



Latina Women

(Revised September 2005)

THE ALMA PROJECT
A Cultural Curriculum Infusion Model

Denver Public Schools

In partnership with Metropolitan State College of Denver





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A Cultural Curriculum Infusion Model

Latina Women

by Leigh Hiester

Grades 3–5

Implementation Time: 4–5 Weeks

Revised 2005

Denver Public Schools, Denver, Colorado



The Alma Curriculum and Teacher Training Project
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Latina Women

Unit Concepts

- Contributions by Latina women
- Social activism
- Immigration
- Curanderismo
- Music

Standards Addressed by this Unit

Visual Arts

Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts. (VA2)

Students relate the visual arts to various historical and cultural traditions. (VA4)

Geography

Students apply knowledge of people, places, and environments to understand the past and present and to plan for the future. (G6)

Music

Students will relate music to various historical and cultural traditions. (Music 5)

Reading and Writing

Students read and understand a variety of materials. (RW1)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

Introduction

Highlighted in this unit are eight incredible Latina authors, musicians, and artists. The unit was written in honor of these women. They are explored individually, focusing on each Latina's personal history and her contributions to the world. Each section also focuses on a particular cultural theme in order to broaden one's perspective on Latino culture. These themes include self-portraits, *curanderismo*, masks, cooking, Tejano music, immigration, and social activism.

Implementation Guidelines

This unit is intended for students in grades 3–5. It can be taught in its entirety or in parts as an extension of another unit. It is recommended that at least half the lessons in the teacher's guide be used in order to evaluate the unit of study effectively. It is designed to be taught during shared reading, but it can also be used during Women's History Month or as a way to familiarize students with various Latina giants. There are also many aspects of this unit that relate to history/social studies and current events.

Instructional Materials and Resources

The following books and resources are required for implementing this unit as written.

- Lesson 1 *Prietita and the Ghost Woman* by Gloria Anzaldúa
- Lesson 2 *Golden Tales: Myths, Legends, and Folktales from Latin America* by Lulu Delacre
Art materials for creating masks
- Lesson 3 *Carlos and the Squash Plant* by Jan Romero Stevens
- Lesson 4 *Saturday Sancocho* by Leyla Torres
- Lesson 5 *Frida Kahlo* by Mike Venezia
Books containing plates of Kahlo's self-portraits
Art materials for creating self-portraits
- Lesson 6 *Remembering Selena: A Tribute in Pictures and Words* by Himilce Novas and Rosemary Silva
Famous People of Hispanic Heritage, Vol. III by Barbara J. Mavis
Unforgettable: The Studio Album by Selena (CD)
- Lesson 7 *Gloria Estefan, International Singing Star* by Shelly Nielsen
Gloria Estefan: Greatest Hits, Vol. II by Gloria Estefan (CD)
Unwrapped by Gloria Estefan (CD)
- Lesson 8 *Joan Baez: Folksinger for Peace* by Maritza Romero
David's Album by Joan Baez (CD)
Famous People of Hispanic Heritage, Vol. III by Barbara J. Mavis

Lesson Summary

- Lesson 1 Gloria Anzaldúa
Mexican-American Chicana literary voice. Includes discussion of *curanderismo*.
- Lesson 2 Lulu Delacre
Writer and illustrator. Includes discussion of masks and mask making.
- Lesson 3 Jan Romero Stevens
Journalist and writer. Includes making the traditional food *Calabacitas*.
- Lesson 4 Leyla Torres
Writer and illustrator. Includes making "Mama Ana's Chicken Sancocho."
- Lesson 5 Frida Kahlo
Mexican painter. Includes making self-portraits.
- Lesson 6 Selena Quintanilla Perez
Tejano singer. Includes discussion of Tejano music.
- Lesson 7 Gloria Estefan
Internationally known singer. Includes comparison of Cuban pop and Tejano pop music. Optional discussion of immigration.
- Lesson 8 Joan Baez
Singer and activist. Includes discussion of human rights activism.

Lesson 1: Gloria Anzaldúa

What will students be learning?

STANDARD(S)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

Students apply knowledge of people, places, and environments to understand the past and present and to plan for the future. (G6)

BENCHMARK(S)

Students identify the purpose, perspective, and historical and cultural influences of a speaker, author, or director.

Students read classic and contemporary literature of the United States about the experiences and traditions of diverse ethnic groups.

Students know how to apply geography to understand the present and plan for the future.

OBJECTIVE(S)

Students are introduced to author Gloria Anzaldúa and her literary work, *Prietita and the Ghost Woman*.

Students will identify key influences in the life of Gloria Anzaldúa on graphic organizers provided.

Students will expand their vocabulary by seventeen words from the reading.

SPECIFICS

Gloria Anzaldúa is a popular Latina author whose first book, *Friends from the Other Side/Amigos del otro lado*, was published by Children's Book Press, . This wonderful story has gained popularity in classrooms and libraries across the nation. *Friends from the Other Side* is about a friendship between a young girl and an immigrant boy and his mother. This literary work was praised by *The School Library Journal* as "an important book touching on a timely and sensitive issue." Gloria is from south Texas and currently lives in Santa Cruz, California.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud

Shared Reading

Graphic Organizer

Inference

Drawing Conclusions

Comprehension Strategies

Modeling

Summarization

Cooperative Learning Groups

Accountable Talk

Comparison and contrast

Relate to Personal Experience

Preview and Predict

PRETEACHING

Introduce the concept of *curanderismo* to students using the *curanderismo* explanation on p 19. You may wish to have students explore this concept as an independent project or involve their family in sharing their understanding of *curanderismo* with the students.

PRELIMINARY LESSON PREPARATION

You may wish to display other books written by Gloria Anzaldúa so that students expand their exposure to her.

ACTIVITIES

Introduce the author by having students read the brief biography provided in this lesson, or you may ask students to go online and obtain a more in-depth biography about the author. Student may wish to write their own biographies of Anzaldúa. Preview the story by introducing the genre and story elements like characters, setting, etc. Talk about each story element (characters, setting, beginning, middle and end) and have students relate any personal experiences as an oral language exercise. Many students of Hispanic or Mexican descent have their own versions of the La Llorona. Take a class period to have students share their accounts of La Llorona. Introduce the vocabulary for this lesson and ask students to learn the meaning of the words. Students can show the meaning of a word by drawing a picture, telling what the words means, translating words into Spanish, or writing a phrase or sentence using the word. Try to model use of the words as often as possible in the teaching of this lesson.

Read the selection to students, building comprehension as you read. Incorporate grammar and stress the vocabulary.

RESOURCES/MATERIALS

Pretita and the Ghost Woman by Gloria Anzaldúa

Internet

Short biography on Anzaldúa provided in this lesson

ASSESSMENT

Students enter specified information in the graphic organizer provided at the end of the unit.

Vocabulary Usage

Curanderismo

Curanderismo is a traditional health care system many Mexican-Americans incorporate into their lives. It is a blend of many cultures and beliefs, including Spanish and North American Indian. A *curandero* or *curandera* is considered to be a healer and many people visit them when ill.

The *curandera/o* will use many different techniques to heal someone, including informing that person that it would be best to visit a medical doctor. *Curanderas/os* also counsel patients and listen to their problems. They use herbs to help someone who is not feeling well.

This tradition is passed down through the generations from one *curandero/a* to a new one. In *Prietita and the Ghost Woman*, the reader is able to see that Prietita has already been chosen to be the next *curandera* for her village. She proves that she is brave and smart.

Gloria Anzaldúa

Gloria Anzaldúa grew up in south Texas near the Mexican/American border. She graduated from Edinburg High School, then continued through college to become a teacher. She spent several years teaching students in south Texas, working with many different types of children.

Gloria eventually became involved with migrant families in the area, representing migrant students who had become a part of the school system. She was, and continues to be, a very strong supporter of the Chicana movement. Though she started out as an artist, Gloria eventually began turning to words as a way to create pictures for people, and therefore became an author.

Today, Gloria Anzaldúa is considered to be a very important Mexican-American/Chicana literary voice. She has both written and edited books for adults and children, for which she is very well known. Many awards have been given to Gloria for her hard work and ability, including the Before Columbus Foundation American Book Award and the Lambda Literary Best Small Book Press Award. She has taught Chicano Studies, creative writing, and feminist studies at several different universities and has been asked to speak at many different functions.

The two books for children that Gloria has written are *Friends from the Other Side* and *Prietita and the Ghost Woman*. *Friends from the Other Side* is about a brave young woman named Prietita who helps a young boy after he crosses into the United States illegally. *Prietita and the Ghost Woman* continues the story of brave Prietita. In this book, Prietita must find a particular plant to help her mother and requires the help of La Llorona in order to find it. The subject of *curanderismo* is also covered in both books.

Gloria Anzaldúa has accomplished many things in her lifetime. She is proud of her Chicana heritage and enjoys sharing that pride with others.

Lesson 2: Lulu Delacre

What will students be learning?

STANDARD(S)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

Students relate the visual arts to various historical and cultural traditions. (VA4)

BENCHMARK(S)

Students identify the purpose, perspective, and historical and cultural influences of a speaker, author, or director.

Students read classic and contemporary literature, representing various cultural and ethnic traditions from throughout the world.

Creating art based on historical and cultural ideas of diverse people.

OBJECTIVE(S)

Students will be introduced to Latina author Lulu Delacre by writing a brief biography about her and her numerous literary works.

Students will read about indigenous cultures like the Taino, Zapotec, Muisca, Quechua, and Inca Civilizations in *Golden Tales* by Delacre.

Students will identify key influences in the life of Lulu Delacre on graphic organizers provided.

Students will identify common elements in each story through a shared activity.

Students will expand their vocabulary by thirty seven words.

SPECIFICS

Golden Tales was originally written in Spanish and later translated into English. Presented in this work by Delacre are twelve traditional tales representing thirteen Latin American countries beginning with early indigenous cultures (Inca). Represented in this book are four cultures, including the blending of Spanish and Native cultures. The illustrations are oil paintings and traditional motifs. Students eight years and older will enjoy this wonderful collection of myths and ethnic folktales that honor the Spanish influence in the Caribbean and Mexico. Students may pick and choose various parts of the books since reading it straight through might prove a little difficult. This selection is a great Read Aloud for grades 4-6 and younger.

Delacre developed a wonderful tapestry of introductions and historical information told in a voice that takes the reader back to the beginning. Students will find a map of South America (you may wish to have a map of Latin America posted in your classroom), a pronunciation guide for the Indian and Spanish words, and a note section. Student are encouraged to further research Latin America and read other literature from the Latin American countries.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud
Shared Reading
Synthesizing
Summarizing
Graphic Organizer
Inference
Comprehension Strategies
Modeling
Cooperative Learning Groups
Accountable Talk
Comparison and contrast
Relate to Personal Experience
Preview and Predict

ACTIVITIES

Begin the class session by introducing students to Lulu Delacre. The introduction can be done by reading her biography provided at the end of this lesson or by having students go online and learn more about Lulu Delacre from various Web sites. Have students write a brief biography to further acquaint themselves with this great author. Students may also turn in their Lulu biographies for credit.

