September 15 to October 15
This report has been prepared by The District School Board of Collier County. Additional copies, if available, may be obtained by writing:

The District School Board of Collier County
Dr. Martin Luther King, Jr. Administrative Center
5775 Osceola Trail
Naples, Florida 34109-0919

Report Number: 04161501

Coordinated by: Social Studies Department

VISION STATEMENT

All students will complete school prepared for ongoing learning as well as community and global responsibilities.

The District School Board of Collier County does not discriminate on the basis of race, color, national origin, sex, disability, or age in the provision of educational opportunities or employment opportunities and benefits. The District School Board does not discriminate on the basis of sex or disability in the education programs and activities that it operates, pursuant to the requirements of Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990, respectively. The following personnel should be contacted for inquiries about their rights or to learn how to file a complaint regarding discrimination.

Employees: Educational Equity Act, Title IX, Section 504 (Rehabilitation Act) or the Americans with Disabilities Act, contact Debbie Terry, Assistant Superintendent, Human Resources and Deputy Title IX Coordinator for Employees, (239) 377-0365, The District School Board of Collier County, 5775 Osceola Trail, Naples, Florida 34109.

Students: Educational Equity Act, Title IX, or the Age Discrimination Act of 1975, contact Stephen McFadden, Coordinator, School Counseling K-8, and Deputy Title IX Coordinator for Students, (239) 377-0517, The District School Board of Collier County, 5775 Osceola Trail, Naples, Florida 34109.

Section 504 (Rehabilitation Act) and the Americans with Disabilities Act, contact Dr. L. Van Hylemon, Coordinator, Psychological Services, (239) 377-0521, The District School Board of Collier County, 5775 Osceola Trail, Naples, Florida, 34109.
Table of Contents

History of Hispanic Heritage Month

Florida’s Hispanic History

Florida Notables

Hispanic Power Infographic

Resources

Lesson Plans & Activities
History of Hispanic Heritage Month

National Hispanic Heritage Month (September 15 to October 15) recognizes the contributions made and the important presence of Hispanic and Latino Americans to the United States and celebrates their heritage and culture.

Hispanics have had a profound and positive influence on our country through their strong commitment to family, faith, hard work, and service. They have enhanced and shaped our national character with centuries-old traditions that reflect the multiethnic and multicultural customs of their community.

The observation started in 1968 as Hispanic Heritage Week under President Lyndon Johnson and was expanded by President Ronald Reagan in 1988 to cover a 30-day period starting on September 15 and ending on October 15. It was enacted into law on August 17, 1988, on the approval of Public Law 100-402. In Florida, State Statute 1003.42, passed in 1998, requires the study of “Hispanic contributions to United States history.”

The day of September 15 is significant because it is the anniversary of independence for Latin American countries Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua. In addition, Mexico and Chile celebrate their independence days on September 16 and September 18, respectively. Also, Columbus Day or Día de la Raza, which is October 12, falls within this 30 day period.

Please share in this special annual tribute by learning and celebrating the generations of Hispanic Americans who have positively influenced and enriched our community, our state, and our nation.
Florida’s Hispanic History

1498–1502 Europeans first saw Florida coast.

1513 Juan Ponce de Leon landed north of Cape Canaveral and named Florida.

1528 Panfilo de Narvaez visited Tampa and Tallahassee areas.

1539 Hernando de Soto landed in Tampa Bay area and wintered in Tallahassee while on trek throughout the Southeast.

1559 Tristan de Luna established a colony on the shores of Pensacola Bay, abandoned two years later.

1565 Pedro Menendez established St. Augustine, the first permanent settlement by Europeans in North America.

1566-1567 Menéndez de Avilés and Father Francisco Villareal arrived in present-day Miami to found a Jesuit mission.

1672–1698 Castillo de San Marcos was completed in St. Augustine. The fortification was designed by Ignacio Daza, a Spanish engineer living in Cuba. Castillo de San Marcos is made out of coquina stone (a sedimentary rock composed of seashells and coral) mined from nearby deposits. It is the oldest stone fort in the United States.

1702–1704 British raided Spanish settlements and destroy missions.

1715 Spanish Plate Fleet wrecked off southeast Florida coast.

1733 Spanish Plate Fleet wrecked off Florida Keys.

1763 Treaty of Paris ended French and Indian War; Spain ceded Florida to Britain.

1783 Florida returned to Spain, in exchange for Bahamas and Gibraltar.

1783–1821 Border disputes between Spain and United States.

1821 United States acquired Florida from Spain by treaty for five million dollars.

1822 Joseph Marion Hernández became the first Hispanic-American ever to serve in Congress after his election as a territorial delegate.
Florida’s Hispanic History continued

1845  Florida admitted as the 27th state in the Union.

1886  Vicente Martinez Ybor opened his cigar factory just outside Tampa. The forty-acre tract where the factory was located included housing and other amenities for its workers. Thousands of immigrant workers, many of them Cuban, Italian, and Spanish, inhabited the town that came to be known as Ybor City.

1898  The port city of Tampa served as the primary staging area during the Spanish-American War for U.S. troops on the way to battle in Cuba.

1931  Pan Am Airlines began regular flights between Miami and Havana.

1959-1962  The Cuban Revolution led by Fidel Castro culminated in the overthrow of Fulgencio Batista's government. Over 155,000 people fled Cuba, many of them finding exile in Miami.

1973  Maurice Ferre became mayor of Miami, making him the first Puerto Rican to lead a major city in the mainland United States.

1980  Mariel boatlift brought 140,000 Cubans to Florida.

1986  Spanish galleon "Nuestra Senora de Atocha" was found; gold and silver are salvaged.

2004  Melquiades Rafael Martinez Ruiz, most commonly known as Mel Martinez, is the first Cuban-American to serve in the United States Senate.

2008  The Freedom Tower in Miami is designated a National Historic Landmark, considered the "Ellis Island of the South" for its role as the Cuban Assistance Center in Miami during 1962–1974, offering nationally sanctioned relief to Cuban refugees.

2010  Marco Rubio, a second-generation Cuban American, is elected U.S. Senator from Florida.

2014  Carlos Lopez-Cantera is the 19th Lieutenant Governor of Florida. He is the first Hispanic to hold this position in Florida.

Florida’s Notables

Politicians:

Carlos Lopez-Cantera
Carlos Lopez-Cantera is the 19th Lieutenant Governor of Florida. Carlos Lopez-Cantera was born in Madrid, Spain on December 29, 1973. Lopez-Cantera graduated from Miami-Dade College and continued his studies at the University of Miami, where he graduated with a degree in Business Administration. From 2004 through 2012, Carlos served as a member of the Florida House of Representatives. In August 2012, the citizens of Miami-Dade County elected Carlos Lopez-Cantera as the Property Appraiser of Miami-Dade County. Carlos Lopez-Cantera was appointed Lieutenant Governor on January 14, 2014, and officially began serving on February 3, 2014. He is the first Hispanic to hold this position in Florida. Carlos has been married to his wife Renee since 2005 and they have two young daughters.

Marco Rubio
Senator Marco Rubio is the junior United States Senator from Florida. He was first elected to this position in November 2010 and began serving in January 2011. Prior to becoming a United State Senator, Marco Rubio was the first Cuban-American to serve as Speaker of the Florida House of Representatives (2007 to 2009). Senator Rubio, a Miami native, is a graduate of the University of Florida and University of Miami School of Law. In April of 2015, he announced his candidacy for U.S. President.

Mario Diaz-Balart
Serving the 25th congressional district of Florida, Congressman Mario Diaz-Balart represents the southwestern part of Miami-Dade County and a large portion of the Everglades. He was first elected to the U.S. House of Representatives in 2003. Prior to serving as a congressman, Mario Diaz-Balart served in the Florida House of Representatives and the Florida Senate. He was born in Ft. Lauderdale, FL to the late Cuban politician, Rafael Diaz-Balart, and attended the University of South Florida.

Ileana Ros-Lehtinen
From Florida’s 27th congressional district, Congresswoman Ileana Ros-Lehtinen started serving in the United States House of Representatives in 1989. Born in Havana, Cuba, she is the first Hispanic woman and first Cuban-American to be elected to Congress. Prior to serving as a Congresswoman, Ileana Ros-Lehtinen served in the Florida House of Representatives and the Florida Senate.
Florida’s Notables Continued

Business Leaders, Philanthropists, Entertainers:

Columba Bush, Former First Lady
Columba Bush is a Mexican-born American philanthropist. She is the wife of former Florida Governor Jeb Bush. She has been active in promoting the arts. In 1999 she worked with Arts for a Complete Education/Florida Alliance for Arts Education (ACE/FAAE) to develop Arts for Life!, a program devoted to increasing the importance of art in the education system. She served as co-chair of the National Institute on Alcohol Abuse and Alcoholism initiative (NIAAA), Leadership to Keep Children Alcohol Free, and on the board of the Center on Addiction and Substance Abuse at Columbia University.

Willy Chirino
Willy Chirino is an entertainer and salsa singer. As founder of the Willy Chirino Foundation, his philanthropic efforts have been recognized by UNICEF and the Department of State. He was born in Cuba and came to the U.S. through Operation Peter Pan, designed to get Cuban children out of the country when they feared that the government would take them away from their parents during the revolution. He considers Miami, Florida his hometown.

Armando Codina
A Cuban-American self-made millionaire, Codina's first venture was the creation of Professional Automated Services, Inc. (P.A.S.), a firm created in 1970 to provide data processing services to physicians. As a result of the firm's success, Codina is recognized as a pioneer in the development of comprehensive medical management systems, including processing, accounts receivable, management reporting and multiple financial services. In 2006, Codina Group and Flagler Development merged into one company, thus establishing one of the most respected real estate investment, development, construction, brokerage and property management firm corporations in Florida.

Mark Consuelos
Mark Consuelos was born in Spain to a Mexican father and Italian mother. He grew up in Tampa, Florida and later graduated from the University of South Florida with a degree in marketing. Mark Consuelos is best known for his role of Mateo Santos on the soap opera “All My Children”. He is married to talk show host Kelly Ripa.
Florida’s Notables Continued

Business Leaders, Philanthropists, Entertainers:

Miguel Cotto
Miguel Cotto is a Puerto Rican professional boxer and former WBA (Super) Light Middleweight Champion. He is a four-time world champion in three weight divisions (light welterweight, welterweight and light middleweight). He lives in Orlando, Florida.

