

Culture in the Futura Classroom:

Culture is an important part of Futura's ideology, as it is typically culture that inspires a love and passion of the Spanish language and it's many cultures. Culture is two parts:

One part are the *notas culturales*, which are small snippets of culture mentioned during and related to a vocabulary or grammar lesson. For example: when introducing food vocabulary bring in exotic fruits or vegetables that are popular in Latin America or simple as when you are talking about house vocabulary talking about the difference of houses in Spanish speaking countries-often not a yard, nor basement, sometimes courtyard, etc. These quick 1-minute mentions can be a part of your every-day classroom.

The second part of culture are the larger topics that you spend more time discussing. On the Futura intranet there are resources for topics such as this. The index is below. Also, Futura's Passport to Spanish curriculum, which can also be found on the intranet, includes a wealth of cultural topics and activities.

Externally, the internet has unlimited resources to help make Spanish come alive in your classroom including videos, for example. This site has good resources for activities and visuals for culture:

<https://www.pinterest.com/explore/spanish-culture/>

Cultural Activities and writings for the Integrated Classroom (Intranet):

iViva España! Focuses on culture of Spain: Running of the Bulls; El Prado; La Tomatina; Tapas; Flamenco; Las Fallas- Page 2

El Día de los Muertos (includes crafts, recipes, and suggested essay)- Page 12

Cinco de Mayo (Includes essay, recipe, activities and crafts)- Page 20

Ten Things You Probably Didn't Know About Puerto Rico (Includes notable facts and suggested readings)- Page 25

Hispanics in the U.S.: Cognates: This lesson focuses cognates and Spanish or Spanish derivatives which have been integrated into American English. (Includes student resource page and vocabulary)- Page 29

La Cultura: This focuses on El elefante y la paloma: The Elephant and the Dove; Diego Rivera and Frida Kahlo story and information; Includes suggested reading list for Mexico; Includes Mexican recipes- Page 33

Ten Things You Probably Didn't Know About Costa Rica (Includes notable facts and suggested readings)- Page 42

¡Viva España!

This lesson focuses on numerous cultural aspects of Spain. The information pages can be used as a two-day lesson or as separate and sporadic cultural components in your class.

Prep: 15 minutes

Materials: World Map, Map of Spain, copies of the fact sheet, copies of information sheets for groups

Target Concepts:

Cultural understanding of key traditions in Spain: Running of the Bulls, El Prado, La Falla, Spanish Tapas, La Tomatilla

Notes: This lesson is written to take two class periods. If that time frame is not desired, feel free to alter as needed. The information sheets can also be incorporated individually throughout the remainder of the year if preferred.

Procedure:

1. Begin by showing the class the world map and reviewing previously learned regions that speak Spanish. (México, Central America, Caribbean)
2. Sing or chant one of their favorite songs to review the above areas.
3. Ask the class where else Spanish is spoken in the world. Give them clues if needed such as: a country in Europe; a country that sounds like the name of the language they are learning; etc.
4. Get them excited about learning about Spain during today's class.
5. Show the map of Spain and point out popular tourist cities such as: Madrid, Toledo, Andalucía, etc.
6. Students will work in groups to summarize the material provided to them and come up with a creative way to "teach" the class that material. (Sing a song, act out a skit, make visual aids, bring in props, bring in color pictures, etc.)
7. Create 5 groups of 3 or 5 students (depending on the size of your class) and distribute one topic in this lesson to each group.
8. Give the students the remainder of the class (20-30 minutes) to work with their group on their presentation. Emphasize that all group members need to have equal roles in the preparation as well as the presentation of the material. Any groups not complete at the end of class will need to finish for homework. Encourage students to get phone numbers of group members if necessary.
9. Circle around the class and help students stay on task. Give them ideas if needed. Take notes on student behaviors to use for grading. If certain group members are not helping the group that will reflect in their grade for this assignment.
10. At the beginning of the next class period, give students a few minutes to practice with their group.

11. Hand out the blank Spain fact sheet to all students and explain that students will be filling in things they learn about Spain from four different groups while listening to the presentations. They do not need to fill in facts about the topic they are presenting.
12. Use the rubric included in this lesson to grade the groups as they present their material to the class. Cut the rubrics apart and grade students individually based on their class work time as well as their role in the presentation.
13. Collect the Spain fact sheets after all groups have presented and treat it like a participation grade for the students.

Suggested Tarea: Students should complete the presentation for homework if they don't finish in class. Another option would be to give the students more class time the following class and push out the presentations by another day if time permits.

Reinforcement Activities: Map Illustration: Students draw and color the map of Spain using poster board and label important cities and popular destinations.

Food: Working alone or in pairs students research a popular dish of Spain, create it and bring it in for samples.

Extensions and Assessment Opportunities: The presentations will be graded using the included rubric. Cut the rubrics apart and use them to grade as students present their topics to the class. Take into account your notes on use of class time.

On the next written assessment, consider adding a few questions about Spain. They could even be written on the board and students could answer them on the back of a quiz or test.

Teacher Tip: If you lack the time for this two-day cultural lesson on Spain, consider using the informational handouts on Spain individually after assessments for the remainder of the year. Have students pick up the handout after turning in their quiz/test, and read it individually. You could even require students to answer questions or make a list of facts they learned. Discuss the handout after all students have turned in their quiz/test.



Nombre: _____

DATOS DE ESPAÑA

(Facts about Spain)



Topic: _____

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Topic: _____

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Topic: _____

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Topic: _____

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Running of the Bulls



Each July, a million people pack into Pamplona, Spain, for the boisterous **Festival of San Fermín**. They come to this proud town for music, fireworks, and fun. But most of all, they come for the **Running of the Bulls**, when fearless (or foolish) adventurers — called *mozos* — push themselves into the path of six furious bulls.

Originally celebrated as a saint's feast day, the festival now runs for nine days, from July 6 through 14. Each morning at 8 o'clock, the bulls are set loose on the city streets with Spaniards across that nation following every twist and turn on live television.



Mozos, like Spanish bullfighting enthusiasts, respect the bull. The animal represents power, life, and the great wild. Although they can wear anything, *mozos* traditionally dress in white pants and shirts, with red bandanas tied around their necks and waists. Two legends explain the red-and-white uniform: One says it's to honor San Fermín, a saint (white) who was martyred (red); the other says that the runners dress like the butchers who began this tradition. (The bulls are color-blind, so they don't care.)

A wave of energy surges through the streets each morning as the start time approaches. Every morning, spectators start assembling at the crack of dawn. As onlookers pack the side alleys, the *mozos* seek out a favorable position on the street. For serious runners, this is like surfing: You hope to catch a good wave and ride it. A good run lasts only 15 or 20 seconds. You know you are really running with the bull when you feel the breath of the animal on your pants.