Each student can choose as many tales they wish to read from the book *Myths, Legends, and Folktales from Latin America – Golden Tales* by Lulu Delacre. Using pre-labeled index cards (a template is provided on p. 25), student's record elements from the tales read that provide supporting evidence for the category listed in each index card. Cards are then sorted according to category. Ask for a volunteer to come up and read and post his or her card under each category, beginning with *evil*. Other students with similar plot situations concerning evil will follow. Discuss similarities and differences among the stories in these categories as students read and post their cards. Clusters can be labeled in the following categories:

Evil
Good
Magic
Resolution

VOCABULARY

Refer to Vocabulary Appendix.

RESOURCES/MATERIALS

Golden Tales by Lulu Delacre
Map of Mexico, Central and Latin America
Category cards (p. 25) or sticky notes

ASSESSMENT

Students enter specified information in the graphic organizer provided at the end of the unit.

Lulu Delacre

Lulu Delacre was born in Río Piedras, Puerto Rico. She enjoyed growing up there and says, “Climbing up the tamarindo tree with a friend to eat its fruit was as commonplace as hunting for tiny brown lizards. I used to gently open their mouths and hang them from my earlobes as earrings!”

Lulu began painting at an early age. She traveled to many places with her family, including Argentina. After graduating from the Department of Fine Arts at the University of Puerto Rico, Lulu was accepted into “L’Ecole Supérieure d’Arts Graphiques” in Paris, France.

After training to be an artist, Lulu flew to New York to look for a job. She found one quickly by being persistent and knowing exactly what she wanted. She began working for a series of companies as an illustrator. One day she was sketching and created a picture of a little elephant. Everyone loved the sketch, including her editors. They all encouraged her to write a story about the elephant, but she felt she couldn’t because English was not her first language. Eventually, Lulu decided to give it a try. She named the elephant Nathan. He was so popular that she published four books about him.

After drawing Nathan, Lulu began working on her own projects. While singing Spanish songs to her sons one evening, she began to think about the lack of Spanish children’s song books and decided to create her book *Arroz con Leche: Popular Songs and Rhymes from Latin America*.

The next book she created was *Vejigante Masquerader*, which focuses on carnival time in Puerto Rico. Lulu wanted to highlight this tradition because she had grown up being mesmerized by the *Vejigantes*. She was also interested in sharing this tradition with her sons. Knowing that they were seeing the world through two different cultures, two different languages, and two different heritages, Lulu wanted to make sure they understood her culture.

Lulu has continued to write and illustrate her own books. She has also continued to illustrate books written by other people. It is very important to her that children today honor their heritage. Lulu says that children who have two heritages should keep them, nourish them, and always be proud of their dual heritage because “it is a gift.”

Books

Nathan and Nicholas Alexander

Nathan’s Fishing Trip

Time for School, Nathan!

Nathan’s Balloon Adventure

Arroz con Leche: Popular Songs and Rhymes from Latin America

Los Navidades: Popular Christmas Songs from Latin America

Vejigante Masquerader

Golden Tales: Myths, Legends, and Folktales from Latin America

Golden Tales Activity Index Cards

<i>Good</i>	Resolution
Evil	Magic

Lesson 3: Jan Romero Stevens

What will students be learning?

STANDARD(S)

Students read and understand a variety of materials. (RW1)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

BENCHMARK(S)

Students use information from their reading to increase vocabulary and language usage.

Students identify the purpose, perspective, and historical and cultural influences of a speaker, author, or director.

Students read classic and contemporary literature of the United States about the experiences and traditions of diverse ethnic groups.

OBJECTIVE(S)

Students are introduced to author Jan Romero Stevens and her literary work, *Carlos and the Squash Plant*.

Students will identify key influences in the life of Jan Romero Stevens on graphic organizers provided.

Students will expand their vocabulary by ten words from the reading.

SPECIFICS

While walking her two sons to school each morning, Jan Romero Stevens would tell them a story about a young boy who hated to take baths and especially hated to wash his ears. One day, a squash plant began to grow out of one them! Each time Jan would tell this story, she would add a detail or a funny line. Then one morning she returned home, sat down, wrote out the story, and sent it to a publisher. They accepted it and published it as *Carlos and the Squash Plant*. She is now writing her fourth Carlos book.

Writing was not new to Jan. As a little girl, Jan published her own small books for fun, and she always wanted to be a writer. Jan has been a Features Editor for the *Arizona Daily Sun* for many years and taught journalism at Northern Arizona University. Yet, what she feels gave her the best training for being a children's author was reading thousands of books to her sons.

The character of Carlos is a combination of her two sons, Paul and Jacob, because the things that happen to Carlos have often happened to them. Many of her ideas start with her sons and build from there, and Jan says that her sons are her "best and most helpful critics."

Jan's books share what life is like in New Mexico. Through pictures, words, and experiences, the reader can better understand what life must be like there. Jan says that the Southwest is her home and where her heart is, and she never wants to move away from its unique culture. The recipe included in the back of *Carlos and the Squash Plant* is a family recipe that she often makes.

Jan enjoys reading her stories to children. She loves watching them smile and laugh and enjoys it when students are able to identify with the characters in her books. She hopes her books will help others to understand the culture of the Southwest.

Encouraging children to write is very important to Jan. She says, "They need to realize that they can do it. It isn't easy, but it is really fun. There are many careers in writing." Jan continues to work for the *Arizona Daily Sun* and continues to write whenever she can. Her new book, *Carlos and the Carnival*, will soon be released.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud
Shared Reading
Graphic Organizer
Inference
Drawing Conclusions
Comprehension Strategies
Modeling
Summarization
Cooperative Learning Groups
Accountable Talk
Comparison and contrast
Relate to Personal Experience
Preview and Predict

PRETEACHING

Review vocabulary with students.

PRELIMINARY LESSON PREPARATION

You may wish to display other books written by Jan Romero Stevens so that students expand their exposure to Stevens.

ACTIVITIES

Introduce the author by having students read the brief biography provided in this lesson, or you may ask students to go online and obtain a more in-depth biography about the author. Students may wish to write their own biographies of Stevens. Preview the story by introducing the genre and story elements like characters, setting, etc. Talk about each story elements (characters, setting, beginning, middle and end) and have students relate any personal experiences as an oral language exercise. Introduce the vocabulary for this lesson and ask students to learn the meaning of the words. Students can show the meaning of a word by drawing a picture, telling what the words means, translating words into Spanish, or writing a phrase or sentence using the word. Try to model use of the words as often as possible in the teaching of this lesson.

Read the selection to students, building comprehension as you read. Incorporate grammar and stress the vocabulary.

RESOURCES/MATERIALS

Carlos and the Squash Plant by Jan Romero Stevens
Internet
Short biography on Stevens in lesson

ASSESSMENT

Students enter specified information in the graphic organizer provided at the end of the unit.
Vocabulary Usage

Jan Romero Stevens

Jan Romero Stevens was born in Las Vegas, New Mexico and has lived in both New Mexico and Arizona. She was born to Tommie Trujillo but was adopted by an Anglo family who supported her search for her real parents. The reunion with her real mother was a very positive and joyful encounter. Jan is married to Fred Stevens, and they have two boys, Jacob and Paul. Jan has been a writer and a columnist for Flagstaff's *Arizona Daily Star*. Some of Jan's stories are about her sons and the experience of motherhood.

Jan is a popular guest at schools and libraries, where she is frequently invited to classrooms to speak with young students and audiences. She can speak from experience about the writing process, and her love of writing is evident when she encourages students to enjoy the process, from first draft to final version. She stresses the difference between writing as a journalist and writing as a fiction writer.

An icon whose pride in her culture and heritage is evident in her literature, Jan has written the three books listed below.

Books

Carlos and the Squash Plant

Carlos and the Cornfield

Carlos and the Skunk

Lesson 4: Leyla Torres

What will students be learning?

STANDARD(S)

Students read and understand a variety of materials. (RW1)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

BENCHMARK(S)

Students use information from their reading to increase vocabulary and language usage.

Students identify the purpose, perspective, and historical and cultural influences of a speaker, author, or director.

Students read classic and contemporary literature representing various cultural and ethnic traditions from throughout the world.

OBJECTIVE(S)

Students are introduced to author Leyla Torres and her literary work, *Saturday Sancocho*.

Students will identify key influences in the life of Leyla Torres on graphic organizers provided.

Students will expand their vocabulary by twenty words from the reading.

SPECIFICS

Leyla Torres is a popular Latina author who had her book *Saturday Sancocho* published in 1995. Her first book, *Subway Sparrow*, was published in 1993. This wonderful story has gained popularity in classrooms and libraries across the nation. *Saturday Sancocho* is about a young girl and her wise grandmother. They go to the market to barter for their traditional Saturday meal. This story is about a real experience.

Leyla Torres was born in Bogotá, Colombia where she went to art school in 1981 and began working with Los Matachos, a group of puppeteers where her love of storytelling began.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud

Shared Reading

Graphic Organizer

Inference

Drawing Conclusions

Comprehension Strategies

Modeling

Summarization

Cooperative Learning Groups

Accountable Talk

Comparison and contrast

Relate to Personal Experience

Preview and Predict

PRETEACHING

Introduce the concept of market places to students. Most students in your classroom may have only supermarket experience unless they are from another country like Mexico.

PRELIMINARY LESSON PREPARATION

You may wish to display other books written by Leyla Torres so that students expand their exposure to her.

ACTIVITIES

Introduce the author by having students read the brief biography provided in this lesson, or you may ask students to go online and obtain a more in-depth biography about the author. Student may wish to write their own biographies of Torres. Preview the story by introducing the genre and story elements like characters, setting, etc. Talk about each story element (characters, setting, beginning, middle and end) and have students relate any personal experiences as an oral language exercise. Introduce the vocabulary for this lesson and ask students to learn the meaning of the words. Students can show the meaning of a word by drawing a picture, telling what the words means, translating words into Spanish or writing a phrase or sentence using the word. Try to model use of the words as often as possible in the teaching of this lesson.

Read the selection to students building comprehension as you read. Incorporate grammar and stress the vocabulary.

RESOURCES/MATERIALS

Saturday Sancocho by Leyla Torres

Internet

Short biography on Torres included in the lesson

ASSESSMENT

Students enter specified information in the graphic organizer provided at the end of the unit.