Emilio and Gloria Estefan
Gloria and Emilio Estefan are both Cuban American entertainers who reside in Miami, Florida. Gloria Estefan is a singer, songwriter, actress and entrepreneur. She has sold an estimated 100 million records worldwide, is one of the top 100 best selling music artists, won seven Grammy awards and is the most successful crossover performer in Latin music to date. Emilio Estefan is married to Gloria Estefan. He is a producer and has won 19 Grammy Awards. He also sits as the second Vice Chair to the Commission for the National Museum of American Latino, which is a bipartisan commission charged with exploring the possibility of creating a National Latino Museum in Washington, D.C.

Andy Garcia
Andy Garcia is a Cuban American actor. He became known in the late 1980s and 1990s, having appeared in several successful Hollywood films, including The Godfather Part III. Andy Garcia was born in Havana, Cuba and, like many exiles, relocated to Miami, Florida where he studied acting at Florida International University.

Dr. Pedro Greer
Dr. Pedro José Greer, Jr. (born June 15, 1956 in Miami, Florida) is Assistant Dean of Academic Affairs and Chair of the Department of Humanities, Health and Society at the Florida International University School of Medicine. He founded the Camillus Health Concern, a Catholic charity which delivers health services to thousands of homeless people in Miami-Dade County and the St. John Bosco Clinic which serves disadvantaged people in Little Havana. He was awarded a MacArthur "genius grant" in 1993, the Presidential Medal of Freedom in 2009, and, most recently, Florida’s Great Floridian Award by Governor Rick Scott. A Miami native, Dr. Greer graduated from the University of Florida with a BS in chemistry in and earned his MD in 1984 from the Pontificia Universidad Católica Madre y Maestra.
Florida’s Notables Continued

Business Leaders, Philanthropists, Entertainers:

**Carlos Gutierrez**
Carlos Gutierrez is currently a Vice Chairman of Citigroup’s Institutional Clients Group. He previously served as the 35th U.S. Secretary of Commerce from 2005 to 2009. Gutierrez is a former Chairman of the Board and CEO of the Kellogg Company. He was born in Havana, Cuba and, like many exiles, came to the U.S. in 1960 and settled in Miami, Florida.

**Julio Iglesias**
Julio Iglesias is a Spanish singer and songwriter who has sold over 300 million records worldwide (in 14 languages), released 80 albums, and more than 2,600 gold and platinum records certified. According to Sony Music Entertainment, he is the best selling Latin music artist in history. Julio Iglesias has a home in Indian Creek Village, just North of Miami Beach.

**Carlos Ponce**
Carlos Ponce is a singer, composer, and television personality. He was born in Puerto Rico and, in 1986 moved to Miami, Florida. He began his career in Spanish language soap operas for Televisa and Telemundo. Carlos Ponce continued to expand his acting career through roles in various American television series and American movies.

**Olga Tañón**
Olga Tañón is a two-time Grammy Award and three-time Latin Grammy-winning Merengue and Latin Pop artist. Tañón has earned two Grammy awards, three Latin Grammy Awards, and 28 Premios Lo Nuestro awards during her career. She has a home in Orlando, Florida.

HISPANIC POWER IN THE USA

50.5 MILLION HISPANICS
16.3% OF THE POPULATION

1 IN EVERY 4 CHILDREN
56% OF THE POPULATION GROWTH FROM 2000 TO 2010

1 IN 6 RESIDENTS ARE HISPANIC

65.5% MEXICAN
91% PUERTO RICAN
36% SALVADORAN
35% CUBAN
28% DOMINICAN
1.9% COLOMBIAN
22% GUATEMALAN

75% SPEAK SPANISH AT HOME

$1 TRILLION IN BUYING POWER

HISPANIC POPULATION PER STATE

37.6% CALIFORNIA
$21.6 BILLION IN ONLINE SPENDING
19% MANAGEMENT OR PROFESSIONAL

37.6% TEXAS
19% PRODUCTION OR TRANSPORTATION

22.5% FLORIDA
22% SALES OR OFFICE JOBS
15% CONSTRUCTION OR MAINTENANCE

82% OF ADULTS USE A CELL
54% USE TEXT MESSAGING
18 MILLION VISIT YOUTUBE
24% SERVICE OCCUPATIONS
Hispanic Heritage Resources

http://www.floridahispanicheritage.com/
Florida’s Hispanic Heritage site includes a message from the Governor as well as links to student contests and education awards.

http://teacher.scholastic.com/activities/hispanic/
Scholastic's Celebrate Hispanic Heritage Online Activity provides your students with an opportunity to discover the contributions and rich cultures of Hispanics in the United States.

http://www.pbs.org/specials/hispanic-heritage-month/
Celebrate Hispanic Heritage Month with this collection of groundbreaking documentaries and insightful profiles, highlighting the stories, people, music and issues that explore Latinos in America.

http://www.smithsonianeducation.org/educators/resource_library/hispanic_resources.html
Each year, the Smithsonian honors Hispanic Heritage Month with a calendar full of activities. Visit the Hispanic Heritage Month website each September 15 - October 15 for more information on the events in the Washington, DC area and across the country.

http://heritagetours.si.edu/hhm.html
Virtual Hispanic Heritage Cultural Tour provided by the Smithsonian Institution.

http://www.hispanicheritagemonth.gov/teachers/
The Library of Congress, National Archives and Records Administration, National Endowment for the Humanities, National Gallery of Art, National Park Service, Smithsonian Institution and United States Holocaust Memorial Museum pay tribute to the generations of Hispanic Americans who have positively influenced and enriched our nation and society.

http://www.timeforkids.com/minisite/hispanic-heritage-month-1
Time for Kids Hispanic Heritage Month site with many resources.

NEA's site for National Hispanic Heritage Month with teaching resources for grades K-12.
Lesson Plans & Activities

Schoolwide Activities for All Grade Levels

Elementary K-5

Hispanic Heritage Using Maps and Flags

Guatemala Worry Dolls Story & Activity

Coloring Pages

Secondary 6-8

Notable Hispanic American Trading Cards

Hispanic Heritage Through Art

Famous Facts Activity

Secondary 9-12

Hispanic Issues Through Political Cartoons

Hispanic Heritage Through Art

National Park Service Teaching with Historic Places Lesson Plans
Schoolwide Activities for All Grade Levels

Do You Have a Minute?
Include a “Hispanic Heritage Minute” during the daily morning or afternoon announcements. Each day share facts over the intercom about various notable Hispanic people, historical events, holidays, and other cultural information. Many of these facts can be found within the packet.
For example: Cinco de Mayo: May 5; Mexican Independence Day: September 16; Los Dias de los Muertos/The Days of the Dead: November 1-2; Quinceañera; Numbers and words in Spanish

Show What You Know
Conduct a Guess Who or Trivia Activity throughout the school or in your class. Students will be encouraged to participate for a chance to win a small prize or be recognized throughout the building.
Hold a Scavenger Hunt based on items of Hispanic origins.

Appreciate Latino Literature and Encourage Writing
Find poetry, quotes, or short readings by Hispanic authors or about the Hispanic culture for read-alouds, announcements, daily motivational quotes, or for interpretation by students.
Allow students to make a journal of their favorite ones or create a picture to show their interpretation of the literature.
Encourage students to read literature written by Hispanic individuals about their culture, or read biographies of significant Hispanic individuals.
Encourage students to research information, to identify facts, or write a report or biography on a famous Hispanic individual.
Using your local paper, have students find a calendar of events celebrating Hispanic heritage in your community. Have them discuss which event they would most like to attend.

Wall of Fame
Display a “Wall of Fame” display in the cafeteria or hallway with Great Hispanic American posters or drawings, or research with photos done by the students. Help the students learn that Hispanic Americans have been influential in many areas by organizing the work or posters into categories, such as inventors, actors, writers, musicians, innovators, and more.

Get the Word Out
Create a big black kettle (representing the "melting pot" that is America) out of construction paper and staple it to the bulletin board. Use white chalk to write the cultures represented in your students' families on the pot. Then ask students to keep an eye out for articles in newspapers and magazines that include references to different cultural groups that are part of the American "melting pot." Hang those articles on the bulletin board.

~list created by Baltimore County Public Schools, 2005
Hispanic Heritage Using Maps and Flags
K-5

Benchmarks:

Kindergarten  SS.K.A.2.2  Recognize the importance of celebrations and national holidays as a way of remembering and honoring people, events, and our nation’s ethnic heritage.

Grade 1  SS.1.A.2.3  Identify celebrations and national holidays as a way of remembering and honoring the heroism and achievements of the people, events, and our nation’s ethnic heritage.

Grade 2  SS.2.A.2.8  Explain the cultural influences and contributions of immigrants today.

Grade 3  SS.3.G.4.4  Identify contributions from various ethnic groups to the United States.

Grade 4  SS.4.A.6.2  Summarize contributions immigrant groups made to Florida.

Grade 5  SS.5.G.1.4  Construct maps, charts, and graphs to display geographic information.

Objectives:  At the conclusion of this lesson, students will be able to:
1. locate Latin American nations on a map
2. identify key characteristics of culture (e.g., language, art, music, dance, religion, traditions, food)
3. analyze the traditions and culture of Hispanic Americans

Key Terms:

Culture  Custom  Heritage  Hispanic  
Latino  Tradition

Materials:
Crayons, Colored Pencils, or Markers
Map of Latin America (provided)
Culture Chart (provided)

Activities:
1. On the board, write the names of the following countries where Spanish is the official language: Argentina, Bolivia, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Equatorial Guinea, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, Spain, Uruguay, Venezuela.
2. Read the names of the countries to students.
3. Explain that this month we are celebrating and studying Hispanic Heritage and the many Hispanic cultures found in North America (Mexico), Central America, South America and the Caribbean.

4. Show students pictures of the flags from these nations from library sources or one of the following Web resources:
   - The World Factbook: Flags of the World
   - World Flag Database
   - Gallery of Country Flags

5. Pass out the Latin America map. Assign each student one country. Have students color that country on the Latin America map. You may want to have older students, use the blank map and label it with all the countries before coloring their country on the map.

