical that uncovers a critical, hidden chapter of American history: the Underground Railroad that led South across the Rio Grande into Mexico.

Created and performed by Brian Quijada and Nygel D. Robinson, this electrifying two-person tour de force blends live-looped music, hip-hop, dynamic storytelling, and raw theatricality to follow a freedom seeker and an unlikely ally forging a bond that transcends borders, languages, and cultures.

Learn more: <https://www.alliancetheatre.org/production/2026-27/mexodus/>

About the Creators

Brian Quijada (Co-Creator / Performer)

Emmy-nominated playwright, actor, and composer whose original work has been developed and produced at major theaters across the United States. He is a pioneer in integrating live looping and digital sound technology into theatrical narrative.

Learn more: <https://www.brianquijada.com/>

Nygel D. Robinson (Co-Creator / Performer)

Singer, actor, writer, and versatile multi-instrumentalist based in Chicago, IL. Select musical theatre credits include **Beau: The Musical** (Lincoln Center Concert Version), **Godspell** (St. Michael's Playhouse), and **The All Night Strut** (Milwaukee Rep).

Learn more: <https://museonline.org/profile/nygel-d-robinson/>

David Mendizábal (Director)

Lucille Lortel and Helen Hayes Award-winning director, designer, producer, and the Associate Artistic Director of Berkeley Repertory Theatre. They are one of the Producing Artistic Leaders of the Obie Award-winning The Movement Theatre Company in NYC.

Learn more: <http://www.davidmendizabal.com/about>



Pre-Show Lesson Plan (1 Hour)

Essential Question: How do non-traditional historical routes redefine our understanding of freedom, and how do shared struggles create unexpected alliances?

Standards & Overview

GSE – High School Theatre:

TAHSFT.CR.1: Organize, design, and refine theatrical work.

- a. Demonstrate non-verbal communication skills in the rehearsal process.
- c. Identify and develop the variety of relationships between characters.
- e. Demonstrate the roles, responsibilities, and skills associated with collaborative performance

GSE – Social Studies / High School History:

Explore the relationship between slavery, territorial expansion, and growing sectional tensions prior to the Civil War.

Student Objective

Students will collaborate in small ensembles to analyze the history of the Southern Underground Railroad and physically embody pivotal decision points along a journey using Tableau (Frozen Statues) and short lines of spoken text.

Space Set Up

An open space cleared of desks where students can move freely in small groups

Materials

- **Graphic Organizer #1: Pathways to Freedom** (1 printable copy per small group)
- **Masking or Painter's Tape** (for the warm-up line on the floor)
- Writing utensils (pens/pencils)

Agenda (60 Minutes)

1. Welcome & Historical Context (5 Minutes)

- **Facilitator Action:** Introduce the historical backdrop of the upcoming performance of *Mexodus*
- **Historical Framing:** Share that between 1829 and 1865, an estimated 4,000 to 10,000 enslaved people escaped **South to Mexico**—where slavery had been abolished in 1829—rather than North.
- **Framing:** Today's interactive lesson uses physical theater to explore what it took to cross southern borders, go against expectations, and rely on strangers in unknown lands.

2. Warm-Up: "Step Across the Line" (10 Minutes)

- **Directions:** Place a line of painter's tape down the center of the floor. Students stand on one side
- **Prompt Sequence:** Read prompts and ask students to step across the line if the statement applies to them (or if they can imagine what it feels like):
 1. "Step across if you have ever had to navigate an unfamiliar space or rules."
 2. "Step across if you have ever had to trust someone you didn't know well."
 3. "Step across if you have ever chosen a path other than what was expected of you."
- **30-Second Physical Freeze:** Form groups of 3–4. Give them 30 seconds to strike a single physical, frozen pose representing one of these dynamic relationships:
 1. *Option A:* The Guide & The Seeker

2. *Option B: Divided Allies*
3. *Option C: Reaching a Border*

3. Pre-Show Discussion (10 Minutes)

Facilitate a quick 3-prompt discussion to build historical curiosity and theatrical awareness without spoiling the play:

1. **History:** Why do standard textbooks focus almost entirely on the Northern route of the Underground Railroad? What new perspective do we gain by learning about the Southern route into Mexico?
2. **Themes of Risk:** What makes going against the traditional path extra dangerous when escaping or seeking safety?
3. **Theatrical Skill:** How can body language, physical posture, spatial distance, and eye contact convey danger or high stakes without saying a word?