Vocabulary Usage

Leyla Torres

On October 28, 1960, Leyla Torres was born in Bogotá, Colombia. After becoming interested in art at a very early age, Leyla decided to enter art school. She graduated from art school in 1981 and began working with Los Matachos, a group of puppeteers. As she helped Los Matachos design puppets and develop scripts, Leyla's love for the art of storytelling began.

Leyla moved to New York City in 1985. Her plan was to live there for one year, then return to Bogotá. But after a few months, Leyla realized that there were many things in New York that could benefit her. She decided to stay and began studying printmaking at the Art Students League.

After years of painting and exhibiting her artwork, Leyla became interested in writing a children's book. When she remembered the exciting and playful times with Los Matachos, her desire for creating a children's book grew. In 1993 her first book, *Subway Sparrow*, was published. This is the story of four people who work together on the subway to release a trapped sparrow. It was very well received and won a Parent's Choice Award.

In 1995, *Saturday Sancocho* was published. In this story a young girl and her wise grandmother go to the market to barter for their traditional Saturday meal. This story came from real experiences Leyla had as a child accompanying her grandmother to the market in South America. Her grandmother, whom she called Mama Ana, was a very strong and humble woman who put all of her children through school. Leyla remembers going to the market with Mama Ana and feeling as though they were there forever when Mama Ana would barter for things they needed. Leyla says that she now realizes that Mama Ana was surviving by working hard for what she needed.

The recipe in the back of *Saturday Sancocho* is Mama Ana's, passed down to Leyla through her aunts. Leyla said that when her aunts shared this recipe with her, the amounts for the ingredients were not exact. Instead, they included words like "a batch" or "a pinch." After much trial and error, Leyla came up with the recipe you now see in the back of her book. This traditional dish is delicious!

Leyla writes her books by developing a series of ideas. She then turns the ideas into words, mixing Spanish with English as she creates. She feels that being an artist eased her into becoming an author and illustrator. Leyla believes that everyone has talent. She says, "If you want to do something, work hard. Do not give up, even if you make mistakes. Be well prepared and do not be afraid of rejection." Leyla lives in Brooklyn, New York with her husband.

Books

Subway Sparrow

Saturday Sancocho

Liliana's Grandmothers

Illustrator: *Two Days in May* by Harriett Peck Taylor

Lesson 5: Frida Kahlo

What will students be learning?

STANDARD(S)

Students read and recognize literature as a record of human experience. (RW6)

Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts. (VA2)

BENCHMARK(S)

Students read classic and contemporary literature, representing various cultural and ethnic traditions from throughout the world.

Students use elements of art, principles of design, and styles of art to communicate ideas and experiences.

OBJECTIVE(S)

Students will be introduced to Latina author and artist Frida Kahlo by writing a brief biography about her and her numerous literary works.

Students will explore the concept of self-portraits and create a self portrait of themselves.

Students will identify key influences in the life of Frida Kahlo on graphic organizers provided.

Students will expand their vocabulary by seventeen words.

SPECIFICS

Some of Frida's portraits are graphic in nature, and teacher discretion is advised in presenting the artist's work to students. Frida used self-portraits as a way of understanding who she was. She once said, "I paint self-portraits because I am the person I know best. I paint my own reality. The only thing I know is that I paint because I need to." Much of Frida's art represents her own experiences, beginning with her childhood during the Mexican Revolution; a tragic accident at the young age of eighteen that left her disabled; her relationship with her husband, Mexican muralist Diego Rivera and others; her association with the Communist Party; and her love of folklore and dramatic spectacle. Frida kept a journal spanning ten years detailing her inner most thoughts and feelings. She illustrated many of her journal entries.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud

Shared Reading

Synthesizing

Summarizing

Graphic Organizer

Inference

Comprehension Strategies

Modeling

Cooperative Learning Groups

Accountable Talk

Comparison and contrast

Relate to Personal Experience

Preview and Predict

ACTIVITIES

Have students read the book *Frida Kahlo* by Mike Venezia, or you can do a Read Aloud or Shared Reading. Students can continue to complete the graphic organizer provided with facts from the readings. Use discretion if you ask students to do their own research on Frida Kahlo as they may encounter graphic illustrations that are not appropriate for this grade levels. You may assign the self portrait assignment to students as homework or to be completed in class. However, if it is a class assignment, 12x12 or smaller mirrors (one per student) are needed.

RESOURCES/MATERIALS

Frida Kahlo, written and illustrated by Mike Venezia

Books containing plates of Kaylo's self portraits (teacher discretion advised).

Art materials for creating self-portraits

Crayons, colored pencils or pastels for self portraits.

Drawing paper or pastel canvas

Mirrors for self portrait

ASSESSMENT

Self Portrait

Students enter specified information in the graphic organizer provided at the end of the unit.

Vocabulary Usage

Lesson 6: Selena Quintanilla Perez

What will students be learning?

STANDARD(S)

Students read and recognize literature as a record of human experience. (RW6)

Students will relate music to various historical and cultural traditions. (Music 5)

BENCHMARK(S)

Students read classic and contemporary literature representing various cultural and ethnic traditions from throughout the world.

Students identify the roles of musicians in history and various cultures.

OBJECTIVE(S)

Students will be introduced to song writer and singer Selena Quintanilla Perez.

Students will identify key influences in the life of Selena Quintanilla Perez on graphic organizers provided.

Students will read various selections/books about Selena incorporating reading comprehension strategies.

Students will identify various story elements.

Students will expand their vocabulary by one hundred and twenty nine words.

SPECIFICS

Selena Quintanilla was born in Lake Jackson, Texas on April 16, 1971 to a family in which music was very important. Selena's father joined a band called "Los Dinos" when he was in high school. They were known for their Texas and Mexican music that became known as Tex-Mex. Selena's brothers and sisters were also very musically inclined and soon they were all playing music together with Selena doing vocals. After her father quit his job at chemical company, he opened a Mexican restaurant called Papagallo's. The family often played at the restaurant, with Selena as the lead singer. Mostly they played for their customers at the restaurant, but sometimes they played at weddings and other community functions. After closing the restaurant due to a decline in business, the family moved to Corpus Christi, Texas. The family fell on hard times and Selena quit school to sing in the band full time to help the family out. She soon was recognized with an award from one of the radio stations that played their songs. When Selena turned fifteen, their popularity had increased and in 1986 she won the Tejano Music Award for female vocalist. In 1992, they had their first hit, "Buenos Amigos." It was that year that Selena married a member of the band, Chris Perez. In 1993, one recording entitled *Selena Live* won a Grammy Award for best Mexican American album. Selena had always been interested in designing her own clothing line. She was committed to giving back to her community and did so by visiting schools. In 1995, during a visit to her manager, an argument ensued, and Selena was shot. Selena had just recorded her first album in English, *Dreaming of You*, which hit the charts after her death. Selena was a role model to many and modeled her pride in her rich heritage by singing in both Spanish and English. She will never be forgotten.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud
Shared Reading
Graphic Organizer
Inference
Drawing Conclusions
Comprehension Strategies
Modeling
Summarization
Cooperative Learning Groups
Accountable Talk
Comparison and contrast

PRELIMINARY LESSON PREPARATION

Poll students and assess how many students know about Selena and establish their depth of knowledge about the Tejano singer. Provide students with the handout on Tejano Music included in the lesson for a brief background on this form of music. You may wish to encourage students to bring CDs or cassettes of their favorite Tejano music to class. Provide time so students can share their favorite cuts in class. Introduce the vocabulary for this lesson. Set high expectations by holding students accountable for all of the vocabulary over an extended period of time.

Have students identify the genre for the literary selections for this lesson.

ACTIVITIES

Begin lesson by introducing Latina singer Selena Quintanilla Perez to the entire class. Have students read the books about Selena paying particular attention to characters, setting and genre. Students will complete the graphic organizer and the questionnaire on Selena. Introduce the sequence chart and have students contribute the series of events in Selena's life.

Assign portions of the vocabulary list to students, completing the entire list over an extended period of time.

RESOURCES/MATERIALS

Remembering Selena: A Tribute in Pictures and Words by Himilce Novas and Rosemary Silva
Songs of the Homeland (video)
Selena's CDs
Famous People of Hispanic Heritage, Vol. III by Barbara J. Mavis

ASSESSMENT

Students enter specified information in the graphic organizer provided at the end of the unit.
Vocabulary Usage

Tejano Music

Tejano music originated in South Texas. Its early beginnings combined the sounds of the accordion music of German and Eastern European settlers with strings, creating what was called Conjunto music. This music was popular among Tejanos, the Mexican-Americans who lived in Texas. Musicians would travel the roads of Texas, following the migrant workers who worked in the fields. The Conjunto musicians would play for the workers in the evenings. Some record companies came to Texas and recorded several early Conjunto stars.

In Texas at this time, Latinos were not allowed to use the same bathrooms, eat in the same restaurants, or even shop in the same stores as white people. It was a difficult time, but the Tejanos' lively spirit and the strong polka beat of the Conjunto music helped to keep life bearable.

After World War II, things began to change. Mexican-American soldiers who returned from the war began to move into the cities. They looked for music of their own that resembled the big band sounds of the time. Isidro Lopez and Beto Villa created complete string and horn orchestras that kept the middle class dancing. Conjunto music was then considered country or "ranch" music, the music of the field workers.

Through the rock-and-roll era, the Tejano sounds began to change. The accordion was reintroduced and combined with the sounds of strings and horns. Lyrics were also added. This combination created what is now called Tejano music, music with a strong polka beat arranged with traditional Mexican, rap, country, Latin, pop, and other influences. This music is now popular all over the world, fueled by the life and death of Selena, Tejano superstar.

Lesson 7: Gloria Estefan

What will students be learning?

STANDARD(S)

Students read and recognize literature as a record of human experience. (RW6)

Students will relate music to various historical and cultural traditions. (Music 5)

BENCHMARK(S)

Students read classic and contemporary literature, representing various cultural and ethnic traditions from throughout the world.

Students identify the roles of musicians in history and various cultures.

OBJECTIVE(S)

Students will be introduced to song writer and singer Gloria Estefan.

Students will identify key influences in the life of Gloria Estefan on graphic organizers provided.

Students will read various selections/books about Gloria incorporating reading comprehension strategies.

Students will identify various story elements.

Students will increase their vocabulary by fifty-nine words.