6. Distribute the drawing materials – older students can draw their assigned country’s flag and label it with the country’s name. Younger students can color the templates.

7. Display completed flags around the classroom.

8. Then, ask students to describe some of the holidays and special days they celebrate with their family. Students may relate stories about major celebrations and holidays such as birthdays and holidays (e.g., Thanksgiving, Christmas, Three Kings, Chanukah, Kwanza, July 4th and others). List these on the board.

9. Have students describe how each listed holiday or special day is celebrated; e.g., ceremonies, food, music, dance.

10. Explain that these holidays and special days and the way we celebrate them are called traditions and are part of our family’s heritage (background) and culture. Culture is the way of life of a group of people and includes language, dance, music, art, education, religion, politics, literature, food, holidays, and much more.

11. Again, explain that this month we are celebrating and studying Hispanic Heritage and the many Hispanic cultures found in North America (Mexico), Central America, South America and the Caribbean. Tell the class that they are going to study several nations in Latin America.

12. Either allow students to choose or already have several Latin American cultures to explore as a class. Be sure to include Mexico (North America) and nations in Central America, South America, and the Caribbean.

13. Pass out the chart. Using books, video clips, and the internet fill the chart out while learning about the chosen countries as a class.

14. Older students can research a country on their own or with a small group.

**Extension:** Students can compare and contrast the countries using a Venn diagram.

**Evidence of Understanding:**
The classroom discussion and completed maps and charts will highlight students’ understanding of Hispanic countries and their respective cultures.
## Country Flags

<table>
<thead>
<tr>
<th>Argentina</th>
<th>Bolivia</th>
<th>Chile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colombia</td>
<td>Costa Rica</td>
<td>Cuba</td>
</tr>
<tr>
<td>Dominican Republic</td>
<td>Ecuador</td>
<td>El Salvador</td>
</tr>
<tr>
<td>Equatorial Guinea</td>
<td>Guatemala</td>
<td>Honduras</td>
</tr>
<tr>
<td>Country Flags</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Mexico</strong></td>
<td><strong>Nicaragua</strong></td>
<td><strong>Panama</strong></td>
</tr>
<tr>
<td><img src="image1" alt="Mexico Flag" /></td>
<td><img src="image2" alt="Nicaragua Flag" /></td>
<td><img src="image3" alt="Panama Flag" /></td>
</tr>
<tr>
<td><strong>Paraguay</strong></td>
<td><strong>Peru</strong></td>
<td><strong>Puerto Rico</strong></td>
</tr>
<tr>
<td><img src="image4" alt="Paraguay Flag" /></td>
<td><img src="image5" alt="Peru Flag" /></td>
<td><img src="image6" alt="Puerto Rico Flag" /></td>
</tr>
<tr>
<td><strong>Spain</strong></td>
<td><strong>Uruguay</strong></td>
<td><strong>Venezuela</strong></td>
</tr>
<tr>
<td><img src="image7" alt="Spain Flag" /></td>
<td><img src="image8" alt="Uruguay Flag" /></td>
<td><img src="image9" alt="Venezuela Flag" /></td>
</tr>
</tbody>
</table>
To color the flag of Argentina, use Crayola® crayons, markers, or colored pencils. Color the shapes numbered 1 in sky blue. Color the sun yellow. Leave the rest of the flag white.

**Did you know?** Argentina declared its independence from Spain on July 9, 1816. The country is located along South America's east coast. Beef and sheep are raised in the **pampas**, which is open, rolling grassland. Argentina's capital is **Buenos Aires**.
To color the flag of Bolivia, use Crayola® crayons, colored pencils or markers. Color the top stripe and circle orange and the bottom stripe green.

Did you know?
Bolivia was named after the independence fighter Simon Bolivar, and is located in Central South America. Bolivia gained its independence from Spain on August 6, 1825, and currently has a population of over eight million people.
To color the flag of Chile, use Crayola® Crayons, Colored Pencils or Markers. Color the top left square blue, leaving the star and top right stripe white. Color the bottom stripe red.

Did you know?
Calama, a town in the Atacama Desert, is the driest place in the world because it has never rained there. Chileans’ favorite pizza toppings are mussels and clams.
To color the flag of Colombia, use Crayola® crayons, markers, or colored pencils. Color the shape numbered 1 in golden yellow. Color the shapes numbered 2 in blue and color the shapes numbered 3 red. Leave the rest of the flag white.

Did you know? Bogota, Colombia saw the beginning of the independence movement against Spain on July 20, 1810. Nine years later, the movement attained success with Simon Bolivar’s defeat of the Spanish. Colombia is located in the northern Andean mountains, on the west coast of South America. Its capitol is Bogota.
COSTA RICA flag & map

To color the flag of Costa Rica, use Crayola® Crayons, Colored Pencils or Markers. Color the top and bottom stripes blue, the middle stripe red, and leave the two stripes above and below the red stripe white.

Did you know...?
Costa Rica is located in Central America. The spiny-tailed iguana lives in Costa Rica and is the world’s fastest reptile.
To color the flag of Cuba, use Crayola® crayons, markers, or colored pencils. Color the shape numbered 1 red. Color the shape numbered 2 blue. Leave the rest of the flag white.

Did you know? Cuba is the largest island in the Caribbean. Spanish is the official language of this tropical nation.
DOMINICAN REPUBLIC
flag & map

To color the flag of the Dominican Republic, use Crayola® Crayons, Colored Pencils or Markers. Color the top right and bottom left rectangles red, the top left and bottom right rectangles blue. Leave the cross in the middle white. Color the top ribbon of the crest blue, the bottom ribbon red, the leaves on the side green, and the shield white.

Did you know...?
The Dominican Republic is an island located in the Caribbean on the easter half of the island of Hispanola. Some of its agricultural products are sugar, coffee beans, cocoa, rice and beans.
Use Crayola crayons, markers, or colored pencils to color the flag of Ecuador. The top stripe should be yellow, the middle stripe blue, and the bottom stripe red. The seal should be red, yellow, blue, green, white, and brown.

Did you know?
Many artifacts have been found in Ecuador dating as early as 3,500 B.C.E. This community grew and created large cities along the coast by 500 B.C.E. These people created some of the oldest known pottery.
To color the flag of El Salvador, use Crayola® Crayons, Colored Pencils or Markers. Color the top and bottom stripes blue and leave the middle stripe white.

**Did you know...?**

El Salvador is the only Central American country not to border along the Caribbean Sea. Its agricultural products are corn, rice, sugar, and especially coffee.
EQUATORIAL GUINEA

flag & map

To color the flag of Equatorial Guinea, use Crayola® Crayons, Colored Pencils or Markers. Color the top stripe green, the bottom stripe red, and the left triangle blue. Leave the shield white and color the stars yellow.

Did you know...?
Equatorial Guinea is located in western Africa, bordering the Atlantic Ocean. The stars on the flag represent the mainland and islands of Equatorial Guinea.
To color the flag of Guatemala, use Crayola® Crayons, Colored Pencils or Markers. Color the left and right stripes blue and leave the middle stripe white.

**Did you know...?**
Guatemala is located in Central America. Guatemala’s climate is very tropical and is humid in the low areas and cooler in the mountains. There are several active volcanoes in the mountains.
To color the flag of Honduras, use Crayola® Crayons, Colored Pencils or Markers. Color the stars and top and bottom stripes blue, leaving the rest white.

**Did you know...?**
Honduras is located in Central America. The country's official name is Republic of Honduras. The stars on the flag represent the members of the former Federal Republic of Central America. These members were Costa Rica, El Salvador, Guatemala, Honduras, and Nicaragua.
Mexico flag and map

To color the flag of Mexico, use Crayola® Crayons, Colored Pencils or Markers. Color the right rectangle red, the left rectangle green, and leave the center rectangle white. Color the bird gold and the leaves green.

Did you know...?
Mexico is in the shape of a long horn and is located between United States and Central America. Chicle, found in chewing gum, is taken from the sapodilla tree, which grows in the Yucatan desert of Mexico. Mexico is the largest Spanish-speaking country. In Mexico, the poinsettia is known as the "Flower of the Holy Night."
To color the flag of Nicaragua, use Crayola® crayons, markers, or colored pencils. Color the shape numbered 1 blue. Leave the rest of the flag white.

**Did you know?** Nicaraguans celebrate the day the National Liberation Army claimed victory on July 19, 1979. Located in Central America, Nicaraguans speak Spanish. Nicaragua’s climate is tropical.
To color the flag of Panama use your favorite Crayola® crayons, markers, or colored pencils. Color the shapes numbered 1 in blue and the shapes numbered 2 in red.

**Did you know?** Panama’s Independence Day is November 28. On November 28, 1821 Panama, which at the time was part of Columbia, became independent from Spain.
To color the flag of Paraguay, use Crayola® crayons, markers, or colored pencils. Color the shape numbered 1 in red. Color the shapes numbered 2 in blue and color the star golden yellow. Leave the rest of the flag white.

Did you know? May 15th commemorates Paraguay’s independence from Spain, attained in 1811.
To color the flag of Peru, use Crayola® crayons, markers, or colored pencils. Color the shape numbered 1 red. Leave the rest of the flag white.

**Did you know?** Celebrate Peru’s independence from Spain, declared on July 28, 1821, and realized in 1824. The Andes mountains run all along this coastal country in South America, where Spanish is one of three official languages.
To color the flag of Puerto Rico, use Crayola® crayons, markers, or colored pencils. Color the shapes numbered 1 red. Color the shape numbered 2 blue. Leave the rest of the flag white.

**Did you know?** July 25th is Constitution Day in Puerto Rico because on this date in 1952 this island in the West Indies became a self-governing commonwealth of the United States. Puerto Rican people have Taino, Spanish, and African heritage. Columbus landed on the island in 1493 and named it San Juan. San Juan became the name of Puerto Rico’s capital when the island’s name was changed to Puerto Rico, which means Rich Port.
To color the flag of Spain, use Crayola® Crayons, Colored Pencils or Markers. Color the top and bottom stripes red and the middle stripe yellow.