4. Interactive Activity: "Pathways to Freedom" Tableau (20 Minutes)

- **Step 1 (Ensembles):** Keep students in their small groups and hand out **Graphic Organizer #1**.
- **Step 2 (Select a Theme):** Groups choose one universal scenario to physically stage:
 - **Scenario A: The Unconventional Choice** — Deciding to head South toward an unexpected destination rather than following the crowd North.
 - **Scenario B: The Natural Barrier** — Navigating a dangerous physical boundary (like a rapid river or arid desert border).
 - **Scenario C: Crossing into the Unknown** — Arriving in an unfamiliar land where you do not speak the local language and must rely on a stranger.
- **Step 3 (Rehearsal & Creation):** Groups create a **3-Frame Physical Sequence**:
 - **Frame 1:** The Risk / The Boundary
 - **Frame 2:** The Action / The Crossing
 - **Frame 3:** The New Reality / The Alliance
- **Rules:** Every ensemble member must be in each frame. Groups must create one short line of spoken dialogue or dynamic vocal sound to be spoken during each frozen frame.

5. Sharing & Peer Feedback (10 Minutes)

Each ensemble presents their 3-frame sequence for the class.

- **Feedback Framework:** Facilitate brief peer comments using structured prompts:
 - *"I noticed..."* (Focus on non-verbal body language, posture, levels, and tension)
 - *"I wondered..."* (Focus on character relationships, trust, and physical choices)

6. Closure & Reflection (5 Minutes)

- **Facilitator Action:** Read the following historical quote by Langston Hughes out loud:
"It was strange to find that just by stepping across an invisible line into Mexico... so suddenly did Jim Crow disappear."
- **Prediction Prompt:** Ask students to share one prediction about how modern music (like hip-hop and live looping) might be used to tell a story about historical border crossings when they see the show.

Assessment

- Active participation during the "Step Across the Line" warm-up, thoughtful completion of Graphic Organizer #1, and collaborative performance of the 3-frame tableau sequence.

Graphic Organizer #1: Pathways to Freedom

Group Names / Ensemble Members: _____

Step 1: Select Your Scenario

Check **ONE** scenario your group will plan and physically perform today:

- [] **Scenario A: The Unconventional Choice** - Choosing an unexpected route to safety when everyone expects you to go another way
- [] **Scenario B: The Natural Barrier** - Navigating a treacherous physical border (like crossing a deep river or open wilderness)
- [] **Scenario C: Crossing into the Unknown** - Arriving in an unfamiliar land, dealing with a language barrier, and attempting to communicate with a stranger

Step 2: Map Your 3-Frame Tableau Sequence

Plan the body shapes, levels, spatial arrangement, and single line of spoken text/sound for each frozen frame.

Frame 1: The Risk / The Boundary

- **Physical Postures & Body Language (Levels, facial expressions, physicality):**
- **Spoken Line or Sound (1 short phrase spoken aloud during the freeze):**

“ _____ ”

Frame 2: The Action / The Crossing

- **Physical Postures & Body Language (Levels, facial expressions, physicality):**
- **Spoken Line or Sound (1 short phrase spoken aloud during the freeze):**

“ _____ ”

Frame 3: The New Reality / The Alliance

- **Physical Postures & Body Language (Levels, facial expressions, physicality):**
- **Spoken Line or Sound (1 short phrase spoken aloud during the freeze):**

“ _____ ”

Step 3: Group Reflection

How did your ensemble use physical body language (without walking or moving) to show the difference between **danger** in Frame 1 and a **new reality** in Frame 3?

Post-Show Lesson Plan (1 Hour)

Essential Question: How do modern theatrical techniques like live looping allow us to layer personal stories, historical memory, and non-verbal performance to create solidarity?

Standards & Overview

GSE – High School Theatre:

TAHSFT.RE.1: Reflect upon, analyze, and evaluate drama/theatre works and performances.

- a. Analyze how theater creators use sound, music, and rhythm to heighten emotion and story.
- c. Evaluate how cultural and historical contexts shape theatrical performances.

GSE – High School Music / Social Studies:

HSMT.CR.1: Create original rhythmic and melodic motifs using digital tools or vocal/body percussion.

Student Objective

Students will analyze the live-looping mechanics of *Mexodus* and collaborate in their pre-show ensembles to **synthesize physical theater and sound** by adding a layered 3-part acoustic/vocal loop to their Pre-Show 3-Frame Tableau sequence.

Space Set Up

Standard classroom layout or desks arranged in small group pods. Open room space needed for ensemble physical presentation.