SPECIFICS

Gloria Estefan was born Gloria Maria Fajardo in Havana, the capital of Cuba, on September 1, 1957. Her Spanish heritage and what was happening in Cuba during the 1950s and 1960s shaped Gloria's childhood and life. Gloria's family fled Cuba when the Batista regime was toppled by Fidel Castro and Che Guevara. The family first went to Texas and then lived in South Carolina and finally moved to Miami, Florida. The transition to their new life was difficult one since they had very little money. Gloria mastered English quickly and studied other languages like French. Gloria was always interested in music, writing songs, singing, and playing her guitar. Gloria helped take care of her father—who became very ill after serving in the Vietnam War—and her little sister, Becky for several years. Gloria continued to be an honor student despite her family responsibilities. Gloria then met Emilio Estefan who on one occasion asked her to sing some songs with his band at a wedding. Gloria ended up receiving a standing ovation and was later asked to join the band permanently. Gloria worked hard and eventually the friendship with Emilio became a romance.

Singer, songwriter and producer, Gloria Estefan—with husband, producer, Emilio Estefan and Sebastian Krys—has worked on many projects over the years. Her huge success has come from a great sense of mission and being an awesome entertainer, vocalist and writer. She is a mainstay in both Latin and pop cultures. Gloria was asked to join The Latin Boys as the lead singer by Emilio Estefan who was then fronting the band. After working together for some time, Emilio asked Gloria to be his wife. She gained much by accepting both offers. The group became The Miami Sound Machine and the 80s had been top albums like *Cuts Both Ways*, *Let It Loose*, and various hit singles like “Conga,” “1-2-3-4,” “Anything for You,” and “Rhythm Is Going to Get You.”

Gloria's career is a rich tapestry of stellar entertainment which included the official theme for the 1996 Summer Olympics, three Grammy Awards, one Latin Grammy Award for directing her first video, “No Me Dejes De Querer,” and an Oscar nomination for the title song in movie, “Music Of The Heart.”

Gloria Estefan is the most successful Latin crossover artist in the history of pop music.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud
Shared Reading
Graphic Organizer
Inference
Drawing Conclusions
Comprehension Strategies
Modeling
Summarization
Cooperative Learning Groups
Accountable Talk
Comparison and contrast

PRELIMINARY LESSON PREPARATION

Poll students and assess how many know about Gloria, and establish their depth of knowledge about the Cuban singer. Provide students with the Venn Diagram handout on Gloria and Selena included in the lesson for a brief analysis of the two singers. You may wish to encourage students to bring CDs or cassettes of their favorite Gloria music. Provide time so students can share their favorite cuts in class.

ACTIVITIES

Begin the lesson by introducing Latina singer Gloria Estefan to the entire class. Have students read the books about Gloria, paying particular attention to story elements such as characters and setting. Students will complete the graphic organizer and the Venn Diagram on Gloria and Selena.

RESOURCES/MATERIALS

Gloria Estefan by Rebecca Stefoff (English and Spanish copies)
Gloria Estefan CD's

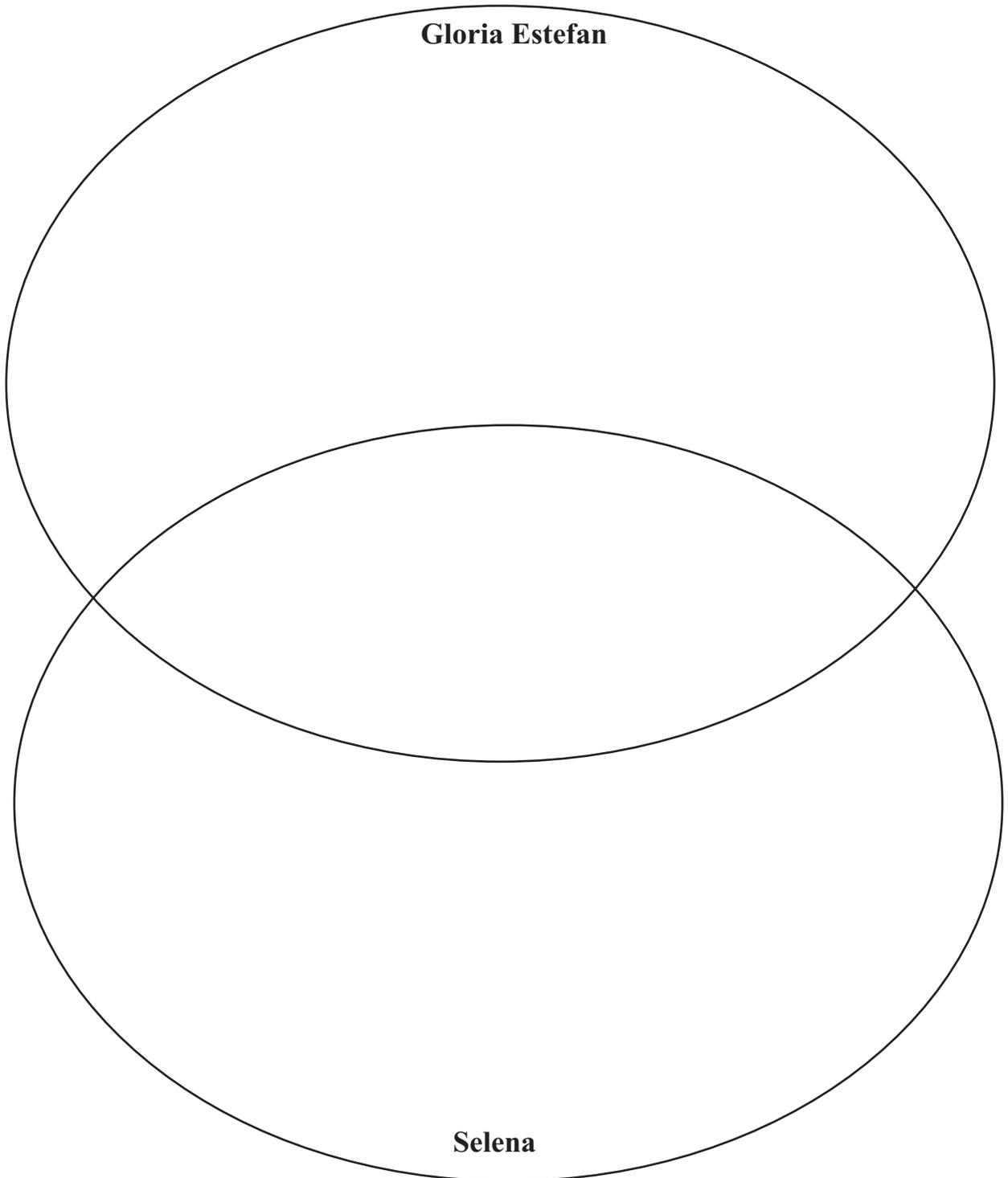
ASSESSMENT

Students enter specified information in the graphic organizer provided at the end of the unit.
Vocabulary Usage
Venn Diagram comparing two Latinas

Venn Diagram

Use the Venn diagram to explain how Gloria Estefan and Selena are alike and different.

Name _____ Date _____



Lesson 8: Joan Baez

What will students be learning?

STANDARD(S)

Students read and recognize literature as a record of human experience. (RW6)
Students will relate music to various historical and cultural traditions. (Music 5)

BENCHMARK(S)

Students read classic and contemporary literature, representing various cultural and ethnic traditions from throughout the world.
Students identify the roles of musicians in history and various cultures.

OBJECTIVE(S)

Students will be introduced to song writer and singer Joan Baez and the cultural and political contributions made by her.
Students will identify key influences in the life of Joan Baez on graphic organizers provided.
Students will read various selections/books about Joan incorporating reading comprehension strategies.
Students will identify various story elements.
Students will expand their vocabulary by 28 words.

SPECIFICS

Joan Baez was born in Staten Island, New York on January 9, 1941. She has two sisters, one older and one younger. Her father was Dr. Albert Baez, a physicist, and Joan Bridge Baez. Her father was of Mexican descent and son of a minister and her mother was English-Scottish, daughter of an Episcopalian minister and professor of drama. Way before Joan picked up a guitar, she played “Honey Love” on a ukulele at a talent show when she was fourteen. She began singing in a church choir and then moved on to coffee houses at Boston University. Then came her 1959 Newport Folk Festival debut. Shortly after that she signed on with Vanguard Records.

Joan Baez is a woman with a social conscience who joined the Civil Rights Movement and the causes like the peace movement that went hand in hand with civil rights. She was a spokeswoman for non-violent resistance and against immoral authority. She has always stood for the ideals that define moral courage. Her beautiful voice has become the vehicle through which she meets the world head on. Joan Baez has always been known for speaking her mind and eventually got to hear Dr. Martin Luther King speak, giving a label for her philosophy, nonviolence.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud
Shared Reading
Graphic Organizer
Inference
Drawing Conclusions
Comprehension Strategies
Modeling
Summarization
Cooperative Learning Groups
Accountable Talk
Comparison and contrast

PRELIMINARY LESSON PREPARATION

Poll students and assess how many students know about Joan and establish the depth of knowledge about the singer. You may wish to provide a CD on Joan Baez since students may be hard pressed to provide one.

ACTIVITIES

Read the book on Joan Baez or allow students to search for information on their own. Build comprehension as you read. Incorporate grammar and stress the vocabulary. Actively listen and observe as the teacher reads aloud a biography of Joan Baez. Begin to fill in the graphic organizer with information learned from the biography. Listen to music and/or view a video of Joan Baez. Read together with the class and teacher “Human Rights Activism.” Discuss the social contributions of Joan Baez.

ASSESSMENT

Students enter specified information in the graphic organizer provided at the end of the unit.
Vocabulary Usage

RESOURCES/MATERIALS

Joan Baez: Folksinger for Peace by Maritza Romero
Famous People of Hispanic Heritage, Volume III by Barbara J. Mavis
“Social Activism” by Leigh Hiester
Music and/or video of Joan Baez

Human Rights Activism

Human rights are the rights that every person has. These rights include the right to live, the right to food and shelter, and the right to think for oneself. Human rights activists strive to make sure that people all over the world are able to have these basic rights. These people challenge governments by letting the public know what the government is doing. They hold rallies, give speeches, and talk to government officials about issues, sometimes ending up in jail due to their beliefs.

Human rights activists believe that countries should make changes in order to make sure all people's rights are honored. As Joan Baez once said, "That one change that will be valid, that will get us out of this century without blowing ourselves to smithereens, will be to recognize that human life is sacred. And then you change everything. You have to change everything."

Joan Baez is a human rights activist who believes in nonviolence. When she protests against governments and ideas that she does not agree with, no one is hurt. One of the main ways she has shared her beliefs is through her music. She has not been afraid to lead others in nonviolent human rights activism, and she continues to do so today.

Unit Assessment

How will the student demonstrate proficiency?

PERFORMANCE TASK (LATINA BLOOM BALL)

See the instructions for the performance task on the next page.

SCORING RUBRIC

4. All circles were filled in completely and accurately. Complete sentences, proper punctuation, and neat writing were used by the student. Creativity was evident. The project was colored nicely.
3. All circles were filled in completely and accurately. Complete sentences, proper punctuation, and neat writing were used by the student.
2. Most of the circles were filled in completely and accurately. Complete sentences and proper punctuation were evident, but not consistent.
1. The project was not completed.