Did you know...?
Spain is located in southwestern Europe. The climate is hot in the summer and cold and cloudy in the winter. In Spanish the word Spain is España. The country’s products are grain, vegetables, olives, and it is one of the largest producers of cork.
URUGUAY flag

To color the flag of Uruguay, use Crayola® Crayons, Colored Pencils or Markers. Color the sun yellow and the stripes cornflower blue. Leave the rest white.

Did you know?
Uruguay is located in southern South America. It is slightly smaller than the U.S. state of Washington.
To color the flag of Venezuela, use Crayola® crayons, markers, or colored pencils. Color the shapes numbered 1 yellow. Color the shapes numbered 2 blue and color the shapes numbered 3 red. Leave the rest of the flag white.

Did you know? Venezuela proclaimed its independence from Spain on July 5, 1811. The country became a nation 10 years later. Venezuela’s capital is Caracas. The country, located at the north of South America, has rich oil and other mineral resources.
<table>
<thead>
<tr>
<th>Country #1:</th>
<th>Traditions/ Holidays</th>
<th>Dance/Music</th>
<th>Foods</th>
<th>Other Interesting Facts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Country #2:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Country #3:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Nestled between Mexico, Belize, Honduras, and El Salvador, sits the lush country of Guatemala. Guatemala means "land of many trees." Farming is possible year round since there is so much volcanic activity that the land itself is kept warm from the inside. In this tiny country, not much larger than New York State, there are 19 active volcanoes! Since this land has been home to the native Mayans for over 4000 years, it is also called Mundo Maya (Maya World).

Guatemala is dotted with the amazing history of the Mayans in the form of huge temples, pyramids and observatories that were built without the use of metal tools. What we know of the Mayans we have learned from reading the stories and history recorded in writing on the walls of these buildings. Guatemala was, at one time, the cultural center of the Americas.

In the hills outside a small city, lived an old man with his daughter, Flora, and her two children, Maria and Diego. They lived together in a small, one room, thatched hut of mud and wood. Grandfather had taught them all to be excellent farmers just like their Mayan ancestors. This year was very bad, as a drought had prevented most of the crops from growing. Despite being very poor, the family was usually happy. They all worked very hard and they were thankful for the colorful clothes that Flora was able to make them. The children enjoyed and learned much from their grandfather's stories. They all worked together to survive.

They would all wake up with the sun and tend to the fields, just in case it rained. Then they would spend time gathering lots of firewood. Maria and Diego would then go to school for the day. It was hard for them because the teacher taught in Spanish which was not what they spoke at home.

When they got out of school, Diego and Grandpa would go to get water from a stream that was a 15 minute walk away. They had to make several trips in order to get enough water for the whole family for the whole day. Maria would join her mother who was weaving on a loom outside the house. Flora would teach Maria how to weave the way her mother taught her. The talent had been handed down for generations. Maria loved to watch her mother weave. She made the most beautiful cloth. They seemed almost magical as the colors she would choose always seemed to match the sky. Outstanding oranges and reds in the morning, brilliant blues during the day, pretty purples in the evening, and late at night she would weave breathtaking blacks with traces of gray to match the stars. They were fortunate that Flora could weave so well. The terrible dry weather made it impossible to raise enough crop to sell. The only income they had was the cloth. Tomorrow, after school, the children would go with their mother to the market to sell her cloth. With the money they would buy food.

Because of the drought, it was very hard to gather enough food for the day. For dinner, the children would grind some maize (corn) and Mom would use it to make tortillas (thin pancakes) for the family. It wasn't much, and it didn't prevent them from getting hungry the
next day. After dinner, when the chores were done, Mother would go back to weaving and children would kiss the hands of Grandfather and bow to him as they asked him to tell one of his stories. The children had a great deal of respect for their grandfather and any other elders they encountered. As grandfather told his story they would lay back in their hammocks and listen.

Grandfather's stories were the best because they were true. His stories had been handed down word by word from his grandfather and his grandfather's grandfather. Grandfather would tell of the ancient Mayans who developed the first system of writing in the Americas (North & South). They listened proudly to their heritage as grandfather described how the ancients had mapped the stars long before anyone else in the world. They were captivated by hearing that their ancestors had developed mathematics long before anyone else in the world. The concept of zero being a number, the Mayans developed it where the Romans couldn't.

Best of all was when grandfather would describe the silly things. They giggled out loud as he would describe people tying boards to youngsters foreheads because they believed a flat forehead to be a sign of beauty. Diego almost fell out of his hammock as he laughed at his grandfather acting out how the ancients used to hang a bead of wax in front of their baby's eyes in order to make the child cross eyed. They thought it was another sign of beauty.

As sleep was almost near for his grandchildren, grandfather would describe how the ancient Mayans would perform sacrifices as an offering to any one of their 166 gods. At this point in the story, Maria would always reach up and shake Diego's hammock to try and scare him. It always worked. The scream was also a signal to mom that it was time to put the weaving away and go to sleep. Flora put all her wonderful cloth into a basket underneath her son's hammock and went to bed.

While sleeping, Maria dreamed of flying with a Quetzal, a long tailed bird which is the national bird of Guatemala. Diego heard Maria making bird noises in her sleep and looked over the edge of his hammock to make fun of her. He was immediately startled by the outline of a thief grabbing his mother's cloth and running out of the house. A -- A ROBBER! Diego screamed. His mother and grandfather woke up startled. "Where?" Maria asked. He just ran out with all mother's cloth! Sure enough, the cloth was gone. Flora began to cry, "That was two season's worth of work! Now I'll have nothing to sell at the market!" Flora sobbed the rest of the night.

When the children were leaving for school the next day, Mother was still laying in her hammock and was coming down with a fever. Grandfather would stay with her. When the children returned from school in the afternoon, mother's fever was worse and they were nearly out of food. Maria said, "Diego we need to help!...I have an idea."
Maria looked in the basket mother kept her cloth in. She was looking for anything that might be left. All that remained in the basket were several scraps of cloth in odd colors and odd shapes. Maria took the basket outside and dragged her brother along. "Go collect small twigs and bring them here," she asked him. Diego whined and said "Wwwhhhy?" "We have to help mother." Maria replied. He scampered off to go find twigs without another word. When Diego returned with the twigs, they both started working. When mother or grandfather asked what they were doing, they said it was a secret. The kids kept working. Late in the night, they ran out of cloth scraps. When they looked at what they had made, they saw dozens of little tiny dolls in little tiny clothes. They had also made little pouches for the dolls to sleep in. As they packaged the dolls up, six in a pouch, Maria remembered one of grandfather's stories about a magical doll who would grant its owner several wishes. The thought that these dolls were magical was funny to Maria, but for some reason she actually felt it was true. She hoped for her family's sake that they were magical.

Maria selected her favorite colored pouch and pulled each of the dolls from it. She lined them up in the palm of her hand and began speaking to them. "Good night my tiny friends, my family is in trouble and we need your help. Our fields are dried up, my mother is sick, we have no food or money, and my mother's cloth was stolen. We need your help little ones." Maria placed the dolls back in the pouch then placed them under her pillow. She was able to sleep very soundly that night, and when she awoke, the dolls were out of the pouch and all laid out in a circle on the table. "I was certain I put them in the pouch under my pillow last night," she said to herself. Wiping the sleep from her eyes, she convinced herself she must have imagined putting them under her pillow. That morning, Maria and Diego went to the market with the doll pouches.

As Maria and Diego made the long walk to market, Maria's thoughts turned to bargaining. She had seen her mother and grandfather do it, but she had never had to do it herself. It was expected at the market that people would barter for a fair price. She worried that she would not have the skills needed to barter. Even if she could, what was a fair price for little dolls? She had never seen anyone sell them before.

As they laid out their dolls on the sidewalk, the shoe seller recognized them and asked them where their mother was with her beautiful cloth. They told him of what had happened. Then Maria informed him that all they had to sell today were these dolls. The shoe seller examined the tiny dolls and puzzled over why someone would want such small dolls. Maria piped up and said there was magic in the dolls. The shoe seller laughed and said there was magic in his shoes too but that wouldn't help them sell. "We shall see" said Maria, "we shall see."
As the day dragged on, sales were not going well, the market was almost closing for the day and they hadn’t sold any dolls. They were both getting worried. As Maria began putting away her dolls, a man dressed in fine clothes and a large hat in a very soft slow vice that is typical of Guatemalans said "What are you selling?" "Just these little dolls," Diego said. "Magic Dolls!" chimed Maria. The man adjusted his hat and with a smirk said "Magic huh? I could use a little magic. I'll take them all!" They hurriedly wrapped up the dolls and he handed them a wad of money. "Thank you." said Maria. The stranger said, "Meeshba!" (you're welcome) and was gone before Maria could turn around and start bartering for how much change he would get back. She counted the money in disbelief. 6,600 quetzals! (~$940) “That's enough for us to live on for a year!” she exclaimed. She was not exaggerating. Diego started jumping up and down at the thought of being able to eat tonight. He and Maria bought some food and then headed for home.

Diego and Maria ran into the house waiving the money for mother and grandfather to see. "How did you get that," mother asked, "you had nothing to sell?" "Yes we did, we sold dolls!" Diego screamed. "Magic Dolls," Maria added. They explained everything to mother and grandfather. Mother said, "It doesn't sound like magic, it sounds like my children worked very hard." "But how do you explain that you are feeling better?" asked grandfather. "That's just the way trouble is," exclaimed Flora, "sometimes it just comes and goes." "How do you explain the rain?" yelled Diego. What rain? they all asked. "THAT rain", he pointed. Sure enough, the fields were getting rained on as they were talking. The drought was over.

When Maria was getting ready for bed she noticed something in her pocket, when she pulled it out, it was the same pouch of dolls she had spoken to the night before. How had they gotten there? She was sure she sold them to the man. In the pouch she found a tiny little note that said "Tell these dolls your secret wishes. Tell them your problems. Tell them your dreams. And when you awake, you may find the magic within you to make your dreams come true." There was no name on the note, just a little drawing of a man in a big hat…the mysterious stranger.