Then it's time, and the sound of a rocket signals that the bulls are running. It's a red-and-white blur. Big eyes, scrambling bodies, the ground shaking. As the bulls charge down the street, the *mozos* scramble to stay out in front of the thundering herd, diving out of the way at the last possible moment.

Then, suddenly, the bulls are gone. People pick themselves up, and it's over. Boarded-up shops open up, and the timber fences are taken down and stacked. As is the ritual, participants drop into a café immediately after the running, have breakfast, and together watch the rerun of the entire spectacle on TV. This is a very dangerous event and each year, dozens of people are injured during the festivities.

When the rollicking festival concludes at midnight on July 14, Pamplona's townspeople meet in front of City Hall, light candles, and sing their sad song, "Pobre de Mí:" "Poor me, the Fiesta de San Fermín has ended."

El Prado



The **Prado Museum** is the main Spanish national art museum, located in central Madrid. It features one of the world's finest collections of European art, dating from the 12th century to the early 20th century, based on the former Spanish Royal Collection, and unquestionably the best single collection of Spanish art.

Founded as a museum of paintings and sculpture in 1819, it also contains important collections of other types of works. El Prado is one of the most visited sites in the world, and it is considered one of the greatest art museums in the world.



The numerous works by Francisco de Goya, the single most extensively represented artist, as well as by Hieronymus Bosch, El Greco, Peter Paul Rubens, Titian, and Diego Velázquez, are some of the highlights of the collection.

The collection currently comprises around 8,200 drawings, 7,600 paintings, 4,800 prints, and 1,000 sculptures, in addition to a large number of other works of art and historic documents.

As of 2012, the museum displayed about 1,300 works in the main buildings, while around 3,100 works were on temporary loan to various museums and official institutions. The remainder were in storage. The museum received 2.8 million visitors in 2012. It is one of the largest museums in Spain.



The best-known work on display at the museum is Las Meninas by Diego Velázquez. Velázquez and his keen eye and sensibility were also responsible for bringing much of the museum's fine collection of Italian masters to Spain, now the largest outside of Italy. **Las Meninas** is Spanish for **The Ladies-in-Waiting**. This intricate painting raises questions about reality and illusion. Because of these complexities, *Las Meninas* has been one of the most widely analyzed works in Western painting.

Las Meninas, Diego Velázquez, 1656



La Tomatina



La Tomatina is a [festival](#) that is held in the [Valencian](#) town of [Buñol](#), a town located in the East of Spain about 20 miles from the Mediterranean, in which participants throw [tomatoes](#) and get involved in this tomato fight purely for entertainment purposes. Since 1945 it has been held on the last Wednesday of August, during the week of festivities of Buñol.

The tomato fight (or La Tomatina) has been a strong tradition in Buñol since 1944 or 1945. This event was created after two men, in political protest, began throwing tomatoes at many people and places, and continues to this day, though more for enjoyment than protest. The holiday was banned in the Spanish State period under Francisco Franco for having no religious significance, but returned in the 1970s after his demise. In 1957, demand for the popular festival led to its becoming official, with certain rules and restrictions. These rules have gone through many modifications over the years.

Another important landmark in the history of this festival is the year 1975. From this year onward, "Los Clavarios de [San Luis Bertrán](#)" (San Luis Bertrán is the patron of the town of Buñol) organized the whole festival and brought in the tomatoes, which had previously been brought by the local people. Soon after this, in 1980, the town council took over responsibility for organizing the festival.

Since then, the number of participants has increased year after year. In 2002, in the month of August La Tomatina of Buñol was declared a Festivity of International Tourist Interest by the Secretary Department of Tourism due to its success. In 2013, town officials introduced an entry fee and limited the number of participants, citing concerns over safety.

Usually, the fight lasts for an hour, after which the whole town square has been covered with tomato paste. Fire trucks then hose down the streets and participants often use hoses that locals provide to remove the tomato paste from their bodies. Some participants go to the pool of "los peñones" to wash. Afterwards, the village cobblestone streets are completely clean due to the acidity of the tomato disinfecting and thoroughly cleaning the surfaces.





Spanish Tapas



A **tapa**, in Spanish cuisine, is an appetizer, or snack. It may be cold (such as mixed olives and cheese) or hot (such as *chopitos*, which are battered, fried baby squid). In select bars and restaurants in Spain, tapas have evolved into an entire, sophisticated cuisine.

In Spain, patrons of tapas can order many different tapas and combine them to make a full meal. In some Central American countries, such snacks are known as *bocas*. In parts of Mexico, similar dishes are called *botanas*. The word "tapas" is derived from the Spanish/Portuguese verb *tapar*, "to cover", a cognate of the English *top*.

Before the 19th century, European roads were in bad condition. Some were originally old Roman roads (*viae romanae*); some were trails dating from the Middle Ages. Travelling was slow and exhausting. Most people could not read or write, and Spain was no exception. Inns, called *posadas*, *albergues*, or *bodegas*, grew up along the roads, offering meals and rooms, plus fresh horses for travelers. Since few innkeepers could write and few travelers read, inns offered their guests a sample of the dishes available, on a "tapa" (the word for pot cover in Spanish). In fact, a "tapa" was (and still is) a small portion of any kind of Spanish cuisine.



According to *The Joy of Cooking*, the original tapas were thin slices of bread or meat which sherry drinkers in Andalusian taverns used to cover their glasses between sips. This was a practical measure meant to prevent fruit flies from hovering over the sweet sherry. The meat used to cover the sherry was normally ham or chorizo, which are both very salty and activate thirst. Because of this, bartenders and restaurant owners created a variety of snacks to serve with sherry, thus increasing their alcohol sales. The tapas eventually became as important as the sherry.

Tapas have evolved through Spanish history by incorporating new ingredients and influences. Most of the Iberian Peninsula was invaded by the Romans, who introduced the olive and irrigation methods. The discovery of the New World brought the introduction of tomatoes, sweet and chili peppers, maize (corn), and potatoes, which were readily accepted and easily grown in Spain's microclimates.

Nowadays, the most popular tapas include foods such as olives, cured meats, seafood like mussels and shrimp, and marinated vegetables often served on sliced baguettes.



Flamenco Dancing



Flamenco is a Spanish art form made up of three parts: guitar playing ("guitarra"), song ("cante"), and dance ("baile").

Flamenco dancing can have many different purposes. Whether the dance is intended to be entertaining, romantic, or comforting, flamenco is a very emotional style of dance. Originally flamenco dancing was not set to music; it was only singing and clapping of hands called "toque de palmas." Some flamenco dancing still follows ancient tradition, but the use of guitars and other musical instruments has become more popular in modern flamenco.