Student Instructions for Latina Bloom Ball Activity

- A. Cut out 12 circles from the pattern provided by your teacher. Be sure to cut only the **outside of the circle**. Write your name on the back of each circle and number them from 1 to 12.
- B. You will be writing inside the lines forming the five-sided shape (pentagon). Be sure not to cross the lines with your writing or pictures. The space between the pentagon and the circle will be folded to create the ball when you are finished writing.
- C. Write the answers to the following questions inside your numbered pentagons.

Knowledge:

- 1, 2, 3: Choose three women you have learned about in this unit. Write their names artistically in each circle. Then add four facts about each one using complete sentences.

Comprehension:

- 4, 5: Choose two subjects that you have learned about in this unit (Tejano music, *curanderos/as*, foods, etc.). Describe each subject and explain why it is important in Latino culture. Be sure to include important facts and details about each one.

Application:

- 6: Choose a different woman you learned about in this unit. Draw a picture that represents what you have learned about her.

Analysis:

- 7, 8: On these two circles, compare and contrast two women you have learned about. Write the comparisons in one circle, and contrasts in the other, using complete sentences.

Synthesis:

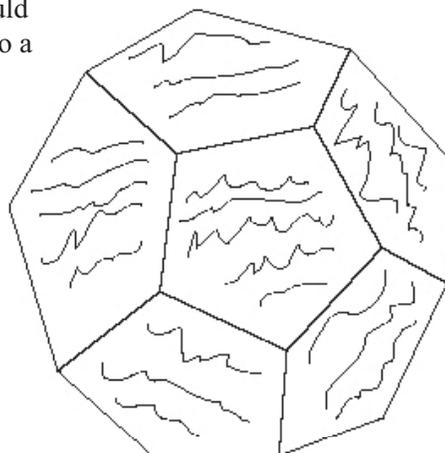
- 9: Create a poem about a woman or subject you studied in this unit. This poem should have at least two verses.
- 10: Design a mini-poster that will fit on a circle. This mini-poster will advertise one woman and her work.

Evaluation:

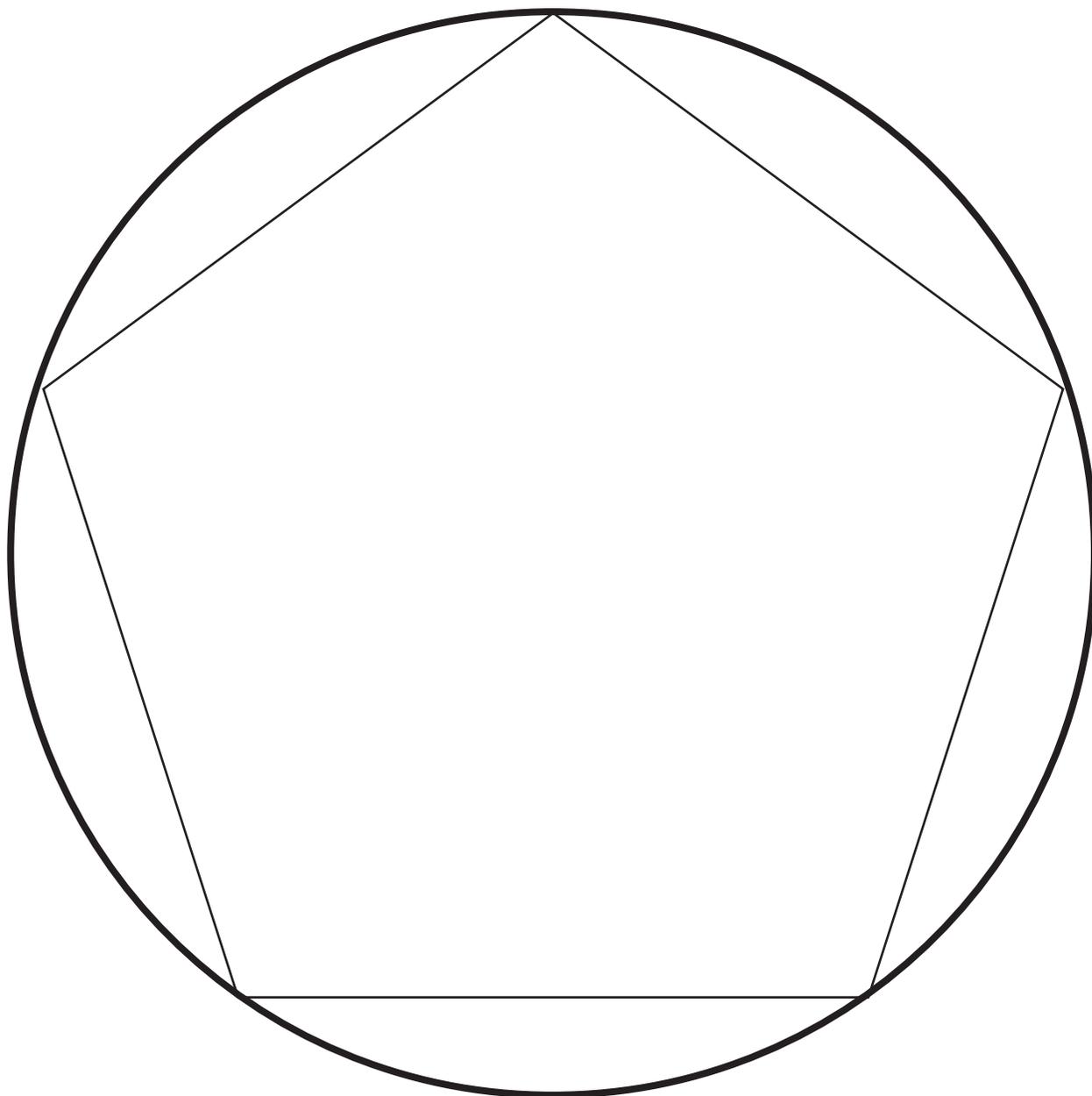
- 11: Consider what you have learned about Latina women in this unit. Write one paragraph summarizing what you have learned using complete sentences.
- 12: Decide on one area you have learned about that you would recommend to a friend. In one paragraph, write a letter to a friend explaining what the subject is and why you think your friend should learn about it.

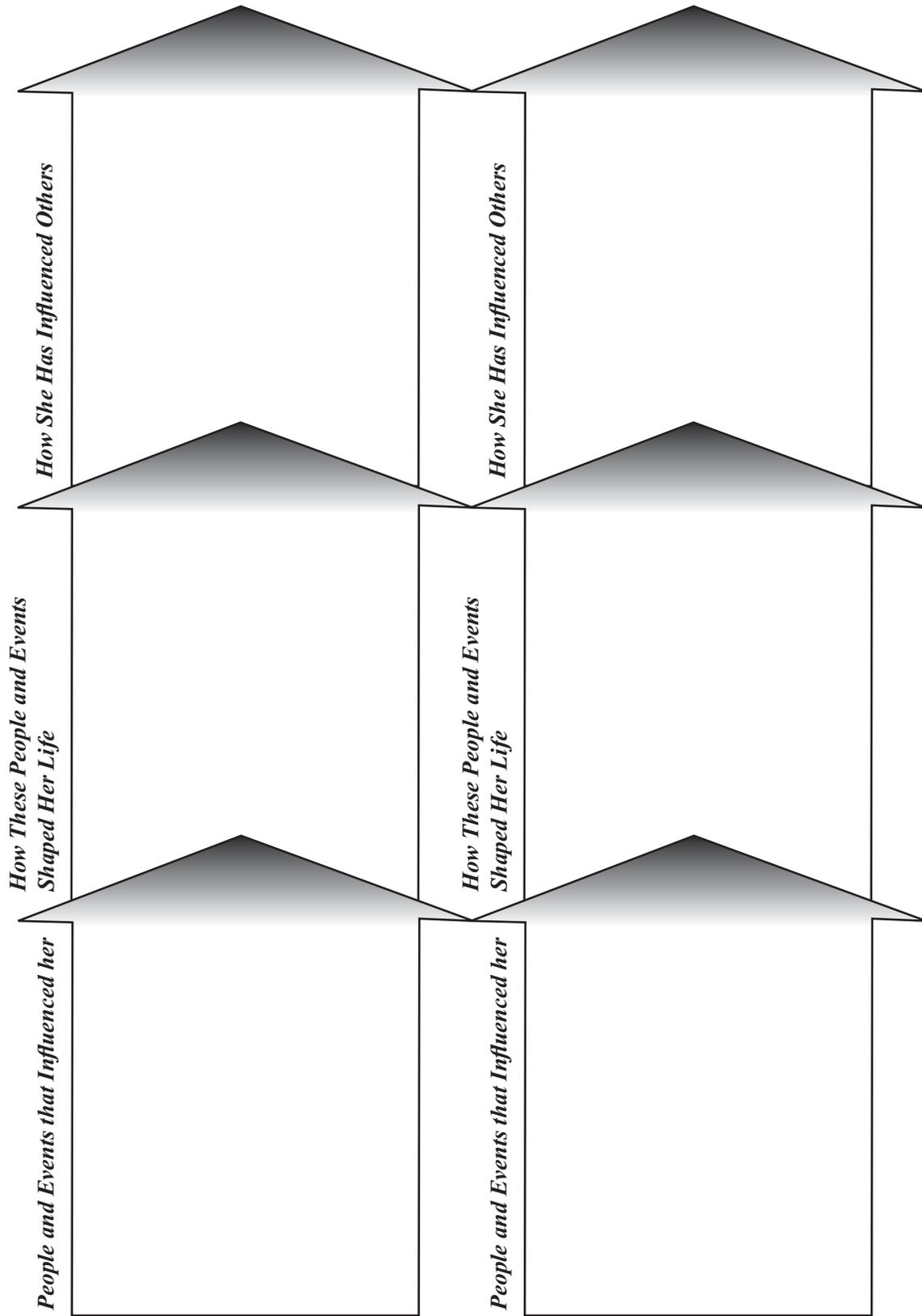
- D. When you have finished writing all the answers, color the circles and fold the edges of the pentagon up. Glue or staple the edges together, creating a ball.