~Adapted from a story by Kathy Wirt
Make Your Own Worry Doll

**Materials Needed:**
Wooden Clothes Pin with a flat, round top (found in craft stores)
Pipe Cleaners
Approximately 20 feet of yarn in various colors
Scissors
Markers
Glue

**Directions:**
Take the pipe cleaner and wrap it around the clothespin to form arms.
Twist it in place on the back of the clothespin.

Place a small dot of glue on the back of the pin; just above where you crossed the arms.

Place one end of a strand of yarn in the glue and begin wrapping the yarn around the pin.
Make sure to really cover the “arms” wrapped around the body with the yarn. If you want to try to wrap the arms as well, good luck. 😊

Take another strand of yarn to continue with the skirt or pants for your doll. Make sure to cover both the end of the first strand and the beginning of this strand as you wrap. When you come to the end, use the end of the paperclip to tuck in any loose ends.

For the hair, cut strands of yarn to your desired length, place a small amount of glue (1 dot) on the top of the pin and smear with the top of the glue bottle—too much glue will ruin your doll, less is more!

Place the strands in the glue, to create hair.

Carefully, draw on a face with the markers.

Let the glue dry, and you are finished!!!
Taíno Art Designs

The Taíno were indigenous peoples of the Caribbean. At the time of European contact in the late 15th century, they were the principal inhabitants of most of Cuba, Jamaica, Hispaniola (presently Haiti and the Dominican Republic), and Puerto Rico in the Greater Antilles, the northern Lesser Antilles, and the Bahamas.
Why does this design show a bird sitting on someone’s head?

¿Por qué muestra este diseño un pájaro sentado sobre la cabeza de alguien?
Modern Puerto Ricans still use the coquí—a small tree frog—as a symbol of their island.

Los puertorriqueños modernos todavía usan el coquí—una ranita de árbol—como un símbolo de su isla.
The Taino Indians, who lived in Puerto Rico before the Spanish came, carved petroglyphs (symbols on stone) in a special style.

Los tainos, que vivieron en Puerto Rico antes de que vinieran los españoles, tallaron petroglifos (simbolos en piedra) de un estilo especial.
Other Coloring Pages
The sun was important to all early cultures. Some worshipped the sun, some used its movement to calculate the seasons, and nearly all told stories about it. Throughout Latin America, people still like to decorate things with pictures of the sun.

This traditional design is from Costa Rica.

El sol fue importante a todas las gentes antiguas. Algunos lo adoraron al sol, algunos usaron su movimiento para calcular las estaciones, y casi todos contaron cuentos sobre el. En toda America Latina, a la gente todavía le gusta decorar cosas con el sol.
Este diseño tradicional es de Costa Rica.
The Cuna people live in the San Blas Islands near the north coast of Panama. They are famous for their molas—embroidered pictures sewn from layers of colored cotton cloth. Mola designs usually show animals or scenes from the maker's daily life. Tourists and collectors pay high prices for molas, so the women who make them are very important to the community.

La gente curia viven en las Islas de San Blas cerca de la costa nortena de Panama. Son famosas por sus molas, estas imágenes bordadas están hechas de capas de tela colorada de algodón. Los diseños usualmente muestran animales o escenas de la vida diaria de la creadora. Los turistas y coleccionistas pagan precios altos por las molas. Las mujeres que las hacen son muy importantes en la comunidad.
Mariposa
Butterfly

uno = rojo
dos = amarillo
tres = azul
cuatro = anaranjado
cinco = verde
Colorea por número: Pavo

Código de colores:

uno  anaranjado  cuatro  negro
dos  amarillo  cinco  rojo
tres  marrón  seis  gris
Oso
bear

uno = café
dos = amarillo
tres = rojo
cuatro = anaranjado
cinco = verde

seis = morado
siete = rosado
ocho = negro
nueve = azul
diez = blanco
Aztec Man Making a Headdress
Aztec Emperor
Aztec Nobles
Notable Hispanic American Trading Cards
Grades 6-8

Benchmarks:

LAFS.68.RH.1.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

LAFS.68.WHST.2.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

LAFS.68.WHST.2.6 Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.

Objectives: At the conclusion of this lesson, students will be able to:

1. Identify Hispanic Americans that have made important contributions to the community, state, nation, and world.
2. Summarize the contributions of Hispanic Americans to society.

Key Terms:

Contribution Culture Heritage Hispanic
Latino Tradition

Materials:
Crayons, Colored Pencils, or Markers
Various books or research materials
Computer or Device with Internet access
Notable Hispanics List (provided)
Trading Card Template (provided) or
Trading Card Creator (optional)

Activities:

1. Explain that Hispanics have made important contributions to the community, nation, and world in many different endeavors, including government, science, art, music, literature, sports, and more. Explain that students will research the life and contributions of several notable Hispanics.
2. With the class, brainstorm a list of Hispanics that have made a lasting contribution in various categories (e.g., government, science, business, art, music, literature, sports). Add to the list using the attached list of Notable Hispanics. Or use the Florida Notables list found earlier in this document.
3. Explain that students will be creating trading cards of notable Hispanic Americans. Students should choose four individuals that represent different categories (for example, someone that made a lasting contribution to business, another to science, another to sports, and one to art).

4. Pass out the Trading Card templates and have students use the available resources to research their chosen individuals and complete a trading card for each person. Depending on the digital access, students can create the trading cards using readwritethinking.org’s Trading Card Creator at http://www.readwritethink.org/files/resources/interactives/trading_cards_2/ . Cards can be saved and printed out.

5. Display the completed trading cards and give students time to view other students’ cards.

6. Have students write to summarize what they have learned about the important contributions of Hispanic Americans.

**Evidence of Understanding:**
The completed trading cards and writing will highlight students' understanding of Hispanic Americans contributions to society.
Notable Hispanic Americans
In no particular order and by no means complete

Alberto Gonzales - government
Mel Martinez - government
Lionel Sosa - government
Antonio Gonzalez - government
Antonio Villaraigosa - government
Cristina Saralegui - talk show host
Gustavo Santaolalla - music
Robert Rodriguez - filmmaker
Alisa Valdes-Rodriguez - author
Anthony Romero - activist
Arturo Moreno - team owner
George Lopez - entertainer
Jennifer Lopez - entertainer
Jorge Perez - real estate
Mari Carmen Ramírez - art
Narciso Rodriguez - fashion
Aida Giachello - health care
Bill Richardson - - government
Jorge Ramos - news anchor
Pablo Alvarado - activist
Mario Molina - science
Jose Gomez - religion
Salma Hayek - actress
Sara Martinez Tucker - business
Ysrael Seinuk - engineer
Sonia Sotomayor - Supreme Court justice
Antonia Coello Novello - health care
Luiz Walter Alvarez - science
Ellen Ochoa - astronaut
Oscar Hijuelos - author
Richie Valens - music
Carlos Santana - music
Rita Moreno - actress
Roberto Clemente - sports
Tom Fears - sports
Joan Baez - music, activist
Cesar Chavez - activist
Frida Kahlo - art
Rosie Perez - actress
Gloria Estefan - music
Selena - music
Shakira - music
Isabel Allende - author
Dolores Huerta - activist
Nancy Lopez - sports
Andy Garcia - actor
Desi Arnez - entertainer
Alex Rodriguez - sports
Jose Canseco - sports
Oscar de la Hoya - sports
Tito Puente - music
Soledad O’Brien - journalist
Hilda Solis - government
Gustavo Dudamel - music
Benicio del Toro - actor
Edward James Olmos - actor
Maurice Ferre - government
Alex Charfen - business
Arthur Miller - business
Jean-Michel Basquiat - art
Alberto Alfonso - dance
Anthony Munoz - sports
Alberto Salazar - sports
Scott Gomez - sports
J. Paul Raines - business
George Paz - business
Marcelo Claure - business
Illeana Ros-Lehtinen - government
Jose Feliciano - music
Mark Sanchez - sports
Eva Longoria - actress
Robert Menendez - government
Judith Baca - art
Gustavo Santaolalla - music
Placido Domingo - music
Douglas Rodriguez - chef
Carolina Herrera - fashion
Marco Rubio - government
Monica Lozano - publisher
## Trading Card Template

### Front

<table>
<thead>
<tr>
<th>Name:</th>
<th>Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background</td>
<td>Problem:</td>
</tr>
<tr>
<td>Time Period:</td>
<td>Goal:</td>
</tr>
<tr>
<td>Location:</td>
<td>Outcome:</td>
</tr>
<tr>
<td>Occupation:</td>
<td>Memorable Interactions</td>
</tr>
<tr>
<td>Major Events</td>
<td>Quote:</td>
</tr>
<tr>
<td>Events:</td>
<td></td>
</tr>
<tr>
<td>Response:</td>
<td></td>
</tr>
</tbody>
</table>

### Back

<table>
<thead>
<tr>
<th>Name:</th>
<th>Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background</td>
<td>Problem:</td>
</tr>
<tr>
<td>Time Period:</td>
<td>Goal:</td>
</tr>
<tr>
<td>Location:</td>
<td>Outcome:</td>
</tr>
<tr>
<td>Occupation:</td>
<td>Memorable Interactions</td>
</tr>
<tr>
<td>Major Events</td>
<td>Quote:</td>
</tr>
<tr>
<td>Events:</td>
<td></td>
</tr>
<tr>
<td>Response:</td>
<td></td>
</tr>
</tbody>
</table>

### Front

<table>
<thead>
<tr>
<th>Name:</th>
<th>Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background</td>
<td>Problem:</td>
</tr>
<tr>
<td>Time Period:</td>
<td>Goal:</td>
</tr>
<tr>
<td>Location:</td>
<td>Outcome:</td>
</tr>
<tr>
<td>Occupation:</td>
<td>Memorable Interactions</td>
</tr>
<tr>
<td>Major Events</td>
<td>Quote:</td>
</tr>
<tr>
<td>Events:</td>
<td></td>
</tr>
<tr>
<td>Response:</td>
<td></td>
</tr>
</tbody>
</table>

### Back

<table>
<thead>
<tr>
<th>Name:</th>
<th>Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background</td>
<td>Problem:</td>
</tr>
<tr>
<td>Time Period:</td>
<td>Goal:</td>
</tr>
<tr>
<td>Location:</td>
<td>Outcome:</td>
</tr>
<tr>
<td>Occupation:</td>
<td>Memorable Interactions</td>
</tr>
<tr>
<td>Major Events</td>
<td>Quote:</td>
</tr>
<tr>
<td>Events:</td>
<td></td>
</tr>
<tr>
<td>Response:</td>
<td></td>
</tr>
</tbody>
</table>
Hispanic Heritage Through Art
Grades 6-12

Benchmarks:

LA.FS.68.RH.1.2/ LA.FS.910.1.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

LA.FS.910.RH.3.9 Compare and contrast treatments of the same topic in several primary and secondary sources.