Flamenco dancers try to express their deepest emotions by using body movements and facial expressions. As the dancers perform, they may also clap their hands or kick their feet. Many dancers also snap small percussion handheld instruments called "castanets."



Flamenco originated in the southern regions of Spain, but it's thought to be influenced by many world cultures, including Latin American, Cuban, and Jewish traditions.

Traditional flamenco dancers rarely received any formal training. Instead, flamenco was passed down from friends, relatives, and neighbors.

In recent years, flamenco has become popular all over the world and is taught in many non-Hispanic countries, especially the United States and Japan. In Japan, there are more flamenco academies than there are in Spain. On November 16, 2010, UNESCO declared flamenco one of the Masterpieces of the Oral and Intangible Heritage of Humanity.



Las Fallas



The Fallas fiesta which takes place in Valencia from 15th to the 19th of March every year is undoubtedly one of those 'super-festivals' attracting many foreign visitors as well as Spanish tourists from all over the country.

San José (Saint Joseph), the patron saint of carpenters, is the official focus for the festival. It started in the Middle Ages when carpenters used to hang up planks of wood called 'parots' in the winter to support their candles when they were working. At the onset of spring these pieces of wood would be burned as a way of celebrating the end of dark, winter working days. Long ago they began to put clothing on the 'parot' before burning them and later started to try to make it identifiable with well-known local personalities. These then developed into the creation of contemporary 'ninots', enormous figures, some more than 20 feet high, made from cardboard, wooden, polyurethane, styrofoam, cork, plaster and papier-maché. These figures now get stuffed with fireworks and burned in the streets during the fiesta just as the carpenters burned the 'parots' in the past.



If you decide to go to the Fallas festival prepare for an early start. Each day begins with a startling wake-up call known as 'La Despierta' at the ridiculous time (in Spain) of 8am. You'll just love being woken by brass bands marching down the streets accompanied by ridiculously loud firecrackers. All day, you'll see parades and hear explosions and then at 2pm 'La Mascletá' begins when there are organized pyrotechnical explosions all over the city.

On each night there is a firework display in the old river bed with a larger display on **La Nit de Foc** (the Night of Fire) on 18th March. On the last night, **la Cremá** takes place when all the 'ninots' are burnt. The final, grandest fire, in the Plaza Ayuntamiento, won't get under way until 1am at the earliest with huge crowds waiting in eager anticipation of the burning. The 'ninots' will all have been stuffed full with fireworks, the street lights switched off and the firemen will be in position when the 20 to 30 foot models, which took months of construction, will be razed to the ground. Each year, one 'ninot' is spared (as a result of a public vote) while the rest suffer a spectacular fate.

El Rúbrico- España Cut rubrics apart to use for grading of each student during presentations. Take in to account behavior and effort during class time for first item.

Nombre: _____ Topic: _____

Class time was used wisely and student stayed on task.	10	8	6	4	2	0
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Information on topic was thoroughly presented.	10	8	6	4	2	0
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Presentation was creative!	10	8	6	4	2	0
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Comments: _____ Total ____/30

Nombre: _____ Topic: _____

Class time was used wisely and student stayed on task.	10	8	6	4	2	0
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Information on topic was thoroughly presented.	10	8	6	4	2	0
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Presentation was creative!	10	8	6	4	2	0
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Presentation was creative!	10	8	6	4	2	0
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Comments: _____ Total ____/30

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Information on topic was thoroughly presented.	10	8	6	4	2	0
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Presentation was creative!	10	8	6	4	2	0
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Comments: _____ Total ____/30

El Día de los Muertos

By studying the Day of the Dead, a Mexican holiday, students gain an understanding that various cultures have differing views of life and death.

Objectives:

- Students will discuss how death is associated in our culture.
- Students will compare and contrast U.S. attitudes toward death with those of Mexico.

Materials: copies of the Day of the Dead fact sheet, board space or chart paper to brainstorm with class during the lesson, color photos from the Internet to show the class regarding the holiday (optional), rubric copies (optional), craft supplies (optional)

Notes: This lesson duration is one class period. Feel free alter as needed and incorporate one of the craft ideas included. Also, there is an essay assignment that could be eliminated if desired.

Procedure:

1. Review the following vocabulary words: **festivity, mourning, cultural differences**.
 - a) Festivity: a celebration of something in a joyful way
 - b) Mourning: the expression of deep sorrow for someone who has died
 - c) Cultural diversity: the *differences* among people because of their racial or ethnic backgrounds, language, dress and traditions.
2. Ask students to take a few minutes to write down what comes to their minds when they think of "death." Ask them to consider various rituals surrounding death and dying, such as funerals. Call on volunteers to share their ideas and write responses on the board. The ethnic diversity of your class may affect the range of answers you receive.
3. Ask if anyone has heard of the Day of the Dead, a holiday celebrated in Mexico. Briefly tell the students that Mexicans have a different approach to death than do many Americans. Give students a copy of our [Day of the Dead fact sheet](#).
4. After students have finished reading the article and viewing the photos, invite them to share some newfound information about the Mexican celebration of the Day of the Dead. Place these ideas and thoughts on the board.
5. Search, preview and share photos and video clips on YouTube if time permits.
6. Direct students to write a one page essay comparing and contrasting their own view of death with that portrayed in the article.
7. Move around the class and help students if needed.
8. Pair up students to peer edit the essays looking for grammatical errors and completion.
9. If time, group students and have them read their essays to the group.
10. Collect essays and use for homework or participation grade. Use the rubric if desired.
11. Incorporate one of the craft ideas if time permits. (This could also be used in place of the essay if desired.)

Assessment:

- Have students share their drafts with a partner and help make corrections.
- Use the Day of the Dead Essay Rubric to score the essays.

Extensions:

- Preview Day of the Dead videos on YouTube and share them with your class.
- Have students read books about the Day of the Dead and give book talks. Here are some titles to consider: *Pablo Remembers: The Fiesta of the Day of the Dead*, by George Ancona; *Barrilete: A Kite for the Day of the Dead*, by Elisa Amado and Joya Hairs; and *Day of the Dead: A Mexican-American Celebration*, by Diane Hoyt-Goldsmith and Lawrence Migdale.
- Have students research All Saints' Day and All Souls' Day.
- Have students bring in or make Pan de Muertos or sugar skulls. Local Mexican grocery stores will stock these items around the Day of the Dead. There is also a recipe included in this unit as well as many recipes online.
- Incorporate a Day of the Dead craft. There are some examples included in this unit and many more ideas on the Internet.
- A coloring sheet is also included but should not be required nor used for any assessment.