Adapted from an activity created by Elizabeth Weller



Latina Bloom Ball Activity Cut-Out

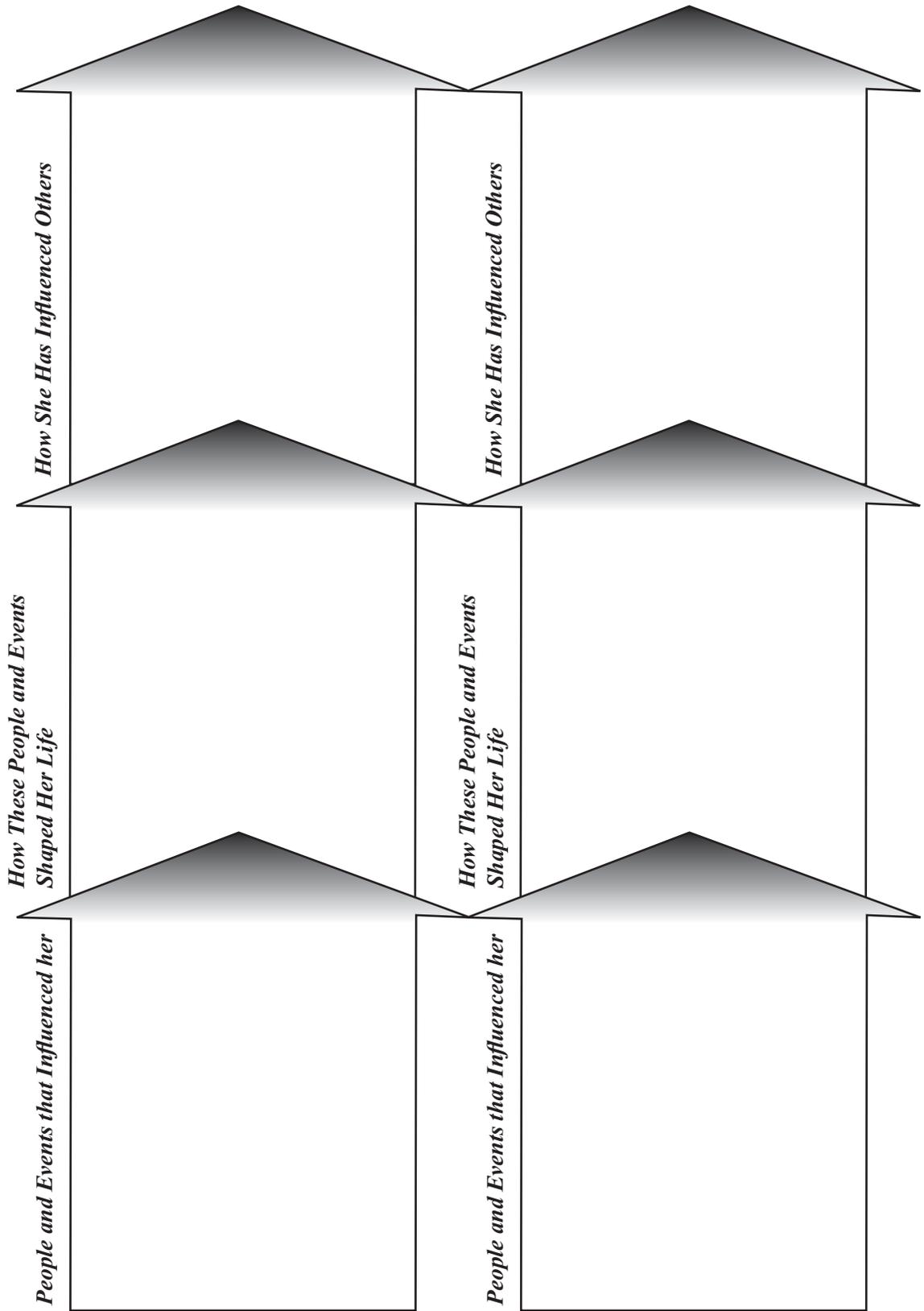




1. Gloria Anzaldúa

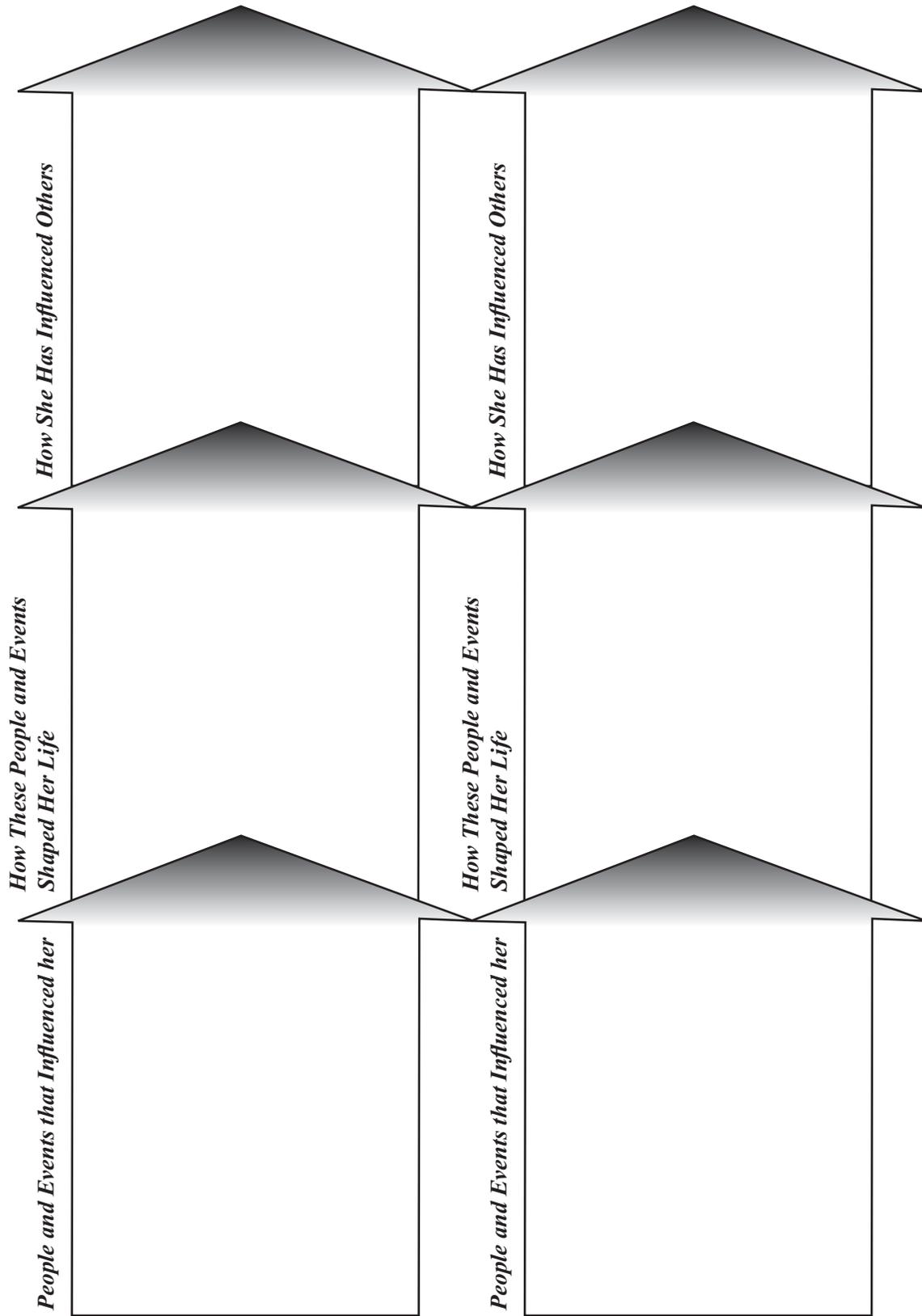
2. Lulu Delecre

Pass It On! Latina Women Influences Graphic Organizer Name _____ Date _____



3. Jan Romero Stevens

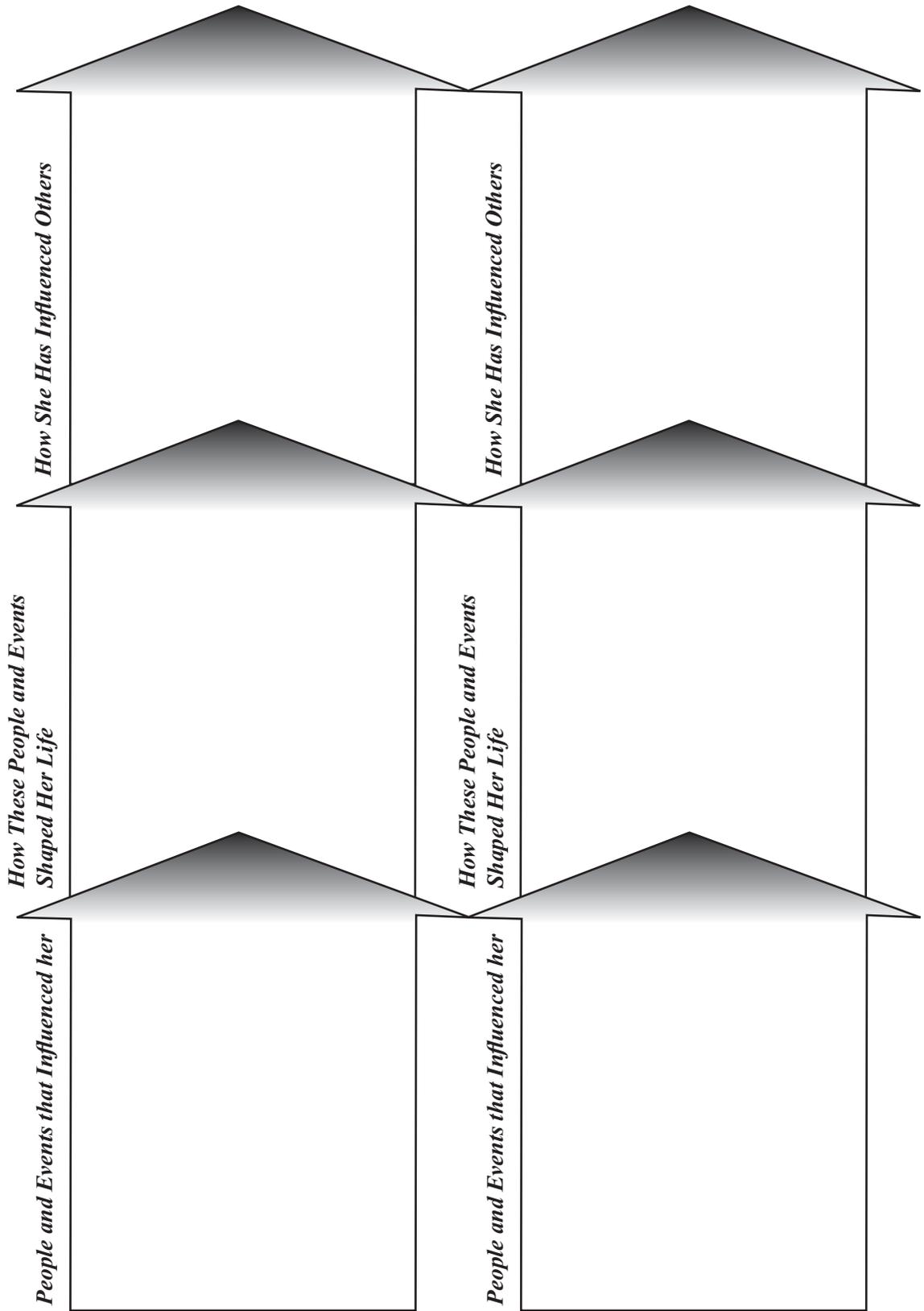
4. Leyla Torres



5. Frida Kahlo

6. Selena Quintanilla Perez

Pass It On! Latina Women Influences Graphic Organizer Name _____ Date _____



7. Gloria Estefan

8. Joan Baez

Pass It On! Latina Women Influences Writing Activity

Student's Name _____ Date _____

Events and people influence how we act and think and what we do with our lives. Choose one of the Latinas you have studied in this unit and list the influences she experienced, how those influences contributed to her life, and how her life might influence others.