Materials

- **Graphic Organizer #2: The Loop & Scene Builder** (1 printable copy per student)
- **Master Spanish Vocabulary & Glossary Table** (from pre-show/curriculum guide materials)
- Classroom items for percussion (pencils, desks, books, hand claps)
- Writing utensils.

Agenda (60 Minutes)

1. Welcome & Post-Show Debrief (10 Minutes)

- **Facilitator Action:** Reconnect with students after attending *Mexodus*.
- **Discussion Prompts:**
 1. What surprised you most about seeing only two performers build an entire musical's soundscape live on stage using looping pedals, instruments, and beatboxing?
 2. How did Henry and Carlos navigate their language barrier and trauma through sound when they couldn't always speak the same language?
 3. How did seeing the performance change your perspective on the historical Southern Underground Railroad into Mexico?

2. Warm-Up: "The Human Loop Station" (10 Minutes)

- **Directions:** Have the whole class stand in a large circle. Demonstrate how a loop pedal works by building a rhythmic foundation together in real time:
 - **Layer 1 (The Foundation / Bass):** Group 1 stomps a steady, slow 4-beat pulse (*Stomp—pause—Stomp—pause*).
 - **Layer 2 (The Texture / Snare):** Group 2 joins in with light desk/thigh taps or mouth clicks on beats 2 and 4.
 - **Layer 3 (The Spanish Echo):** Group 3 layers a single repeating vocal word from the play over the top ("*Libre... Libre... Libre...*").

- **Layer 4 (The Spoken Motif):** Facilitator speaks a single line over the full ensemble sound.
- **Key Concept:** Explain that live looping takes small individual sounds and stacks them until they build an unstoppable emotional foundation—just like individual acts of courage built the Underground Railroad.

3. Deconstructing the Technique (10 Minutes)

- **Concept Breakdown:** In *Mexodus*, looping serves as a direct storytelling metaphor:
 - **Solo Sound** = An individual voice isolated by fear, border barriers, or history.
 - **Stacked Layers** = Shared history, cross-cultural alliances, and collective strength.
- **Prompt:** How did building up loops layer by layer heighten tension during key moments like crossing the river or standing guard in the barn?

4. Interactive Activity: "Bringing the Tableau to Life with Sound" (20 Minutes)

- **Step 1 (Reassemble Ensembles):** Return students to their same **Pre-Show ensembles (3–4 students)** and hand out **Graphic Organizer #2**.
- **Step 2 (Connect to Pre-Show Tableaux):** Have groups revisit the **3-Frame Physical Sequence** (*Frame 1: Risk/Boundary, Frame 2: Action/Crossing, Frame 3: New Reality/Alliance*) they performed in the Pre-Show lesson.
- **Step 3 (Building the 3-Layer Loop):** Using **Graphic Organizer #2**, groups build a live 3-layer soundscape to accompany their physical frozen frames:
 - **Layer 1 (Percussion Beat):** A steady, repeating rhythm made with body percussion or everyday classroom objects (pencils tapping, book pats, foot stomps).
 - **Layer 2 (Spanish Rhythmic Echo):** One student selecting a key Spanish vocabulary word from the play/glossary (e.g., "*Frontera*," "*Libre*," "*Agua*," "*Hermano*") to repeat rhythmically as a vocal pulse.
 - **Layer 3 (The Spoken Verse):** Spoken dialogue or poetry delivered dynamically over the physical poses and live soundscape.

5. Group Showcases (5 Minutes)

Have 2-3 volunteer ensembles present their synthesized performance:

- **Performance Flow:**
 1. Ensemble strikes **Frame 1** in complete silence.
 2. **Layer 1** (Percussion) begins building the beat.
 3. The ensemble transitions smoothly into **Frame 2** as **Layer 2** (Spanish Echo) joins.
 4. Ensemble transitions into **Frame 3** as **Layer 3** (Spoken Verse) is delivered over the full loop.
 5. **Final Cut:** All sound and movement cut out instantly on a single unified snap or clap.

6. Closure & Exit Ticket (5 Minutes)

- **Reflective Prompt:** Ask students to answer on their organizer or share aloud: "If you could loop one single message or sound from *Mexodus* for future generations to hear, what word or phrase would you choose, and why?"

Assessment

- Active engagement during "The Human Loop Station," completion of Graphic Organizer #2, and collaborative integration of physical tableau with 3-layer acoustic soundscapes.