Día de los Muertos

The Mexican holiday of *Día de los Muertos*, or Day of the Dead, takes place over the first two days of November. Its origins are a mixture of Native American traditions and a set of Catholic holidays.



While the holiday's observances include spending time in cemeteries, making shrines for the dead, and displaying artistic representations of skulls and skeletons, the occasion is festive, rather than scary or morbid. Death isn't seen as the end of one's life, but as a natural part of the life cycle. It is believed that the dead continue to exist much as they did in their lives, and come back to visit the living every year.

It is generally believed that the souls of one's family return home to join in the Day of the Dead festivities. First those who died in infancy come home, then the older children, and finally those who died once they'd reached adulthood. Families set up altars (*ofrendas*) in their homes, festively decorated in bright colors and laden with the favorite foods of their dead. Typically, the altars contain photographs of the dead, representations of things they liked, and items representing the four elements: candles for fire, drinks for water, fruit for earth, and fluttering tissue-paper decorations for wind. The dead take in the essence of the food, which will later be eaten by the living.



In some areas, families go to the graveyard to celebrate through the night. They clean and decorate the graves, sometimes setting up *ofrendas* on the gravestones, as bells are rung.

The major feature of Day of the Dead decorations is skeletons, or *calacas*. Skeletons are everywhere, from tissue-paper scenes to tiny plastic toys, from cardboard puppets to ceramic sculptures, from posters to papier maché. These skeletons are usually cheerful, and they are designed to show the full range of activities and professions people perform. Farmers, barbers, secretaries, fire fighters... if somebody does it while alive, you can find an artistic rendering of a skeleton doing it while dead.

Día de los Muertos- Page 2

This theme extends to the day's food and treats. The Day of the Dead feast typically includes a special egg-batter "bread of the dead," *pan de muerto*. While the form of this bread is different from region to region, it is often decorated with strips of dough resembling bones, or made to resemble a dead body.



Also common are skulls and skeletons made of sugar or candy. Some people get sugar skulls made to resemble themselves, or with their names inscribed on them. Notice skull and skeleton symbols are happy and colorful, unlike the scary Halloween portrayals.

While Day of the Dead and Halloween both stem from All Saints' and All Souls' Days, their tones couldn't be more different. Halloween's images of skeletons and spirits emphasize the spooky, gruesome, and frightening. People celebrating Halloween shudder at the thought of scary spirits threatening the living world. But, on Day of the Dead, the focus isn't scary at all, it's about celebrating with one's family—alive and dead—and remembering those who are no longer alive. It's on seeing death as another stage following life, not something to be faced with fear.



Día de los Muertos- Essay Rubric

Nombre: _____

Essay compares and contrasts student's view of death with those of the Day of the Dead.	10	8	6	4	2	0
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Essay is free of grammatical errors	5	4	3	2	1	0
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Essay is easy to read.	5	4	3	2	1	0
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Student has clear understanding of the Day of the Dead	5	4	3	2	1	0
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Comments: _____ Total: ____/25

Día de los Muertos- Essay Rubric

Nombre: _____

Essay compares and contrasts student's view of death with those of the Day of the Dead.	10	8	6	4	2	0
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Essay is free of grammatical errors	5	4	3	2	1	0
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Essay is easy to read.	5	4	3	2	1	0
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Student has clear understanding of the Day of the Dead	5	4	3	2	1	0
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Comments: _____ Total: ____/25

Optional Day of the Dead Craft Ideas:



Plastic Cup Skulls:

Materials: plastic cups, permanent markers in various colors, pictures of colorful skulls

Day of the Dead Masks:

Materials: paper plates, popsicle sticks, masking tape, Markers, pictures of colorful sugar skulls



Q-tip Calacas:

Materials: Q-tips, black construction paper, white paper for the face, scissors, black marker

Bread of the Dead Recipe:

Ingredients

- **BREADS:**
- 4 1/2 to 5 1/2 cups all-purpose flour plus additional, *divided*
- 1/2 cup granulated sugar
- 1 tablespoon anise seeds
- 1 teaspoon salt
- 2 packets (1/4 oz. each) rapid-rising dry yeast
- 2/3 cup (5 fl.-oz. can) Evaporated Milk
- 1/3 cup water
- 1/2 cup (1 stick) butter, cut into pieces
- 4 large eggs, slightly beaten
- **GLAZE:**
- 1/2 cup granulated sugar
- 1/3 cup orange juice
- Granulated or coarse ground sugar

FOR BREADS:

COMBINE 1 1/2 cups flour, 1/2 cup sugar, anise seeds, salt and yeast in large mixer bowl. Heat evaporated milk, water and butter over low heat in medium saucepan until mixture reaches 115° to 120° F. and butter is melted. (If too hot, let it cool a bit before adding to dry ingredients.) Make a well in the center of the flour mixture; pour in milk mixture. Beat with electric mixer on medium speed until blended. Add eggs and 1 1/2 cups flour; mix well. Gradually add *remaining* 1 1/2 to 2 1/2 cups flour (1/2 cup at a time) mixing well after each addition until dough is smooth but not sticky (You may not need all the flour).

PLACE dough on lightly floured surface; knead 10 to 15 minutes or until dough is moderately stiff, smooth and elastic. Additional flour may be needed to help prevent sticking. Place dough in large greased bowl; turn over. Cover with greased plastic wrap. Let rise at room temperature for 60 to 75 minutes or until doubled in size.

PUNCH dough down. Cut dough into 4 equal portions to make 3 "loaves" and 1 for decorations. On lightly floured surface, kneading as necessary, shape 3 of the portions into round loaves. Place on greased baking sheet(s). Keep *all* dough portions covered with greased plastic wrap to prevent drying of dough. Shape remaining dough portion into 3 small balls, tears, braids and/or bones. To decorate, place 1 small ball on top of round loaf, surrounding each ball with the remaining decorations. To adhere shapes to dough, gently score decorations, as well as areas on each loaf that decorations will be attached to. Adhere with dabs of water. Loosely cover with greased plastic wrap. Allow to rise at room temperature for another 30 minutes or until nearly doubled.

PREHEAT oven to 350° F. Meanwhile, prepare Glaze. Combine 1/2 cup sugar and orange juice in small saucepan. Bring mixture to a boil over medium heat. Continue cooking, stirring frequently, until syrup is formed, about 5 minutes. (Mixture may bubble up; remove from heat if it does, stir and then return to heat.) Remove from heat.

BAKE loaves for 20 minutes. Brush loaves with syrup. Sprinkle with sugar; return to oven. Continue baking for an additional 5 to 10 minutes or until golden brown and sounds hollow when tapped.

Variation: Sprinkle colored sugar on loaves. Recipes makes 3 loaves.