LA.FS.68.WHST.2.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Objectives: At the conclusion of this lesson, students will be able to:
1. Analyze contemporary and historic meanings in specific artworks through inquiry.
2. Interpret artworks that tells a story about the experiences of Hispanic Americans.

Key Terms:
Chicano Culture Heritage Hispanic
Latino Mestizo Tradition

Materials:
Teacher Background Information, “Making a New Life in the United States” (provided)
Various art works (provided)
Primary Source analysis handout (provided)
Artist Information Sheets (provided)
Computers/Devices with Internet access

Activities:
1. Tell students that they will be studying the works of very different Hispanic American artists whose stated intention is to preserve their Hispanic culture through their artworks.
   Students will be interpreting the art pieces (primary source) to reveal the stories they tell.
2. Divide the class into small groups that will work on the Primary Source analysis handout. Assign one of the works of art to each group.
3. Depending on time and internet access, groups can research their artist and artwork or the teacher can release the Artist Information Sheets.
   • One site to use is from the Smithsonian American Art Museum: http://americanart.si.edu/education/corazon/index.cfm
4. Have students answer the following questions:
   - Does the information from the artists change the students' interpretations of the paintings? How?
   - Does anything in the paintings or the artists' statements relate to the students' own experiences?

5. Have the groups present their artwork with their analysis and subsequent research findings.

6. After all groups present, lead a discussion with the class to answer the following questions:
   - Are any of the artworks similar? In what ways?
   - Can connections be made between the pieces? In what ways?
   - What values do the students think is especially important in the Hispanic community after analyzing their art piece?
   - Do the students think these values are unique to Hispanic culture or are they universal values?

7. Have students, individually, write an exit ticket or short answer response to summarize their understanding.

Evidence of Understanding:
The artwork analysis, discussion, and writing will highlight students' understanding of Hispanic American artwork and their possible, common themes.

~ Adapted from Latino Art & Culture, a bilingual study guide produced by the education department of the Smithsonian American Art Museum: http://americanart.si.edu/education/pdf/new_life_in_america.pdf.
A Matter of Trust, 1994, Maria Castaglia
María Castagliola was born in Havana, Cuba, in 1946. She came to the United States in 1961 under Operation Peter Pan, after Fidel Castro took over Cuba. At fourteen, she was sent to stay with relatives in Florida, and after a few months, her parents followed her to the United States. She had never been separated from her home and extended family, and she found the move traumatic.

María had been allowed to bring only sixty pounds of belongings in her suitcases. Because Cuban history had always been turbulent, her family expected to return. María’s family, however, settled in Miami, and many other people from Cuba settled there as well. She describes the time as like a fantasy, with people from the same neighborhoods in Cuba now living together in a small area of Miami. Since they had brought few personal items with them, María remembers her mother buying garments from Goodwill and sewing "new old clothes" by hand.

As a girl, she remembers wanting to be an artist, but she was unsure how to become one. She was so uncertain about this career choice that she kept it a secret. In high school, she felt lost and without direction. She even took a year off from school. In college, however, she discovered an interest in sociology and completed a master’s degree. Her accomplishments and success as a sociologist gave her the confidence to reconsider becoming an artist.

Her mother’s creative sewing as well as her work in sociology inspired María to create works such as A Matter of Trust, a quilt made of fabric, envelopes, and fiberglass screens. She focuses on social issues by involving the community in the process of creating the artwork. In A Matter of Trust she collected secrets from friends and family in sealed envelopes and sewed them into a quilt between layers of fiberglass window screens. She considered gathering the secrets a test of her own integrity. "The piece is not so much about secrets as about intimacy and trust," she said. She chose the form of a quilt in part to represent this ideal of feminine bonding. For the community, the trust involves her promise never to open and reveal the secrets and never to sell the piece. In order to gain access to the secrets, she would have to tear the silk and the envelopes and would thus destroy the artwork and consequently the trust.

María also sees this piece as providing a mechanism of needed support. She believes that art can improve people’s lives. When she exhibits her work, she also creates a place where people can donate money to benefit local charities. As an activist artist she brings important social issues to the forefront.

~http://americanart.si.edu/education/corazon/artistas_03.cfm
Camas para Sueños, 1985, Carmen Lomas Garza
Carmen Lomas Garza knew she wanted to be an artist when she was thirteen years old. She did not have access to art lessons, so she resolved to teach herself. She went to the library and checked out and read every book she could about art. She also practiced drawing every day--she drew pictures of people she saw at school, at home, and in her neighborhood, even drew her pets. By the time she reached high school, she had developed an impressive portfolio of work.

Within the close-knit Mexican American community of Kingsville, Texas, Carmen received love and encouragement from her family and from a broad range of friends and neighbors. But when she ventured outside the comfort of her community, she experienced prejudice. The Chicano movement of the 1960s and 1970s helped give her new pride in her mixed Native American and Spanish ancestry. In college she decided to dedicate her art to the Mexican American community to show her gratitude and celebrate her rich mestizo heritage.

Carmen hoped that by painting positive Mexican American activities, her art might help eliminate the racism she experienced as a child. Her paintings focus on joyful childhood memories of her everyday life with her family, as well as on community festivals and events. Some of her earliest paintings depict her grandfather and her in the garden. Others depict dinner at her house and couples dancing at a party. All of Carmen's artwork incorporates monitos (little figures), a term she learned from her grandmother. Her monitos include her brother and sister, parents, grandparents, and others. She also depicts the family cat and even the lizard she would sometimes see crawling on the porch.

When Carmen was in college she decided to paint a modern version of the Lotería game she often played with her family and neighbors. Her mother insisted she follow tradition. New players must make their own cards by imitating the images on pre-existing cards. Carmen now lives in San Francisco, but continues to paint images of growing up as a Mexican American in Texas.

About the Featured Artwork

In Camas para Sueños (Beds for Dreams), the artist and her sister sit on the roof and dream of becoming artists. In their bedroom below, their mother, too, reflects on their future. Carmen describes the inspiration for the painting:

I have a very vivid memory of what people were doing, where they were, what they were wearing, the time of day, the colors of the atmosphere, and so when I recall something, I have the whole picture in my mind. So when I'm getting ready to do a certain painting, I rely on what I already have in my mind, and then I do move some things around. I do have poetic license to make the picture be able to tell the whole story with all its details... That actually is me and my sister Margie up on the roof. We could get up on the roof by climbing up on the front porch....That's ...my bedroom, actually it's the girls' bedroom... My sister and I would hide there [on the roof] and ...we also talked a lot about what it would be like to be an artist in the future because both of us wanted to be [artists]. And I dedicated this painting to my mother because she also wanted to be an artist. And she is an artist, she's a florist now, so her medium is flowers... She gave us that vision of being an artist... That's her making up the bed for us. Although the painting documents a specific Mexican American childhood experience, it also honors families of all cultures that nurture their children's dreams.

Note: The quote is taken from interviews with Carmen Lomas Garza conducted by Andrew Connors in June and July 1995.

~http://americanart.si.edu/education/corazon/artistas_01.cfm
Anima (Alma/Soul), 1976/printed 1977, Ana Mendieta
Cuban-born Ana Mendieta came to the United States as a child in the early 1960s and later studied at the Center for the New Performing Arts at the University of Iowa, in Iowa City. Her sculpture and performance pieces reflect the influences of the international body art and performance art movements of the 1970s. She used her own body or other forms to create ephemeral sculptures that turned into performances.

**About the Featured Artwork**

_Anima (Alma/Soul)_ is a performance artwork documented by a series of five photographs, also reflects elements of her Cuban heritage. She creates a sense of drama with fire, a symbol of regeneration that is integral to Santería. This Latin American religion is a synthesis of Roman Catholicism and the Yoruban religion of West African slaves who were brought to Latin America beginning in the early sixteenth century. Many of the practices associated with Santería, such as sacred dances and the designation of deities by colorful necklaces, reflect the Yoruban religion more than Catholicism.

In _Anima (Alma/Soul)_ the artist has constructed a female form from an armature of bamboo and fireworks. As the fireworks are lighted, the form can be seen fully illuminated. The series of photographs capture its diminishment as the fireworks are gradually extinguished. Regeneration is the central theme in this work. The use of fireworks and dancing flames reflect the regenerative nature of fire associated with the practices of Santería. The placement of the figure on a cross suggests a strong identification with Christ’s crucifixion. The _sagrado corazón_, or Sacred Heart of Jesus, an important Catholic symbol representing Christ’s compassion, is the last light to be extinguished in this dramatic performance piece.

~[http://americanart.si.edu/education/corazon/galeria_02.cfm](http://americanart.si.edu/education/corazon/galeria_02.cfm)
El Chandelier, 1988, Pepón Osorio
Pepón Osorio was born in 1955 in the Santurce section of San Juan, Puerto Rico. Of African Caribbean descent, he came from a close-knit community that he remembers fondly. People's doors were always open and everyone's successes and disappointments were shared.

In 1975, Pepón moved to the Bronx, New York, to continue his education. After he finished a master's degree in sociology, his job as a social worker exposed him to new people, new environments, and a different way of living as a Puerto Rican within a larger society. He also met other people of African descent who shared his values and experiences. He paid homage to his cultural heritage by creating fantastic assemblages, such as El Chandelier. Pepón is knowledgeable about the issues of the Puerto Rican community. He is also acutely aware of people's attachments to objects. His work is laden with chucherias, (knick-knacks) that reflect cultural connections as well as a contemporary pop culture aesthetic.