Graphic Organizer #2: The Loop & Scene Builder

Ensemble Names: _____

Step 1: Revisit Your Pre-Show Tableau

Recall the 3-Frame Physical Sequence your group created in the Pre-Show lesson:

- **Frame 1:** The Risk / The Boundary
- **Frame 2:** The Action / The Crossing
- **Frame 3:** The New Reality / The Alliance

Step 2: Design Your 3-Layer Soundscape

Assign each sound layer to an ensemble member to accompany your physical movement through the 3 frames.

Layer	Sound Element	Classroom Execution	What will your group do/say?
Layer 1	Percussion/ Beat	Desk tapping, pencil clicks, hand claps, or chest pats	(Describe the repeating beat pattern) _____
Layer 2	Spanish Rhythmic Echo	Select 1 word from the Spanish Glossary (e.g., Libre, Frontera, Agua, Hermano)	Spanish Word Selected: “ _____ ”
Layer 3	Spoken Verse	2-line spoken statement or quote delivered over the loop	(Write your 2 lines in Step 3 below)

Step 3: Write The Spoken Verse (Layer 3)

Write a short 2-line spoken statement about boundary-crossing, trust, or freedom to be delivered over your group's live soundscape.

- **Line 1:** _____
- **Line 2:** _____

Step 4: Performance Cueing Sheet

Practice your physical and vocal transitions together:

1. **Layer 1 starts, then Layer 2 joins and ends with Layer 3.**

Step 5: Post-Show Reflection

How did layering **physical poses**, **percussion**, and **Spanish vocal echoes** together change how powerful your spoken verse felt compared to just reading the text out loud?

Vocabulary & Historical Context

Historical Terminology & Context

- **Southern Route of the Underground Railroad:** While popular history focuses on freedom seekers traveling north to Canada, an estimated 4,000 to 10,000 enslaved people escaped south into Mexico between 1829 and 1865. Mexico officially abolished slavery in 1829 and refused to sign extradition treaties returning self-liberated people to the United States.
- **El Río Grande / Río Bravo:** The natural border river separating Texas and Mexico. Crossing this treacherous body of water was often the final physical obstacle for freedom seekers escaping southern plantations.
- **La Frontera (The Borderland):** A geographic and cultural region surrounding a political border where languages, traditions, and communities blend. In *Mexodus*, it represents a space where unexpected alliances and shared identities are forged.
- **Enslavement in Texas:** Following the Texas Revolution (1836) and U.S. annexation (1845), the expansion of cotton plantations in Texas dramatically increased the number of enslaved people forced near the Mexican border, making the southern route a vital pathway to liberation.

Source: Baumgartner, Alice L. *South to Freedom: Runaway Slaves to Mexico and the Road to the Civil War* (Basic Books, 2020) & National Park Service (*Underground Railroad Network to Freedom*).

Musical & Theatrical Terminology

- **Live Looping:** A performance technique where an artist uses digital pedals or software to record vocals, instruments, or beatbox rhythms in real time, continuously repeating ("looping") them to layer complex musical tracks on stage without pre-recorded backings.
- **Beatboxing:** A form of vocal percussion primarily originating from hip-hop culture, involving the imitation of drum machines, rhythm tracks, and musical instruments using the mouth, lips, tongue, and voice.
- **Tableau:** A drama technique where actors freeze in physical shapes and facial expressions to represent a specific moment, emotion, or historical narrative without using movement or continuous dialogue.
- **Oral History & Hip-Hop Storytelling:** The tradition of passing down historical narratives, personal struggles, and cultural truths through spoken verse, rhyme, and rhythm, a foundational element of hip-hop culture used in *Mexodus* to bring hidden history to life.

Source: Quijada, Brian, and Nygel D. Clay. *Mexodus* (Off-Broadway Script & Production Notes, 2026).

Teacher Reference & Further Reading

- *South to Freedom: Runaway Slaves to Mexico and the Road to the Civil War* by Alice L. Baumgartner
- *The Underground Railroad to Mexico* (National Park Service / Network to Freedom Initiative)