El Día de los Muertos



Cinco de Mayo

By studying Cinco de Mayo, a Mexican holiday, students gain an understanding of the meaning of the celebration.

Objectives:

- Students will understand what happened at the Battle of Puebla
- Students will understand why this holiday is celebrated today

Materials: copies of the Cinco de Mayo information sheet, board space or chart paper to brainstorm with class during the lesson, color photos from the Internet to show the class regarding the holiday (optional), craft supplies (optional)

Notes: This lesson duration is one class period. Feel free alter as needed and incorporate one of the craft ideas included. Also, this holiday could include a class fiesta to celebrate Mexican culture.

Procedure:

1. Begin by asking students what they know about Cinco de Mayo. Typical answers may include the meaning of the name (fifth of May), as well as the common belief that it is Mexico's Independence Day. Address these items if they do not arise in the conversation.
2. Distribute the Cinco de Mayo information sheet and choose to either read it aloud, have students read in pairs or read silently.
3. After they are complete, pair up students to work on the discussion questions included in this lesson.
4. Circle around the room and help if needed.
5. After most are complete, discuss the answers orally asking for volunteers.
6. Main points to stress in this discussion:
 - a) May 5 is NOT Mexico's Independence Day.
 - b) This holiday is only popular in the Puebla region of Mexico.
 - c) Many Americans celebrate Cinco de Mayo by enjoying Mexican culture, though the majority do not know the history behind the holiday.
7. If time, preview and share pictures and video clips on YouTube regarding this holiday.
8. Choose one of the Cinco de Mayo crafts or activities to include after the discussion if desired.

Extensions:

Encourage students to conduct more research on the Battle of Puebla and bring their findings back to class to share.

Research popular Mexican dishes like guacamole, etc. and take volunteers to make them and bring them in for a Cinco de Mayo fiesta.

There is a coloring sheet included just for fun. This should not be required nor counted for a grade.

Cinco de Mayo



Cinco de Mayo, ("Fifth of May") , also known as the **Anniversary of the Battle of Puebla**, is a holiday celebrated in parts of Mexico and the United States in honor of a military victory in 1862 over the French forces of Napoleon III.

The French, with the support of wealthy landowners, attempted takeover Mexico. On May 5, 1862, the French invaded the town of Puebla with their well-training soldiers and

extensive weapons. Meanwhile, the poorly equipped mestizo and Zapotec people of Puebla, under the command of General Ignacio Zaragoza tried their best to defend their land and defeated French troops at the Battle of Puebla. About 1,000 French troops were killed. Although the fighting continued and the French were not driven out for another five years, the victory at Puebla became a symbol of Mexican resistance to foreign domination. The city, which was later renamed Puebla de Zaragoza, is the site of a museum devoted to the battle, and the battlefield itself is maintained as a park.

The day is celebrated in the state of Puebla with parades, speeches, and reenactments of the 1862 battle, though it is not much noticed in most of the rest of the country.

In the mid-20th-century U.S., the celebration of Cinco de Mayo became among Mexican immigrants a way of encouraging pride in their Mexican heritage. Nowadays, the holiday is even more popular in the United States as it is in most regions in Mexico. Americans enjoy celebrating Mexican culture on this day, though many believe it is Mexico's Independence Day, which actually falls on September 16.



Cinco de Mayo: Questions

Nombre: _____



1. When is 'Cinco de Mayo' and what does it celebrate?
2. Why was this battle such a big deal?
3. What was the role of Napoleon III?
4. Who led the Mexican side of the battle?
5. Is this holiday celebrated in all of Mexico?
6. Why is the holiday popular in the United States?
7. What do most Americans think about 'Cinco de Mayo'?
8. When is the Mexican Independence day?
9. Have you ever celebrated this holiday? How?

Cinco de Mayo Craft Ideas:



Mini Sombreros:

Materials: styrofoam cups, small paper plates, glue, miniature pom-poms, pipe cleaners

Maracas:

Materials: plastic eggs, plastic spoons, masking tape, permanent markers, dry beans



Ojo de Dios:

Materials: colored yarn, popsicle sticks

<http://www.wikihow.com/Make-God%27s-Eye>

(Follow the link, search "god's eye tutorial" for detailed instructions)

Tissue Paper Flowers:

Materials: colored tissue paper cut in squares, pipe cleaners

<http://www.instructables.com/id/Tissue-Paper-Flowers/>

Paper-Flowers/

(or search "tissue paper flower tutorial" for detailed instructions)





Ten Things You Probably Didn't Know About Puerto Rico

The reading included here is intended to be a jumping-off point for discussion of Puerto Rico. It provides some cultural background; language is not the emphasis, though some vocabulary words are reviewed for students. This lesson is short, and it can be expanded or left as a simple overview as you desire using the extension opportunities outlined in this lesson.

Prep: 10 minutes

Materials: student copies of the reading, map of North and South America showing Puerto Rico

Target Concepts:

- Puerto Ricans are United States citizens.
- Puerto Rico has a culture that has been born of many influences: African, Spanish, Taíno, and U.S.
- Puerto Rico is both similar to and different from other Hispanic cultures.

Procedure: Help students locate Puerto Rico on a map before reading. After you read the list, you may open it up for discussion, elaboration, journaling, or all of the above.

Extension/Assessment Opportunities:

Have students journal on one of the following prompts:

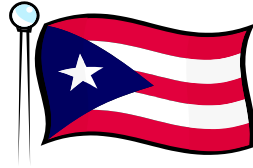
- What surprised you about Puerto Rico?
- What questions do you still have about Puerto Rico? Look up the answers on the internet or in a book. What did you learn?
- From what you know, how are the Taíno like or unlike other Amerindian (Native American) groups you have studied? What do you still want to know about them? Where do you think the Taíno are now?
- How is the history of Puerto Rico like other Hispanic countries? How is it different? What about how it's like the U.S.?

"Día en Puerto Rico." Have students prepare for a "Día en Puerto Rico," during which they will spend the class period teaching their classmates about various aspects of Puerto Rican culture. You may choose to have them work partners or in groups on a variety of projects that require approximately equal amounts of work, as well as mix of writing and presentation skills. Several suggestions are listed below for which you can develop specific grading requirements based on the needs and abilities of your class. If you have your students work in class on these projects (which is advisable if they are working in groups), they will probably need partial class periods

over about 4 days to prepare, plus some out-of-class individual responsibilities and/or group meetings outside class. Alternatively, you might choose one or more of the projects below to do with the whole class.