His childhood is also a source of inspiration. His mother was a baker who made elaborate cakes for special celebrations. His whole family helped create the cakes with intricate layers of frosting and decoration. The chucherias that he buys for his work from neighborhood stores are meant for specific purposes, such as favors for parties or weddings and items for religious devotion or decoration. By layering them with other objects, he changes their meaning and challenges notions of art.

About the Featured Artwork

Pepón's artwork is often about transformation. He considers chandeliers, which can be found in even the poorest apartments of Spanish Harlem and the South Bronx, to be symbols of the dreams, hopes, humor, and hardships of Puerto Ricans living in the New York barrio. For him the swags of pearls, plastic babies, palm trees, monkeys, and other mass-produced items embody immigrant popular culture of the 1950s and 1960s, when the majority of New York Puerto Ricans emigrated from the island. The chandelier's encrusted surface also recalls the elaborately decorated cakes his mother made during his childhood.

~http://americanart.si.edu/education/corazon/artistas_04.cfm
Mis Hermanos, 1976, Jesse Treviño
The Chicano artist **Jesse Treviño** came from Monterrey, Mexico, to the United States as a child with his family. Later, while a student at the Art Students League in New York City, he was drafted into the U.S. Armed Forces and sent to Vietnam. There he was seriously injured, losing his right arm when his platoon was hit by sniper fire. He spent two years in hospitals recovering from his injuries and learning to paint with his left hand. He enrolled in a drawing course at San Antonio College and continued to learn to paint and draw with his left hand. Eventually, he earned his Bachelor of Arts degree from Our Lady of the Lake University and a Master of Fine Arts in painting from the University of Texas at San Antonio.

Subjects for the artist’s striking paintings usually include contemporary street scenes, buildings, and people from the Mexican American *barrios* (neighborhoods) of San Antonio, as in *Mis Hermanos*. In essence, his paintings, rendered in a style described as both realistic and photorealistic, are snapshots that capture the experience of community life for Mexican Americans today. He describes his work:

The Chicano community is an integral part of the family structure and a social organization providing a point of reference for my work. The images are a natural outgrowth of interrelating my environment with the family structure. These very personal portraits are also visual representations of the diverse aspects of the Chicano culture.

Note: For quote, see *Canadian Club Hispanic Tour*, exhibition catalogue, El Museo del Barrio, 1984, n.p.

~[http://americanart.si.edu/education/corazon/galeria_07.cfm](http://americanart.si.edu/education/corazon/galeria_07.cfm)
The Protagonist of an Endless Story, 1993, Angel Rodríguez-Díaz
In this dramatic portrait, Angel Rodríguez-Díaz, born in San Juan, Puerto Rico, in 1955, has captured the dynamism of Chicana author Sandra Cisneros, one of this country’s premier Latina writers. The artist, who moved from Puerto Rico to San Antonio via New York, has chosen a large canvas and low viewpoint to give his subject heroic stature. He frequently paints portraits that depict his sitters in this unflinching, almost confrontational manner.

His work deals with issues in the Latin American community, specifically the complexity of balancing and participating simultaneously in two cultures. His work has been compared to that of Frida Kahlo and El Greco, because of its dark, yet magical essence. In regard to his explorations of identity through portraiture, the artist claims, “I am faced with the basic principle of who the person is. The contexts in which I place my subjects foreground their manner of being in the world.”

He places Cisneros in front of a fiery orange and red sunset whose horizon line is low enough to dominate almost the entire background. Green plants surround the author. This background suggests imagination and a passionate force. Dressed in a sequined black Mexican skirt, Cisneros defiantly stands with her arms crossed and legs apart. Her low-cut dress and bejeweled hands, arms, and ears suggest a boldly feminine persona.

Cisneros was born in Chicago in 1954. Her poetry, short stories, and novels explore issues of feminism, poverty, religion, and oppression in American society. Her novel The House on Mango Street (1984), her book of poems entitled My Wicked, Wicked Ways (1987), and her collection of short stories called Woman Hollering Creek (1991) have won numerous awards and literary distinctions, among them the Before Columbus Foundation’s American Book Award, a MacArthur Foundation Fellowship, and two NEA fellowships.

~ http://americanart.si.edu/education/corazon/galeria_03.cfm
Tapestry Weave Rag Rug Jerga, 1994, Doña Agueda Martinez
Born in 1898, Agueda Martinez lived in Mendanales, New Mexico, near Santa Fe. When she was twelve years old, she first learned to weave with cotton rags. She married a weaver/schoolteacher when she was eighteen and had ten children. When she was in her early twenties, her uncle Lorenzo Trujillo, a respected weaver and merchant working in her town, taught her to weave wool rugs and blankets with elaborate designs. By selling her weavings, she supported her family throughout her long life.

She attributed her talents to her mixed heritage. She could trace her roots back to the Navajo and also to the early Spanish settlers along the Río Grande in the sixteenth century. Her tapestries reflect both influences, from Mexican Saltillo serrate diamonds and the variations introduced by the settlers to modified Navajo stepped motifs and also to Pueblo patterns of solid, alternating stripes.

"Some people call this [pattern] with lines 'Río Grande,' some with more detail are called 'Colonias,' others are 'Chimayó' and others 'Mexican,'" Agueda said. "Mexican or American--call it what you want. . . . I don't call my [weavings] anything. I put my initials on it and it's mine."

A woman of multiple talents, Agueda was an able rancher and horse handler. Over the years she also learned to grow a bountiful garden. She once had a neighbor who owned land but didn't cultivate it, so she struck a deal with him. She planted corn, wheat, chilies, and alfalfa on his land, and then gave him half the harvest. Agueda's family helped her with her gardening. "They follow me like doves, spreading alfalfa seeds, picking the chilies and everything. . . . I'd call them my devils at hand," she said. She made her dyes for her weavings from the colorful plants and flowers in her beloved garden.

For the first seventy-five years of her working career, Agueda created a weaving every day. She passed on her skills and enthusiasm for weaving to her daughters and sons, who work within the family tradition, but are also innovative in their approach. Some members of her family, including Cordelia Coronado, Eppie Archuleta, and granddaughter Delores Medina, are also famous weavers. Eppie Archuleta lives in Colorado and has received many awards.

### About the Featured Artwork

In her weavings, Agueda Martinez often used cotton cloth instead of wool yarn. She collected pieces of fabric of all sizes. To make materials suitable to weave, she first ripped the fabric into long, thin strips, then twisted the fabric on a spindle, so that the strips became tight and compact. Then Agueda used these materials to make a tapestry. Tapestry Weave Rag Jerga is an example of an artwork made from cotton cloth. The weaving is called a "jerga" because it is coarsely woven.

Note: The quotes are taken from interviews conducted with Agueda Martinez by Andrew Connors in June and July 1995.

~http://americanart.si.edu/education/corazon/artistas_02.cfm
Cocina Jaiteca, 1988, Larry Yañez
Larry Yañez is known for his juxtaposition of contemporary and traditional Chicano cultural symbols in his artworks. In *Cocina Jaiteca* he delights in parody and word play. In Spanish, *cocina* means "kitchen," and the word *jaiteca* is meaningless. However, when it is pronounced the Spanish way, with the “j” making the sound of an “h,” it sounds like English "high-tech-a." Also, the word resembles a word in Nahuátl, the language of the ancient Aztec civilization.

Jaiteca is not a Nahuátl word, and the kitchen is anything but high tech. The work is instead replete with cultural references to the past and present. For example, the artist incorporates the Virgin of Guadalupe as a focal point on the wall above the refrigerator. Other visual references to Mexican and Mexican American culture include the nopal cactus outside the window, the calendar image based on a legend about Aztec lovers, and the Sacred Heart of Jesus and calavera symbols depicted as refrigerator magnets.

The artist’s sense of playful juxtaposition extends to music. He and his friends play in a band called the Jackalopes. A jackalope is an imaginary animal that's part jack rabbit and part antelope. Jackalope music, like his art, mixes different instruments and rhythms in exciting new ways. The band features Native American flute by R. Carlos Nakai and modern synthesizer by the artist.

~[http://americanart.si.edu/education/corazon/galeria_12.cfm](http://americanart.si.edu/education/corazon/galeria_12.cfm)
TEACHER’S GUIDE
Analyzing Primary Sources

OBSERVE

Have students identify and note details.

Sample Questions:
What do you notice first? · Find something small but interesting. · What do you notice that you didn’t expect? · What do you notice that you can’t explain? · What do you notice now that you didn’t earlier?

REFLECT

Encourage students to generate and test hypotheses about the source.

Where do you think this came from? · Why do you think somebody made this? · What do you think was happening when this was made? · Who do you think was the audience for this item? · What tool was used to create this? · Why do you think this item is important? · If someone made this today, what would be different? · What can you learn from examining this?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about... who? · what? · when? · where? · why? · how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:
Beginning
Have students compare two related primary source items.

Intermediate
Have students expand or alter textbook explanations of history based on primary sources they study.

Advanced
Ask students to consider how a series of primary sources support or challenge information and understanding on a particular topic. Have students refine or revise conclusions based on their study of each subsequent primary source.

For more tips on using primary sources, go to http://www.loc.gov/teachers
# Primary Source Analysis Tool

<table>
<thead>
<tr>
<th><strong>OBSERVE</strong></th>
<th><strong>REFLECT</strong></th>
<th><strong>QUESTION</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>--------------</td>
<td>-------------</td>
<td>--------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FURTHER INVESTIGATION**
FAMOUS FACTS!

Can you match the country with the information about it? (Some countries appear more than once!)

___ Argentina  
1. Not one of the 50 states, but its residents are United States citizens.

___ Brazil  
2. Called “Crossroads of the World” because it is the location of the canal between the Atlantic and Pacific Oceans.

___ Brazil  
3. The Day of the Dead is a festival celebrated there to honor relatives who have died.

___ Chile  
4. The largest island in the Caribbean contains two countries, Haiti and the __________.

___ Cuba  
5. Formerly held by Portugal, Spain, and Brazil.

___ Dominican Republic  
6. The Atacama Desert, one of the world’s driest places, makes up the northern one-fourth of this country.

___ Guatemala  
7. Center of Inca civilization.

___ Mexico  
8. Caribbean island known for sugar and cigars.

___ Mexico  
9. The ancient Mayas built pyramids in parts of Central America which are now Mexico, Belize, and __________.