Mexodus Glossary		
Word/Phrase	Definition	Pronunciation
Bienvenidos	Welcome (plural/formal greeting)	<i>bee-en-veh-NEE-dohs</i>
Uno, dos, tres, cuatro	One, two, three, four (standard musical count-in)	<i>OO-noh, DOHS, TRESS, KWAH-troh</i>
Todos estamos juntos en esto	We are all in this together	<i>TOH-dohs ehs-TAH-mohs HOON-tohs ehn EHS-toh</i>
Nosotros trabajamos con mexicanos	We work with Mexicans	<i>noh-SOH-trohs trah-bah-HAH-mohs kohn meh-hee-KAH-nohs</i>
Muchos años	Many years	<i>MOO-chohs AH-nyohs</i>
Pinche	Damned / Freaking (slang expression used for emphasis)	<i>PEEN-cheh</i>
Allí en el agua	There in the water	<i>ah-YEE ehn ehl AH-gwah</i>
Vi a alguien	I saw someone	<i>vee ah AHL-gyehn</i>
Él en el agua	Him in the water	<i>ehl ehn ehl AH-gwah</i>
Tuve que salvarlo de el agua	I had to save him from the water	<i>TOO-veh keh sahl-BAHR-loh deh ehl AH-gwah</i>
¿Y ahora qué pasa?	And now what's happening? / What's going on now?	<i>ee ah-OH-rah keh PAH-sah</i>
Me llamo Carlos. Esta es mi casa.	My name is Carlos. This is my house.	<i>meh YAH-moh KAHR-lohs. EHS-tah ehs mee KAH-sah</i>
Díme quién eres y de dónde vienes.	Tell me who you are and where you come from.	<i>DEE-meh kyeh-n EH-rehs ee deh DOHN-deh VYEH-nehs</i>
¿Hablas español?	Do you speak Spanish?	<i>AH-blahs ehs-pah-NYOHL</i>
Un poco	A little bit	<i>oon POH-koh</i>
No te preocupes	Don't worry	<i>noh teh preh-oh-KOO-pehs</i>
Sí	Yes	<i>see</i>
¿Exactamente?	Exactly?	<i>ehk-sahk-tah-MEHN-teh</i>
Pero	But	<i>PEH-roh</i>
La frontera	The border / borderland	<i>lah frohn-TEH-rah</i>
Es la mitad	It's the middle / half	<i>ehs lah mee-TAHD</i>
Tierra descontrolada	Uncontrolled land / wild territory	<i>TYEH-rrah dehs-kohn-troh-LAH-dah</i>
Dinero	Money	<i>dee-NEH-roh</i>
Güey	Dude / Man (Mexican slang)	<i>GWAY</i>
¿Por qué?	Why?	<i>pohr KEH</i>
¿Cuál es tu nombre?	What is your name?	<i>kwahl ehs too NOHM-breh</i>
Agua	Water	<i>AH-gwah</i>
Descansa	Rest / Take a rest	<i>dehs-KAHN-sah</i>
Estás muy herido	You are badly hurt / wounded	<i>ehs-TAHS moo-ee eh-REE-doh</i>

<i>Mexodus Glossary</i>		
Word/Phrase	Definition	Pronunciation
Herido	Wounded / Hurt	<i>eh-REE-doh</i>
Y asustado	And scared / frightened	<i>ee ah-soos-TAH-doh</i>
Demonios	Demons	<i>deh-MOH-nyohs</i>
El commandante	The commander	<i>ehl koh-mahn-DAH-neh</i>
Cómo se quedaron mis amigos	How my friends stayed behind	<i>KOH-moh seh keh-DAH-rohn mees ah-MEE-gohs</i>
Sonidos	Sounds	<i>soh-NEE-dohs</i>
Los gritos	The screams / shouts	<i>lohs GREE-tohs</i>
Pensé que era mi tristeza, pero no es	I thought it was my sadness, but it isn't	<i>pehn-SEH keh EH-rah mee trees-TEH-sah, PEH-roh noh ehs</i>
Querían la tierra	They wanted the land	<i>keh-REE-ahn lah TYEH-rrah</i>
Por eso fuimos a guerra	That's why we went to war	<i>pohr EH-soh FWEE-mohs ah GEH-rrah</i>
Pelearon con Inglaterra por independencia y ahora querían quitarnos la nuestra	They fought with England for independence and now they wanted to take ours	<i>peh-leh-AH-rohn kohn een-glah-TEH-rrah pohr een-deh-pehn-DEHN-syah ee ah-OH-rah keh-REE-ahn kee-TAHR-nohs lah NWEHS-trah</i>
Para mantener más esclavos	To keep more slaves	<i>PAH-rah mahn-teh-NEHR mahs ehs-KLAH-bohs</i>
Porque rompieron el trato de Guadalupe Hidalgo	Because they broke the Treaty of Guadalupe Hidalgo	<i>POHR-keh rohm-PYEH-rohn ehl TRAH-toh deh gwah-dah-LOO-peh ee-DAHL-goh</i>
Y ahora sigue el trabajo	And now the work continues	<i>ee ah-OH-rah SEE-geh ehl trah-BAH-hoh</i>
Día tras día	Day after day	<i>DEE-ah trahs DEE-ah</i>
Por esta memoria mía	For this memory of mine	<i>pohr EHS-tah meh-MOH-ryah MEE-ah</i>
No tengo choice, I keep quiet, no tengo voice	I have no choice... I have no voice	<i>noh TEHN-goh [choice], I keep quiet, noh TEHN-goh [voice]</i>
Pero ahora tengo someone new	But now I have someone new	<i>PEH-roh ah-OH-rah TEHN-goh [someone new]</i>
Compañeros	Companions / Comrades	<i>kohm-pah-NYEH-rohs</i>
El terror	The terror / fear	<i>ehl teh-RROHR</i>
¡Ya voy!	I'm coming! / On my way!	<i>yah VOY</i>
Ten cuidado	Be careful	<i>tehn kwee-DAH-doh</i>
¡Que sí!	Yes, indeed! / I said yes!	<i>keh SEE</i>
Maíz	Corn	<i>mah-EES</i>
Toda mi vida	All my life	<i>TOH-dah mee VEE-dah</i>