- Research and prepare a Puerto Rican dish to share with the class, such as *besitos de coco*, *tembleque*, *asopao de gandules con bolitas de plátano*, *arroz con gandules*, *papas rellenas*, etc. Type up the recipe and a brief explanation of when this food would typically be eaten. Good websites for recipes might include: <http://www.elboricua.com/recipes.html>, <http://www.medinawebdesigns.com/pr/list-2.htm#>, or run a search at a more traditional recipe website, such as cooks.com.
- Research a Puerto Rican baseball player and create a poster-sized baseball card for him with statistics on the back. Present to the class.
- Introduce the class to a famous Puerto Rican musician/singer, such as Ricky Martin, with a brief biography. Choose a song to share with the class and include a copy of the lyrics in both English and Spanish.
- Research 3 traditional kids' games from Puerto Rico, and write up a description of each, along with the rules. Pick your favorite to teach the class. Give everyone a copy of the rules so they can play later.
- Find a Puerto Rican folk tale to share with the class. Perform the story as a play or a puppet show for the class.
- Use magazine pictures related to Puerto Rico to make a collage in the shape of the Puerto Rican flag. (For example, use pictures of the ocean to make the blue in the flag, use a picture of a coconut for the white star, use sweet red chiles for the red.) Present your project to the class and explain the significance of the pictures in your collage-flag. Include a paragraph for the teacher explaining your collage.

Ten Things You Probably Didn't Know About Puerto Rico



1. Puerto Ricans are United States citizens because Puerto Rico is a commonwealth of the U.S. Puerto Rico also has a representative in the U.S. House of Representatives, even though s/he cannot vote. Puerto Rico even has TWO official languages: *inglés y español*.
2. Puerto Rican culture is a mixture of Spanish, African and Taíno traditions. It is hispanic, creole (*criollo*), and heavily influenced by United States culture. The mixing of cultures also means that even members of the same family can have a variety of skin tones, from a rich, deep, plum black to a pale white.
3. Many different Amerindians (Native Americans) have lived on Puerto Rico, including the Taíno, who were there when Columbus arrived in 1493. The Taíno had sophisticated language, religious, and cultural systems, and they also had both male and female chiefs.
4. The Taíno invented the rubber ball.
5. Spanish settlers arrived in 1508 with Ponce de León. With lots of weapons as backup, they forced the Taíno to abandon their own religion and become Christian, and they forced many of the Taíno women to start new families with the Spaniards.
6. Puerto Rico was home to slaves the Spaniards brought from Africa in the 1500's and 1600's to work on sugar, cotton, and tobacco plantations.
7. Puerto Rico was on its way to independence from Spain around 1897. That all changed when the United States invaded Puerto Rico during the Spanish-American War. Puerto Rico became a colony of the U.S., and in 1951, Puerto Rico voted to become a commonwealth instead of a colony.
8. Unfortunately, poverty and unemployment on the island are common. For that reason, some Puerto Ricans choose to temporarily move to the mainland U.S. and work a few years to earn money.
9. The national symbol of Puerto Rico is a tree frog called a *coquí*. It gets its name from the sweet, sharp sound it makes: *ico-quí! ico-quí!*
10. Puertorriqueños like *fútbol*, though not as much as many other *latinos* do. It's probably the U.S. influence that makes *béisbol* hugely popular in Puerto Rico! Famous *puertorriqueños* in baseball include: Hall of Famers Roberto Clemente and Orlando Cepeda, plus Roberto Alomar, Jose "Cheo" Cruz, Juan Gonzalez, Edgar Martinez, Ivan Rodriguez, Victor Pellot, Bernie Williams, and others.



Suggested Reading List for U.S. and Puerto Rico

For Teachers

The MSN online encyclopedia entry on Puerto Rico is a great resource for loads of facts on Puerto Rican history, geography, climate, economy, art and literature, music and dance, government, Taíno society, the slave trade, and more. Probably too dense for your students, it is a great resource from which you might draw.

For Teachers and Kids

- <http://www.ala.org/ala/alsc/alscresources/booklists/GrowingUpLatino.htm> Growing Up Latino in the U.S.A.: this list of books, complete with target ages and book descriptions, was prepared by the ALSC International Relations Committee for the 2004 ALA Annual Conference Program "Serving the Needs of Latinos in the US through Children's Literature." Excellent for stocking a temporary classroom library for this unit, for suggesting books to students, or for handing out to parents as a suggestion of books to look for at the public library if they want to read with their children.
- <http://news.bbc.co.uk/1/hi/world/americas/6215104.stm> In this BBC article, pupils in a small town in Puebla, Mexico, linked up with Hispanic high school students in Chicago to share their experiences. The article is a series of questions and responses.
- <http://www.timeforkids.com/TFK/hh/goplaces/main/0,20344,702661,00.html> This site, by *Time for Kids*, contains very professional content in an interesting format: listen to the Taíno language Arawak being spoken, go sightseeing on the island by clicking on different places on a map of Puerto Rico, skim a timeline of Puerto Rican history, read a basic country profile, send a virtual postcard, and take a quiz on Puerto Rico (which you could co-opt and use at the end of the section on Puerto Rico).
- <http://www.elboricua.com/BoricuaKids.html> This site contains a variety of useful information, including a list of important Puerto Ricans and famous/important sites in Puerto Rico. There is a page of songs, as well as a special page written about the *coquí*. The lesson plan section includes resources such as Taíno petroglyphs, recipes, the national anthem, a list of holidays, bilingual poetry, and printable sheets of much of the information found elsewhere on the site.
- <http://www.worldalmanacforkids.com/explore/states/puertorico.html#fw..pu151000.a50.c50> The World Almanac for Kids has a lot of factual information on Puerto Rico presented in a no-frills fashion.
- http://pbskids.org/buster/blog/pr_sanjuan_bl.html This is in the PBS "Postcards from Buster" series, which means it is probably too "young-feeling" for most of your students. However, it can be great for any kids reading below grade level. Also, it links to a fun song about Puerto Rico in true Puerto Rican style which you can share with all your students.

Hispanics in the U.S.: Cognates- ¿Habras Español?

This lesson focuses cognates and Spanish or Spanish derivatives which have been integrated into American English.

Prep: 10 minutes.

Materials: copies of the Student Resource Page. Optional: index cards with noun cognates on them for extension activity.

Target Vocabulary and Concepts

- Review information about country names, terms for nationality, etc., from the introductory lessons.
- A student vocabulary sheet is not provided for this lesson, as most words were previously studied or are cognates. Student focus is developing their abilities to recognize cognates and understand patterns in Spanish vocabulary

Procedure:

1. Have students work in partners or in groups of 3 to brainstorm a list of all the Spanish words they can think of that they know from their lives. (People's names don't count.)
2. Give them only about 3-5 minutes to come up with the list, then have groups share their list and see who had the most.
3. You may want to give the winning group a sticker or some other recognition. You will likely get a lot of food words (taco, burrito, tortilla, etc.) and some common words (amigo, adiós, buenos días), but be sure to highlight geographical names (Nevada, Los Angeles, San Diego) and words of Spanish origin (rodeo, burro, adobe, armadillo, barbecue, canyon, chile, chocolate, etc.) on the **student resource page**.
4. Be sure to cover the reasons why so much Spanish is part of the English language—how much of the U.S. belonged to Spain and Mexico, as well as immigration to the U.S. and our shared border with Mexico.
5. Make sure to fill in the blanks on the student resource page, shown here:

What patterns do you see?