I am writing about _____ (Name of woman studied in this unit)

<i>People and Events that Influenced her</i>	<i>How These People and Events Shaped Her Life</i>
<i>How She Has Influenced Others</i>	
	Use your lists to write about what influenced the woman you chose, how the influences shaped her life, and how she has influenced others. Each box on this page should be one paragraph. Be sure that each paragraph flows smoothly into the next.

Appendix 1: Student Vocabulary Lists

Lesson 1: Gloria Anzaldúa

Curandera
Remedy
Ingredients
Healing
Trespassers
Barbwire
Cactus
Salamander
Underbrush
Mesquite
Thistle
Canopy
Lagoon
Legendary
Herb
Compassion
Curandera

Lesson 2: Lulu Delacre

Chronicals
Tribes
Inhabitants
Immune
Intermixed
Anguish
Sorrow
Cathedral
Loyalty
Siege
Courtyard
Whimper
Corpse
Reprimand
Anchor
Artillery
Pillaging
Diocese

Shrapnel
Chaos
Quantity
Dysentery
Deception
Niche
Foreigners
Cowardice
Lagoon
Arrogant
Persistent
Ancient
Legendary
Infinite
Procession
Hastily
Tenacity
Arrogant
Convent
Devotion

Lesson 3: Jan Romero Stevens

Fertile
Cottonwood tree
Breezy
Shrink
Chorizo
Blossoms
Tumbleweeds
Calabacitas
Tortillas
Desperate

Lesson 4: Leyla Torres

Stew
Aroma
Dozen
Marker

Classmate
Exchange
Haggled
Ladle
Persuade
Cassava
Simmering
Cilantro
Apron
Plantains
Bartering
Ingredient
Cumin
Siesta
Bargain
Pout

Lesson 5: Frida Kahlo

Portrait
Polio
Ancient
Easel
Disagreement
Idols
Architecture
Popular
Talent
Unpleasant
Rebel
European
Argument
Shocking
Mural
Authority
Homesick

Lesson 6: Selena Quintanilla Perez

Composer
Negotiation
Justice
Tragedy
Rhythm
Synthesizer
Bankrupt
Correspondence
Custard
Anonymity
Guitarist
Poised
Poignant
Duets
Pose
Trademark
Carefree
Mainstream
Role
Modest
Upscale
Signature
Repertoire
Parasailing
Exhilarating
Lunar eclipse
Shelter
Envision
Designate
Embezzle
Dismal
Lament
Assailant
Team
Custody
Pitch
Salsa
Treat
International

Appendix 1: Student Vocabulary Lists

Lesson 6: Selena Quintanilla Perez (cont'd)

Entrepreneurial
Endorsement
Award
Humor
Entertainer
Fame
Rehearsal
Affinity
Prima donna
Captivated
Comedian
Genius
Permeates
Refurbish
Witness
Heartthrob
Bungee jumping
Privacy
Mortals
Insistent
Enterprise
Burgeoning
Fraud
Perished
Eulogy
Premeditated
Hero
Episode
Studio
Pop music
Witty
Gig
Transactions
Boutique
Talent
Generosity
Host
Turf

Introspective
Chaperone
Tension
Contract
Debut
Luxury
Fortune
Stereo
Indulge
Passion
Challenges
Slenite
Remorse
Fan club
Metaphor
Enterprise
Clout
Deranged
Pilgrimage
Coastal
Heroine
Barricade
Accordion
Tejano music
Traditional
Recording
Prankster
Millionaire
Audience
Humility
Producer
Manager
Matador
Exaggerated
Official
Stardom
Cameo
Real estate
Relocate
Designs
Upbeat
Tobogganing
Celebrity

Moonstone
Status
Clamoring
Competent
Erode
Despair
Mementos
Congregation

Lesson 7: Gloria Estefan

Insistent
Gust
Political
Lull
Paralyzed
Heritage
Spiritualist
Resistance
Civil War
Immigrants
Retribution
Fiasco
Obstacle
Tedious
Demure
multicolored
flurries
refugees
jackknifed
paramedic
colonized
sergeant
regime
guerrilla
ethnic
atrocities
barracks
translator
hobby
industry

crisscrossed
cargo
invalid
excruciating
colleagues
descent
censorship
oppression
revolutionary
assimilate
belief
barriers
ballad
adolescent
toddler
granite
antidrug
decade
conscious
treacherous
independence
dissent
corruption
exile
schemes
spheres
invasion
inherited
timid

Lesson 8: Joan Baez

Activist
Minister
Folk music
Audience
Concert
Laborious
Inspiration
Performer
protest

Appendix 1: Student Vocabulary Lists

Lesson 8: Joan Baez (cont'd)

campus
rigid
optimism
amnesty
humiliation
Draft resistance
nonviolence
acre
spirituals
melody
jazz
career
dilemma
instrumental
pacifist
ballads
studio
mimic
refugee

Appendix 1: Vocabulary Worksheets Name _____

Lesson 1: Gloria Anzaldúa

Curandera _____

Remedy _____

Ingredients _____

Healing _____

Trespassers _____

Barbwire _____

Cactus _____

Salamander _____

Underbrush _____

Mesquite _____

Thistle _____

Canopy _____

Lagoon _____

Legendary _____

Herb _____

Compassion _____

Curandera _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 2: Lulu Delacre

Chronicals _____

Tribes _____

Inhabitants _____

Immune _____

Intermixed _____

Anguish _____

Sorrow _____

Cathedral _____

Loyalty _____

Siege _____

Courtyard _____

Whimper _____

Corpse _____

Reprimand _____

Anchor _____

Artillery _____

Pillaging _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 2: Lulu Delacre (cont'd)

Diocese _____

Shrapnel _____

Chaos _____

Quantity _____

Dysentery _____

Deception _____

Niche _____

Foreigners _____

Cowardice _____

Lagoon _____

Arrogant _____

Persistent _____

Ancient _____

Legendary _____

Infinite _____

Procession _____

Hastily _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 2: Lulu Delacre (cont'd)

Tenacity _____

Arrogant _____

Convent _____

Devotion _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 3: Jan Romero Stevens

Fertile _____

Cottonwood tree _____

Breezy _____

Shrink _____

Chorizo _____

Blossoms _____

Tumbleweeds _____

Calabacitas _____

Tortillas _____

Desperate _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 4: Leyla Torres

Stew _____

Aroma _____

Dozen _____

Marker _____

Classmate _____

Exchange _____

Haggled _____

Ladle _____

Persuade _____

Cassava _____

Simmering _____

Cilantro _____

Apron _____

Plantains _____

Bartering _____

Ingredient _____

Cumin _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 4: Leyla Torres (cont'd)

Siesta _____

Bargain _____

Pout _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 5: Frida Kahlo

Portrait _____

Polio _____

Ancient _____

Easel _____

Disagreement _____

Idols _____

Architecture _____

Popular _____

Talent _____

Unpleasant _____

Rebel _____

European _____

Argument _____

Shocking _____

Mural _____

Authority _____

Homesick _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 6: Selena Quintanilla Perez

Composer _____

Negotiation _____

Justice _____

Tragedy _____

Rhythm _____

Synthesizer _____

Bankrupt _____

Correspondence _____

Custard _____

Anonymity _____

Guitarist _____

Poised _____

Poignant _____

Duets _____

Pose _____

Trademark _____

Carefree _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 6: Selena Quintanilla Perez (cont'd)

Mainstream _____

Role _____

Modest _____

Upscale _____

Signature _____

Repertoire _____

Parasailing _____

Exhilarating _____

Lunar eclipse _____

Shelter _____

Envision _____

Designate _____

Embezzle _____

Dismal _____

Lament _____

Assailant _____

Team _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 6: Selena Quintanilla Perez (cont'd)

Custody _____

Pitch _____

Salsa _____

Treat _____

International _____

Entrepreneurial _____

Endorsement _____

Award _____

Humor _____

Entertainer _____

Fame _____

Rehearsal _____

Affinity _____

Prima donna _____

Captivated _____

Comedian _____

Genius _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 6: Selena Quintanilla Perez (cont'd)

Permeates _____

Refurbish _____

Witness _____

Heartthrob _____

Bungee jumping _____

Privacy _____

Mortals _____

Insistent _____

Enterprise _____

Burgeoning _____

Fraud _____

Perished _____

Eulogy _____

Premeditated _____

Hero _____

Episode _____

Studio _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 6: Selena Quintanilla Perez (cont'd)

Pop music _____

Witty _____

Gig _____

Transactions _____

Boutique _____

Talent _____

Generosity _____

Host _____

Turf _____

Introspective _____

Chaperone _____

Tension _____

Contract _____

Debut _____

Luxury _____

Fortune _____

Stereo _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 6: Selena Quintanilla Perez (cont'd)

Indulge _____

Passion _____

Challenges _____

Slenite _____

Remorse _____

Fan club _____

Metaphor _____

Enterprise _____

Clout _____

Deranged _____

Pilgrimage _____

Coastal _____

Heroine _____

Barricade _____

Accordion _____

Tejano music _____

Traditional _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 6: Selena Quintanilla Perez (cont'd)

Recording _____

Prankster _____

Millionaire _____

Audience _____

Humility _____

Producer _____

Manager _____

Matador _____

Exaggerated _____

Official _____

Stardom _____

Cameo _____

Real estate _____

Relocate _____

Designs _____

Upbeat _____

Tobogganing _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 6: Selena Quintanilla Perez (cont'd)

Celebrity _____

Moonstone _____

Status _____

Clamoring _____

Competent _____

Erode _____

Despair _____

Mementos _____

Congregation _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 7: Gloria Estefan