Mexodus Glossary		
Word/Phrase	Definition	Pronunciation
Pensaba en mis problemas solo	I thought about my problems alone	<i>pehn-SAH-bah ehn mees proh-BLEH-mahs SOH-loh</i>
Perseverando pero poco a poco	Persevering, but step by step / little by little	<i>pehr-seh-veh-RAHN-doh PEH-roh POH-koh ah POH-koh</i>
Todo está cambiando	Everything is changing	<i>TOH-doh ehs-TAH kahm-BYAHN-doh</i>
Con este hombre que me está ayudando	With this man who is helping me	<i>kohn EHS-teh OHM-breh keh meh ehs-TAH ah-yoo-DAHN-doh</i>
Dios, tienes...	God, you have...	<i>dyohs, TYEH-nehs</i>
¿Qué pasó?	What happened?	<i>keh pah-SOH</i>
Esclavo	Slave	<i>ehs-KLAH-boh</i>
La puta madre	Slang expression (lit. "the mother"); used here as "the hell" / "wherever you came from"	<i>lah POO-tah MAH-dreh</i>
Estos barrios	These neighborhoods / communities	<i>EHS-tohs BAH-rryohs</i>
Te ves como un pinche animal	You look like a damn animal	<i>teh vehs KOH-moh oon PEEN-cheh ah-nee-MAHL</i>
¡No me chingues!	Don't mess with me!	<i>noh meh CHEEN-gehs</i>
¡Ándale, cabrón!	Come on, you bastard! / Let's go, man!	<i>AHN-dah-leh, kah-BROHN</i>
Viene una tormenta	A storm is coming	<i>VYEH-neh OO-nah tohr-MEHN-tah</i>
Por Dios	For God's sake	<i>pohr DYOHs</i>
Agarra ese shovel	Grab that shovel (Spanglish)	<i>ah-GAH-rrah EHS-eh [shovel]</i>
No puedo abandonar lo que me queda	I cannot abandon what I have left	<i>noh PWEH-doh ah-bahn-doh-NAHR loh keh meh KEH-dah</i>
Ya perdí mi casa, mis hermanos, y mi tierra	I already lost my house, my brothers, and my land	<i>yah pehr-DEE mee KAH-sah, mees ehr-MAH-nohs, ee mee TYEH-rrah</i>
No se me olvida lo que tenía, en otra vida lo tenía todo	I don't forget what I had; in another life, I had everything	<i>noh seh meh ohi-VEE-dah loh keh teh-NEE-ah, ehn OH-trah VEE-dah loh teh-NEE-ah TOH-doh</i>
Por culpa mía se fueron al cielo, y me volví loco	Through my fault they went to heaven, and I went crazy	<i>pohr KOOL-pah MEE-ah seh FWEH-rohn ahl CYEH-loh, ee meh vohl-VEE LOH-koh</i>
Con este hombre del otro lado	With this man from the other side	<i>kohn EHS-teh OHM-breh dehl OH-troh LAH-doh</i>
¿No se estremecerá la tierra sobre esto?	Will not the earth tremble over this?	<i>noh seh ehs-treh-meh-seh-RAH lah TYEH-rrah SOH-breh EHS-toh</i>
¿No llorará todo habitante de ella?	Will not every inhabitant of it weep?	<i>noh yoh-rah-RAH TOH-doh ah-bee-TAHN-teh deh EH-yah</i>