___ Mexico  
10. Portuguese, not Spanish, is its official language.

___ Panama  
11. Gauchos are the cowboys of the Pampa, a huge grassland located mostly in this country.

___ Paraguay  
12. This inland nation has almost no industry, but shares (with Brazil) the world’s largest hydroelectric dam.

___ Peru  

___ Puerto Rico  
14. Its largest city, Rio de Janeiro, is known for exciting festivals, especially Carnival, where thousands of people in costume ride colorful floats and compete for prizes.

___ Uruguay  
15. Its capital, which has the same name as the country, is the largest city in the world.
Trivia

Challenge students to use Internet or library resources to locate answers to the trivia questions below.

1. Why should you think of Hispanic Heritage when you see the yellow veil of mustard blossoms on the roadside?
   Spanish soldiers and friars scattered the seeds...to mark a trail.

2. What event do Mexicans and Mexican-Americans celebrate on Sept. 16?
   September 16 is Mexican Independence Day.

3. What are sikus, quenas, wankaras and charangos?
   Andean musical instruments.

4. What three U.S. states are home to most Hispanic-owned businesses?
   California, Texas and Florida

5. Who is the city of Galveston, Texas named after?
   Marshall Bernardo de Galvez

6. What historic event is remembered in Puerto Rico on Sept. 23?
   El Grito de Lares.

7. What historic event is celebrated on May 5th (or Cinco de mayo)?
   On May 5, 1862, Mexican forces defeated the invading soldiers of Napoleon in the town of Puebla.

8. What is one of the accepted roots of the word Mariachi?
   It is a variation of the French word mariage, meaning wedding or marriage; or that it comes from the name of the wood used to make the platform on which the performers danced to the music of the village musicians.

For more information, please visit the following website. http://retanet.unm.edu/
Hispanic Issues Through Political Cartoons
High School

Benchmarks:

SS.912.A.1.5 Evaluate the validity, reliability, bias, and authenticity of current events and Internet resources.

SS.912.H.1.5 Examine artistic response to social issues and new ideas in various cultures.

LAFS.1112.RH.1.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

Objectives: At the conclusion of this lesson, students will be able to:
1. Describe the techniques utilized by political cartoons to express opinions.
2. Analyze and interpret political cartoons.
3. Identify issues that may affect Hispanics in American today.

Key Terms:

Analogy Caricature Distortion Exaggeration
Irony Stereotype Symbolism

Materials:
Political Cartoons (some provided)
Political Cartoon Analyzer Graphic Organizer (provided)

Activities:
1. Ask students to discuss the cartoon example (provided). What point is being made with the cartoon? How does the cartoonist make the point? (e.g., exaggeration, humor)
2. Use the cartoon to introduce political cartoons as a way of communicating a point of view or opinion on an event, theme, problem, or person in history. Modern American political cartoons have been around since the 1800s when an increase in newspaper and magazine circulation provided a rich environment for the rise and use of political cartoons. Through the use of symbols, caricature, drawings, and exaggerations drawn by the cartoonist, political cartoons point out the themes and problems of that historical era, often in a humorous manner.
3. Explain that political cartoons are expressions of opinion. Cartoonists use all sorts of emotional appeals and other techniques to persuade others to accept those opinions.
Political cartoonists often use the following techniques to make their point in a cartoon.

- Analogy - a comparison between two unlike things that share some characteristics.
- Captions or Labels - used to provide clarity and emphasis.
- Caricature - exaggerating a physical feature or habit (Examples: big nose, bald head)
- Exaggeration or Distortion: changes or exaggerations in size, shape, emotions or gestures often add extra meaning to the symbols the cartoon includes.
- Irony - the difference between the way things are and the way things should be or the way things are expected to be.
- Stereotype - a vastly oversimplified view of some group.
- Symbolism - using an object to stand for an idea. (Examples: donkey or elephant for political parties; a $ sign for the entire economy)

Additional Points to Help Students Understand Political Cartoons

- Political cartoons are excellent sources of historical evidence. Cartoons provide insight into the people and events of the time.
- Political cartoons are expressions of opinion, sometimes one person’s very biased opinion.
- Cartoonists use all sorts of emotional appeals and other techniques to persuade others to accept those opinions.
- Cartoons cannot be treated as evidence either of the way things actually were or even of how everyone else felt about the way things were.
- Students should not view their main task as deciding if the cartoon was right or wrong, though criticizing its bias can be a part of what they do.

4. Using the steps outlined below, have students analyze and interpret the attached cartoons regarding Hispanics/Latinos using the graphic organizer. The work may be done by individual students or by students working in groups.

Teacher's note: Several of the attached cartoons offer simple, straightforward messages that spark little controversy. Others provide more complex messages that may ignite strong feelings. Some of the cartoons are historical. Select the cartoons appropriate for your students. Other cartoons may be found on-line from a variety of sources. Simply search “Hispanic political cartoons.”
Steps in Analyzing a Political Cartoon:
- Identify the characters, symbols, and objects in the cartoon.
- Look for the techniques and details used by the cartoonist that would give further meaning.
- Identify the main idea of the cartoon by reading the captions and analyzing the drawing.
- Identify any bias the cartoonist might have.

Evidence of Understanding: The class discussion and written analysis of political cartoons will showcase students’ understanding of political cartoons and issues Hispanics may face in America.
FOR HEAVEN'S SAKE MIKEY, WHAT ARE YOU DOING IN PHYS-ED?

WE DON'T HAVE PHYS-ED ANYMORE, MOM. WE JUST TAKE TESTS.
25% of Latinos have no access to health care.

How do you propose alleviating this condition?

Take two burritos and call me in the morning.

LATINO VOTE

Lalo Almanza
©2009 (Distributed by Universal Press Syndicate)
WHAT TIGHTENS BORDER SECURITY, MAKES SURE THE BUSINESS COMMUNITY HAS ENOUGH WORKERS, AND DOESN'T ALIENATE HISPANIC VOTERS?

I DON'T KNOW, TELL ME

I ASKED YOU FIRST
ELIGIBLE LATINO VOTERS

I CAN'T BELIEVE HOW SOME PEOPLE ARE SINGING THE NATIONAL ANTHEM IN SPANISH!

I CAN'T BELIEVE HOW SOME PEOPLE ARE SINGING IT IN ENGLISH!


HEY! GIT DOWN! AND THE HOME OF THE BRA-AA-VES!
Hispanics underrepresented among California state workers...

EXCUSE ME? WASN'T I IN THE CALIFORNIA LINE BEFORE YOU?

BY SEVERAL THOUSAND YEARS?

STATE EMPLOYMENT

WHITE PERSON

ACCORDING TO U.S. CENSUS AND STATE DATA, HISPANICS COMprise a MUCH SMALLER PERCENTAGE OF STATE EMPLOYEES THAN OF TOTAL STATE POPULATION.

HETERGENEOUS.

ASSIMILATION.

DIVERSITY.

I WISH YOU PEOPLE WOULD SPEAK A LANGUAGE I COULD UNDERSTAND.

GROWING HISPANIC POPULATION

COALESCE.

CHANGE

©2011 JEPPESEN FLORIDA TODAY CAGLE CARTOONS.COM
WHAT THE UNITED STATES HAS Fought FOR

Before the United States intervened in behalf of these oppressed people.

After the United States had rescued them from their oppression.
## Political Cartoon Analyzer

<table>
<thead>
<tr>
<th>Questions</th>
<th>Cartoon #1</th>
<th>Cartoon #2</th>
<th>Cartoon #3</th>
<th>Cartoon #4</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is the event or issue that inspired the cartoon?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What group(s) might agree with the point of view of the cartoon?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What group(s) might be upset by the point of view of the cartoon?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are there any real people in the cartoon? Who?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did the artist use exaggeration, caricatures, or symbols in the cartoon?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do the captions or labels help you understand the cartoon’s message?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is the cartoonist’s opinion about the topic?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you agree or disagree with the cartoonist’s opinion? Why?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

_choose the one cartoon that you feel is the most telling about America today, and on the back of this paper explain in detail why you chose this cartoon._
Teaching with Historic Places (TwHP) lesson plans provide a rich opportunity to enhance learning by bringing historic places across the country directly into your classroom. Students experience the excitement of these special places and the stories they have to tell through carefully selected written and visual materials. Each TwHP lesson plan contains teacher material and teaching activities. Teacher material includes the following sections: Introduction, Where it fits into the curriculum, Objectives for students, Materials for students, and Visiting the site. Teaching activities consist of the following sections: Getting Started (inquiry question), Setting the Stage (historical background), Locating the Site (maps), Determining the Facts (readings, documents, charts), Visual Evidence (photographs and other graphic documents), and Putting It All Together (activities).

The Spanish Treasure Fleets of 1715 and 1733: Disasters Strike at Sea
Spanish conquest and colonization of the Americas began with the arrival of Christopher Columbus in 1492. As Spanish explorations continued in the 16th century, Spain's New World empire expanded. Ships from rival countries such as England, France, and the Netherlands began trying to seize these Spanish ships as they made their way towards Spanish ports filled with treasure. Spain responded by requiring the merchant ships to sail in fleets or convoys escorted by armed warships for protection. This fleet system began in the 1530s and was in use for more than 200 years. Two of the worst disasters in the history of the treasure fleet system occurred in 1715 and 1733 when violent hurricanes off the coast of Florida decimated the treasure-laden fleets as they struggled to return to Spain.

Spanish version can be found at:
http://www.nps.gov/nr/twhp/wwwlps/lessons/134shipwrecks/134shipwrecks.htm

Ybor City: Cigar Capital of the World
This lesson provides a case study of an immigrant community of the late 19th and early 20th centuries and offers a contrast to the typical textbook coverage that emphasizes immigration from eastern and southern Europe to the big cities of the north. Ybor City deserves a place in the history of the immigrant experience. It was a multiethnic, multiracial, industrial community in the Deep South—a section that traditionally had little industry and few immigrants. This lesson plan also provides an understanding of Cuban immigrant efforts to free Cuba from Spain as well as their support and involvement in the Spanish-American War of 1898.