What ending in Spanish seems to be the same as *-tion/-sion* in English?

-sión/-ción

What seems to be the same as *-ty*?

-dad

6. False cognates should also be covered—they do not need to know all the words, just demonstrate to that we cannot always assume we know what a word means. (However, emphasize that there are many more cognates than there are false cognates.)

Reinforcement Activities/Extensions:

Talk-back: Have students practice pronouncing the words using the rules of Spanish pronunciations. Use *gramáquina* challenges. You may also just have fun with the list—divide the class in half, and have one half do their most "Americanized" pronunciation of a given word while the other half does the best Spanish pronunciation they can muster. Likewise, you can pronounce the words in an Americanized way and challenge the kids to correct you. If they are right on the first try, they get a point. If not, you get a point.

¡Sí, es español!: Student Resource Page

Nombre: _____

Some *español* shows up in the U.S. in place names. *Por ejemplo*:

- San and Santa are Spanish for "saint" and appear often: San Francisco, San Diego, Santa Ana, Santa Clara (all 4 in California), Santa Catalina mountains (AZ), San Juan (TX)
- El, La, Los and Las are Spanish articles: Los Angeles ("the angels"), Las Vegas ("the meadows"), El Paso ("the pass").
- Boca Ratón ("mouse's mouth," probably originally describing an inlet with jagged rocks), Colorado ("colored [red]"), Nevada ("snowy"), Río Grande ("big river"), Sierra Madre ("mother range"), Sierra Nevada ("snowy mountains"), Escondido ("hidden")

Some Hispanic foods (and their names!) have become common in mainstream U.S. culture.

Por ejemplo:

- tortillas, jalapeños, queso, tacos, chiles, fajitas, salsa, guacamole, tamales
- chocolate (from Spanish "chocolate," from Nahuatl "xocolatl")

Did you know these words were also Spanish in origin?

adios: <i>adiós</i>	hammock: <i>hamaca</i>
albino	iguana
alligator: from <i>el lagarto</i> —the lizard	lasso: <i>lazo</i>
amigo	macho: <i>macho</i> —male
armadillo: little armed one	nada
barracuda	patio: <i>patio</i> —inner courtyard
burro	pronto: <i>pronto</i> —soon
cafeteria: <i>cafetería</i> —coffee shop	ranch: <i>rancho</i>
canyon: from <i>cañón</i>	rodeo
cargo	siesta
corral	sombrero
coyote: <i>coyote</i> , from Nahuatl <i>coyotl</i>	tobacco: <i>tabaco</i>
fiesta	tomato: <i>tomate</i> , from <i>xitomatl</i>
flamingo: <i>flamengo/flamenco</i>	tornado
guitar: <i>guitarra</i>	vamoose: <i>vamos</i> —let's go

¡Sí, es español!: Student Resource Page, ct'd

Many words in English and Spanish are **cognates**: they look very similar to each other. Often, when you see these words in Spanish you can guess their meaning in English.

This is true for adjectives and adverbs...

...verbs...

atlético	eterno	interesante
complicado	importante	fantástico
correcto	increíble	magnífico
elegante	inmediatamente	necesario
esencial	inteligente	rápido

abandonar	decidir
adorar	interesar
calcular	obedecer
complicar	observar
decorar	ocurrir

...and nouns...

accidente	exclamación	música
acento	gasolina	nación
banco	historia	nacionalidad
cable	hospital	piano
canario	identidad	profesor
conversación	información	realidad
diccionario	línea	sociedad
electricidad	lista	teléfono
enemigo	mapa	televisión
error	marca	variedad

What patterns do you see?

What ending in Spanish seems to be the same as *-tion/-sion* in English?

What seems to be the same as *-ty*?

¡OJO! Sometimes there are **false cognates**! A Spanish word might **look** like something in English, but it can have a completely different meaning. Guess what the following words mean, then check your answers in the box below.

VERBS

1. asistir =
2. atender =
3. pretender =
4. recordar =

ADJECTIVES

5. despierto/a =
6. embarazada =
7. actual =

NOUNS

8. la librería =
9. el éxito =
10. la fábrica =
11. la carpeta =

It's a good idea to make an extra effort to remember which words are false cognates. Many well-intentioned travelers to Spanish-speaking countries have said "Estoy embarazada" when they just meant to say they were embarrassed. Imagine how much **more** embarrassed they were after that!

1.to attend	2.to take care of	3.to try	4.to remember/remind	5.awake	6.pregnant
7.current	8.the bookstore	9.the success	10.the factory	11. the folder	

La Cultura:

El elefante y la paloma: The Elephant and the Dove

Diego Rivera and Frida Kahlo

Cultural Opportunities:

- Examine several of Rivera's murals and explain the meanings to the class. (Many websites have both excellent pictures of the murals as well as explanations of the imagery.)
- Mexican artists: Rivera, Kahlo, and others.

Galleries of Kahlo and Rivera's work can be found at these sites:

<http://www.tendreams.org/kahlo.htm>

<http://www.fridakahlofans.com/paintingsyear01.html>

<http://www.diegorivera.com/index.php>

****Please screen pictures carefully before using in your classroom, as many of Kahlo's images, in particular, can be very disturbing.**

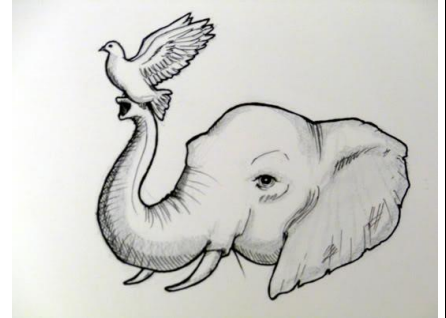
Assessments or Extensions:

- Include a few questions about Kahlo and Rivera on the next quiz for extra credit.
- Have students choose a Mexican artist or, alternatively, a character in a painting by Kahlo or Rivera. Students will research their artist or painting, then prepare for a presentation to the class.
- Students could dress up as the artist or subject and speak of themselves in the first person, staying in character. (*"¡Buenos días! Me llamo Frida Kahlo."*)
- Celebrate Mexican culture with a class fiesta. There are several recipes included in this unit that could be created by students for extra credit or for an upcoming holiday or celebration.