Mexodus Glossary		
Word/Phrase	Definition	Pronunciation
Subirá toda, como un río, y crecerá y mermará como el río de Egipto	It shall rise like a river, and grow and recede like the river of Egypt	<i>soo-bee-RAH TOH-dah, KOH-moh oon REE-oh, ee kreh-seh-RAH ee mehr-mah-RAH KOH-moh ehl REE-oh deh eh-HEEP-toh</i>
Una vaca	A cow	<i>OO-nah VAH-kah</i>
Por ley	By law	<i>pohr LAY</i>
Como el aire, la lluvia, y el sol	Like the air, the rain, and the sun	<i>KOH-moh ehl EYE-reh, lah YOO-byah, ee ehl SOHL</i>
Bien enterrado tengo demonios fuera de mi control	Deeply buried, I have demons beyond my control	<i>byehn ehn-teh-RAAH-doh TEHN-goh deh-MOH-nyohs FWEH-rah deh mee kohn-TROHL</i>
Poquito a poquito	Little by little	<i>poh-KEE-toh ah poh-KEE-toh</i>
Con mi nuevo amigo mis torturas se me van	With my new friend, my torments leave me	<i>kohn mee NWEH-boh ah-MEE-goh mees tohr-TOO-rahs seh meh VAHN</i>
Si mañana termina mi vida dura, muerto pero libre me encontrarán	If my hard life ends tomorrow, dead but free they will find me	<i>see mah-NYAH-nah tehr-MEE-nah mee VEE-dah DOO-rah, MWEHR-toh PEH-roh LEE-breh meh ehn-kohn-trah-RAHN</i>
Tengo derecho a mi libertad y así viviré	I have a right to my freedom and that's how I will live	<i>TEHN-goh deh-REH-choh ah mee lee-behr-TAHD ee ah-SEE vee-vee-REH</i>
Así bien libre quiero morir	Truly free like this I want to die	<i>ah-SEE byehn LEE-breh KYEH-roh moh-REER</i>
Libre de mis faltas y errores, dándole mi mano a un hermano quiero vivir	Free of my faults and mistakes, giving my hand to a brother I want to live	<i>LEE-breh deh mees FAHL-tahs ee eh-RROH-rehs, DAHN-doh-leh mee MAH-noh ah oon ehr-MAH-noh KYEH-roh vee-VEER</i>
Mira lo que encontré	Look at what I found	<i>MEE-rah loh keh ehn-kohn-TREH</i>
Tu edad, tu peso	Your age, your weight	<i>too eh-DAHD, too PEH-soh</i>
Sobre una maldad	About an evil / wicked act	<i>SOH-breh OO-nah mahl-DAHD</i>
No puedo creerlo	I can't believe it	<i>noh PWEH-doh kreh-EHR-loh</i>
Me mentistes, y no lo entiendo	You lied to me, and I don't understand it	<i>meh mehn-TEES-tehs, ee noh loh ehn-TYEHN-doh</i>
Y te van a buscar, y tratar de matar	And they are going to search for you, and try to kill you	<i>ee teh VAHN ah boos-KAHR, ee trah-TAHR deh mah-TAHR</i>
A cualquiera que opone y se pone en medio y quiere ayudar	Anyone who opposes and gets in the way and wants to help	<i>ah kwahl-KYEH-rah keh oh-POH-neh ee seh POH-neh ehn MEH-dyoh ee KYEH-reh ah-yoo-DAHR</i>
Tú no quieres morir, hay que sobrevivir	You don't want to die, we must survive	<i>too noh KYEH-rehs moh-REER, eye keh soh-breh-vee-VEER</i>
Ahora vienen por ti, hay que irse de aquí	Now they are coming for you, we have to get out of here	<i>ah-OH-rah VYEH-nehn pohr TEE, eye keh EER-seh deh ah-KEE</i>