Insistent _____

Gust _____

Political _____

Lull _____

Paralyzed _____

Heritage _____

Spiritualist _____

Resistance _____

Civil war _____

Immigrants _____

Retribution _____

Fiasco _____

Obstacle _____

Tedious _____

Demure _____

multicolored _____

flurries _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 7: Gloria Estefan (cont'd)

refugees _____

jackknifed _____

paramedic _____

colonized _____

sergeant _____

regime _____

guerrilla _____

ethnic _____

atrocities _____

barracks _____

translator _____

hobby _____

industry _____

crisscrossed _____

cargo _____

invalid _____

excruciating _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 7: Gloria Estefan (cont'd)

colleagues _____

descent _____

ensorship _____

oppression _____

revolutionary _____

assimilate _____

belief _____

barriers _____

ballad _____

adolescent _____

toddler _____

granite _____

antidrug _____

decade _____

conscious _____

treacherous _____

independence _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 7: Gloria Estefan (cont'd)

dissent _____

corruption _____

exile _____

schemes _____

spheres _____

invasion _____

inherited _____

timid _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 8: Joan Baez

Activist _____

Minister _____

Folk music _____

Audience _____

Concert _____

Laborious _____

Inspiration _____

Performer _____

protest _____

campus _____

rigid _____

optimism _____

amnesty _____

humiliation _____

Draft resistance _____

nonviolence _____

acre _____

Appendix 1: Vocabulary Worksheets Name _____

Lesson 8: Joan Baez

spirituals _____

melody _____

jazz _____

career _____

dilemma _____

instrumental _____

pacifist _____

ballads _____

studio _____

mimic _____

refugee _____

Bibliography by Category

Gloria Anzaldúa

Anzaldúa, Gloria. *Friends from the Other Side*. San Francisco: Children's Book Press, 1993.

A wonderful story with a strong female character who helps a boy who has just crossed the Rio Grande river from Mexico into the United States. Deals with issues of immigration and *curanderismo*. Great read aloud. Written in both Spanish and English.

Anzaldúa, Gloria. *Prietita and the Ghost Woman*. San Francisco: Children's Book Press, 1996.

This is a fantastic story of a young girl named Prietita who comes face to face with La Llorona. Prietita is in search of an herb which La Llorona helps her find. This book deals well with the topic of *curanderismo*. Great read aloud. Written in both Spanish and English.

Lulu Delacre

Delacre, Lulu. *Arroz con Leche: Popular Songs and Rhymes from Latin America*. New York: Scholastic, 1989.

This book is a lot of fun. It is filled with Latin American songs and fantastic illustrations by Delacre. Written in both Spanish and English.

Delacre, Lulu. *Golden Tales*. New York: Scholastic, 2001.

This book includes myths, folktales, and legends from Latin America.

Masks

Earl, Amanda and Danielle Sensier. *Traditions Around the World*. England: Wayland Publishers, 1994.

A colorful book containing pictures and information about the history and use of masks throughout different cultures around the world.

Flanagan, Alice K. *Masks!* New York: Children's Press, 1996.

A colorful book containing pictures and information about the history and use of masks throughout different cultures around the world. Readable for 5th graders.

Gelber, Carol. *Masks Tell Stories*. Connecticut: The Millbrook Press, 1993.

Great information for teachers about the history of masks, along with wonderful photographs of masks from around the world.

McNiven, Helen and Peter. *Making Masks*. New York: Thomson Learning, 1995.

Wonderful instructions on how to make almost any mask. Reasonable reading. Great pictures.

Wright, Lyndie. *Masks*. New York: Franklin Watts, 1990.

Wonderful instructions on how to make almost any mask. Reasonable reading. Great pictures.

Jan Romero Stevens

Stevens, Jan Romero. *Carlos and the Squash Plant*. Flagstaff: Northland Publishing Company, 1993.

A funny story about a boy who hates to take a bath. Amazing illustrations and a clever story. Written in both Spanish and English. Great read aloud.

Bibliography (con't.)

Leyla Torres

Torres, Leyla. *Subway Sparrow*. New York: Farrar, Straus, Giroux, 1993.

This is the story of four people from different cultures who work together on the subway to release a trapped sparrow. Incredible illustrations. Great read aloud.

Torres, Leyla. *Saturday Sancocho*. New York: Farrar, Straus, Giroux, 1995.

In this story a young girl and her wise grandmother go to the market to barter for their traditional Saturday meal. Incredible illustrations. Great read aloud.

Frida Kahlo

Cruz, Barbara C. *Frida Kahlo: Portrait of a Mexican Painter*. Springfield: Enslow Publishers, Inc., 1996.

A fascinating, well-written book about the life of Frida Kahlo. Great reference for teachers who want to learn more about her life. Contains very interesting and often funny insights into the life of Frida Kahlo.

Frazier, Nancy. *Frida Kahlo: Mysterious Painter*. Woodbridge: A Blackbirch Press Book, 1992.

Another full history of Frida's life that includes discussion of her paintings. Great reference for teachers who want to learn more about her life. It also include information about what was going on in Mexico during her life.

Herrera, Hayden. *Frida Kahlo: The Paintings*. New York: HarperCollins Publishers, 1991.

This book is not suitable for students to look through on their own, but contains pictures of most of Kahlo's paintings, which the teacher may want to share with students on a selective basis. It also contains many photographs of Kahlo, as well as a good deal of information the teacher may wish to share.

Kahlo, Frida. *The Diary of Frida Kahlo*. New York: Harry N. Abrams, Inc., Publishers, 1995.

An interesting look at Frida Kahlo through her own eyes. Not appropriate for students to read, but there are definitely parts that the teacher could share. A good way to show students how some artists journal, combining pictures with words. Great reference for teachers who want to learn more about her life.

Milner, Frank. *Frida Kahlo*. Greenwich: Brompton Books Corp, 1995.

This book is not suitable for students to look through on their own, but contains large sized pictures of many of Kahlo's paintings, as well as photographs of her. Great reference for teachers who want to learn more about her life.

Portrait of an Artist: Frida Kahlo. Video. Produced by Homevision, RM Arts, 1993.

This video should not be shown to students. It is a fantastic overview for teachers, but contains some of Kahlo's more graphic paintings.

Rivera, Guadalupe and Marie-Pierre Colle. *Frida's Fiestas*. New York: Clarkson Potter/Publishers, 1994.

Written by the daughter of Diego Rivera, this beautiful book will entice you to run to the kitchen and begin cooking some of Frida's favorites! Intertwined with the recipes are stories and pictures that the teacher may want to share with students.

Bibliography (con't.)

Turner, Robyn Montana. *Frida Kahlo*. Boston: Little, Brown and Company, 1993.

A wonderful book about the life of Frida Kahlo. It contains many photographs and paintings. This book is very well written and contains a great deal of interesting information.

Selena Quintanilla Perez

Mavis, Barbara. *Famous People of Hispanic Heritage, Volume IV*. Childs: Mitchell Lane Publishers, 1997.

This book is part of a wonderful series that highlights famous Hispanic people. This particular volume includes a well-written discussion of the late Tejano singer Selena Quintanilla Perez.

Selena, the Final Notes. Video. Produced by Simitar Entertainment, Inc. Plymouth MN, 1997.

This is a two-tape collection. The first video contains footage of the late Selena, her family, her performances, and her fans. **The second video should not be shown to students.**

Tejano Music

Songs of the Homeland. Video. Produced by Galan Productions, Inc. Austin, TX, 1996. 60 min.

This film contains both an excellent history and a wide sample of Tejano music. It provides an excellent overview of Tejano music.

Gloria Estefan

Nielsen, Shelly. *Gloria Estefan: International Singing Star*. Edina: Abdo & Daughters, 1993.

This easy-to-read book highlights the life and career of Gloria Estefan. It includes fantastic photographs of Estefan and her family.

Shirley, David. *Gloria Estefan: Queen of Latin Pop*. Chelsea House Publishers, 1994.

Highlights the life and career of Gloria Estefan. Contains information that is accessible to both teacher and student.

Immigration

Ashabranner, Brent. *The Vanishing Border*. New York: Dodd, Mead & Company, 1987.

A book full of pictures and stories about immigration and living in border towns. Good for a teacher reference or to share pictures with students.

Our Beckoning Borders. New York: Dutton Children's Books, 1996.

A book full of pictures and stories about immigration and living in border towns. Good for a teacher reference or to share pictures with students.

Mayberr, Jodine. *Mexicans*. New York: Franklin Watts, 1990.

This book is filled with useful information and pictures concerning the border and immigration. It also includes history of Mexico and is at the 5th grade reading level.

Bibliography (cont.)

Rosenberg, Maxine B. *Making a New Home in America*. New York: Lothrop, Lee & Shepard Books, 1986.

A very readable book that deals with the issue of people of different cultures moving to the United States. Great photos and nice story. Would work as a read aloud.

Joan Baez

Garza, Hedda. *Joan Baez*. Chelsea House Publishers, 1991.

Reference for teachers who want to learn more about Joan Baez. Contains photographs and stories about her life. Accessible to students who are fluent readers.

Heller, Jeffrey. *Joan Baez: Singer With a Cause*. Chicago: Children's Press, 1991.

Reference for teachers who want to learn more about Joan Baez. Contains photographs and stories about her life. Accessible to students who are fluent readers.

The Hispanic and Latin American Heritage Video Collection: Joan Baez. Produced by Library Video Collection, 1995.

This film shares the life of Joan Baez with students. It contains fantastic pictures as well as footage of past performances. The issue of struggles during the period of the 1960s is addressed.

Lucas, Eileen. *Contemporary Human Rights Activists*. New York: Facts on File, Inc., 1997

This book contains a section on Baez that details her social activism. A great reference for teachers who want to learn more about Joan Baez.

Mavis, Barbara. *Famous People of Hispanic Heritage, Volume III*. Childs: Mitchell Lane Publishers, 1996.

This book is part of a wonderful series that highlights famous Hispanic people. This particular volume includes a well-written discussion of the folk singer and human rights activist Joan Baez.

About the Author

Leigh Hiester was born and raised in the Rio Grande Valley of South Texas. Having grown up in the border town of Edinburg, the cultural aspects of the society surrounding her became a part of her culture. These early experiences with Latino culture continue to influence her today.

Leigh graduated from Austin College with a bachelors degree in English and a masters degree in Elementary Education. She then returned to Edinburg, Texas where she taught 4th and 5th graders at Jefferson Elementary School. While there, she served on many committees and worked to develop a multi-age program.

After moving to Colorado in 1995, Leigh wanted to ensure that she stayed connected with the Latino culture and was pleased to be hired as a Bilingual/ELA teacher for Denver Public Schools. She currently teaches English Language Acquisition at Knapp Elementary School and has been instrumental in the development of Knapp's multi-age intermediate program. In the fall, Leigh will begin another masters program with Prescott College, with the focus on administration and experiential education.