Mexodus Glossary		
Word/Phrase	Definition	Pronunciation
Te prometo, con todo poder y respeto	I promise you, with all power and respect	<i>teh proh-MEH-toh, kohn TOH-doh poh-DEHR ee rehS-PEH-toh</i>
Voy a ayudarte, protegerte, si soy libre, tú también serás	I will help you, protect you; if I am free, you will be too	<i>voy ah ah-yoo-DAHR-teh, proh-teh-HEHR-teh, see voy LEE-breh, too tahm-BYEHN seh-RAHS</i>
Y te creo	And I believe you	<i>ee teh KREH-oh</i>
Que se vayan a la mierda	To hell with them	<i>keh seh VAH-yahn ah lah MYEHR-dah</i>
¡Qué locura!	What madness! / How crazy!	<i>keh loh-KOO-rah</i>
Solo para hacerse más ricos de la agricultura	Just to get richer off agriculture	<i>SOH-loh PAH-rah ah-SEHR-seh mahs REE-kohs deh lah ah-gree-kool-TOO-rah</i>
Solo para hacer más dinero, más pinche dinero	Just to make more money, more damn money	<i>SOH-loh PAH-rah ah-SEHR mahs dee-NEH-roh, mahs PEEN-cheh dee-NEH-roh</i>
¡Que se vayan a la puta madre!	To hell with them! (Strong slang expression)	<i>keh seh VAH-yahn ah lah POO-tah MAH-dreh</i>
Que Dios tenga piedad de los orgullosos	May God have mercy on the proud	<i>keh DYOHs TEHN-gah pyeh-DAHD deh lohs ohr-goo-YOH-sohs</i>
Déjame hablarte, contarte de dónde vive mi paisano en Piedras Negras	Let me talk to you, tell you where my countryman lives in Piedras Negras	<i>DEH-hah-meh ah-BLAHR-teh, kohn-TAHR-teh deh DOHN-deh VEE-beh mee pie-SAH-noh ehn PYEH-drahs NEH-graHS</i>
Es seguro, protegido por tribu nativo	It is safe, protected by native tribe	<i>ehs seh-GOO-roh, proh-teh-HEE-doh pohr TREE-boo nah-TEE-boh</i>
Gato del Monte	Wildcat / Mountain Cat (name of leader)	<i>GAH-toh dehl MOHN-teh</i>
Mascogos	The Black Seminoles of Mexico	<i>mahs-KOH-gohs</i>
Armados con pistolas españolas	Armed with Spanish pistols	<i>ahr-MAH-dohs kohn pees-TOH-lahs ehs-pah-NYOH-lahs</i>
Protegido	Protected	<i>proh-teh-HEE-doh</i>
El alcalde	The mayor	<i>ehl ahl-KAHL-deh</i>
¡Así que jala la palanca, arranca!	So pull the lever, start up / move!	<i>ah-SEE keh HAH-lah lah pah-LAHN-kah, ah-RRAHN-kah</i>
Dale con toda fuerza y múdate a otra estancia	Go with all strength and move to another estate	<i>DAH-leh kohn TOH-dah FWEHR-sah ee MOO-dah-teh ah OH-trah ehs-TAHN-syah</i>
Es la única manera de sobrevivir	It is the only way to survive	<i>ehs lah OO-nee-kah mah-NEH-rah deh soh-breh-vee-VEER</i>
Tres opciones	Three options	<i>trehs ohp-SYOH-nehs</i>

Mexodus Glossary		
Word/Phrase	Definition	Pronunciation
Siempre	Always	<i>SYEHM-preh</i>
Amigo	Friend	<i>ah-MEE-goh</i>
Seguramente	Surely / Safely	<i>seh-goo-rah-MEHN-teh</i>
Chismosa gente	Gossipers / Nosy people	<i>chees-MOH-sah HEHN-teh</i>
Probablemente	Probably	<i>proh-bah-bleh-MEHN-teh</i>
Familia	Family	<i>fah-MEE-lyah</i>
La Virgen	The Virgin Mary	<i>lah VEER-hehn</i>
En español	In Spanish	<i>ehn ehs-pah-NYOHL</i>
Mi nombre es Enrique	My name is Enrique	<i>mee NOHM-breh ehs ehn-REE-keh</i>
Soy hombre mexicano	I am a Mexican man	<i>soy OHM-breh meh-hee-KAH-noh</i>
No preguntes de dónde	Don't ask where from	<i>noh preh-GOON-tehs deh DOHN-deh</i>
De un área pobre	From a poor area	<i>deh oon AH-reh-ah POH-breh</i>
Órale	Alright / Right on / Let's go (Mexican expression)	<i>OH-rah-leh</i>
A Dios le pido	I pray to God	<i>ah DYOHS leh PEE-doh</i>
Que te cuide en tu camino	May He watch over you on your journey	<i>keh teh KWEE-deh ehn too kah-MEE-noh</i>
Una vida próspera para mi amigo	A prosperous life for my friend	<i>OO-nah VEE-dah PROHS-peh-rah PAH-rah mee ah-MEE-goh</i>
Así que	So / And so	<i>ah-SEE keh</i>
Una gente en Dios	One people in God	<i>OO-nah HEHN-teh ehn DYOHS</i>
Adios	Goodbye	<i>ah-DYOHS</i>

Source: Oxford Spanish-English Dictionary