El elefante y la paloma: The Elephant and the Dove

Diego Rivera and Frida Kahlo

An elephant and a dove? That seems like an odd pairing, doesn't it? Well, the oddness of the pairing was exactly the point. When Frida Kahlo announced to her family that she and Diego Rivera were getting married, her mother said it was like the pairing of an elephant with a dove. Part of her assessment was physical, as Diego was over six feet tall and weighed around 300 pounds while Frida was about 5'3" and around 100 pounds, but part of it was probably that she didn't care much for Diego—in her mind, a clunky elephant had no business with a graceful dove.



It turns out that Frida herself was torn about how she felt about Diego. Although they loved each other very much, they had a difficult marriage.

"I suffered two grave accidents in my life," Frida once said. "One in which a streetcar knocked me down ... The other accident is Diego."

Frida's life had never been uncomplicated. She was born in 1907 in Mexico City (the D.F.), Mexico, to a German father and a Mexican mother. At about age seven, she was struck with polio. Her right foot eventually turned outwards, and her whole leg was stunted and always remained shorter than the left. Her father took care of her and nursed her back to health. As soon as she was able, he encouraged her to play many sports (even though many of them were not typical for girls at the time) so that she could build up her strength. Frida's father, then one of the most famous photographers in Mexico, was immensely proud of her strength, her intellect, and her talents. When she was ready, he made sure that she was enrolled in the finest high school in all Mexico, the *Escuela Nacional Preparatoria* in the D.F., which had just begun to admit girls.

It was there that Frida first met Diego. Diego was twenty years older, an artist who had been hired to create a mural at her school. Already, Diego was gaining respect and admiration world-wide for his art. Since returning to Mexico after studying art in Europe, Diego had been working on perfecting a type of art that would be available to ordinary people, not just people who had the money or the time to go to art museums. He wanted art to be in public places, so he decided to work with the same style that the artist *Michelangelo* had used during the Italian Renaissance to paint the Sistine Chapel: frescoes. Rivera painted his pictures on wet plaster, so that when the plaster dried, the art became a part of the building where he was working. Frida and Diego talked sometimes while he worked, but their relationship was just friendly at the time.

Around this same time, Frida's second disaster struck. While riding a city bus to school when she was eighteen, the bus was hit by a streetcar. Frida was badly injured when a piece of iron went through her pelvis and back. This was the second "grave accident" in her life, and the two disasters shaped the person she would become.

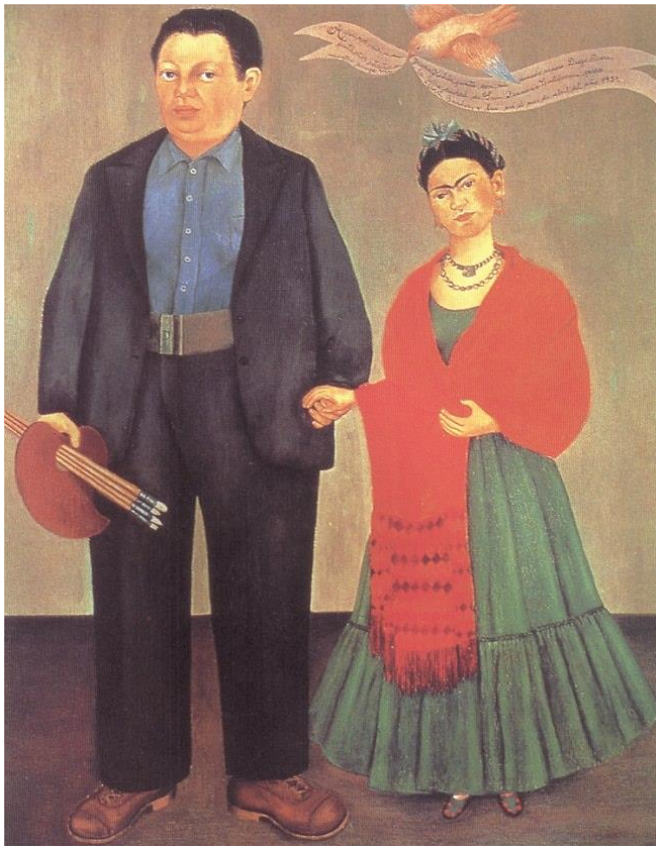
Frida never went back to school after the accident. She was confined to her bed for long periods of time as she was trying to recover, so her mother bought her paints and an easel that she could use while in bed. Frida began to paint. Before long, Frida met and befriended Tina Modotti, a photographer. Her friendship with Tina opened a new world as she began to meet other creative people that Tina knew. Frida's new friends were artists, and most of them were actively involved in supporting communism because they believed it was the best way of improving the world for poor and oppressed peoples. These new friendships were the ones that led to Frida and Diego's second meeting, because Diego Rivera happened to be the founder of the Young Communist League in Mexico. This time around, their relationship was different, and in 1929, when Frida was 22 and Diego 42, they married.

Both artists continued painting and using their art to express their political opinions. Diego focused primarily on Mexican culture, communist themes, indigenous people, workers, and revolution. Like Diego, Frida painted political themes frequently, but her art was also often intensely personal. One-third of all the paintings Frida did were self-portraits. These self-portraits were sometimes shocking. Besides the pain of polio and the streetcar disaster that required her to get more than 30 surgeries on her spine and her leg, Frida was saddened because she wasn't able to have children. Frida's painting often reflected the physical pain she was in, the grief over a miscarriage, her loneliness and unhappiness when living for a while in the United States, and her troubled relationship with Diego. In one of Frida's paintings, she is shown with her heart exposed and her veins running to a twin. In another, we are able to see inside Frida to her spine, which has been painted as a crumbling stone column, and all her physical pain is represented with hundreds of nails in her skin. Even though there is so much pain in her art, Frida's paintings are often magical or surreal. People in the paintings may appear to float, Frida's eyebrows can be represented as a black bird in flight, entire worlds can appear in the water of a bathtub, and nature or animals can take on human features.

As Frida continued to paint on, Diego was becoming more and more famous not just in Mexico, but also in the U.S. and around the world. His murals were in great demand, and he was hired to complete some in California, Michigan, and New York. His stubborn personality and communist politics sometimes got him in trouble, though. He was expelled from the Communist party in Mexico for not following party guidelines, but he was also fired from a mural project in New York for painting Lenin, a Communist leader, in the mural after Nelson Rockefeller asked him not to do it. Still, Diego was so well-respected that the art museum *Palacio de Bellas Artes* in the D.F. asked him if he would make the mural he planned for New York there instead. He agreed.

Diego and Frida each considered the other the best artist in all Mexico. They traveled the world and painted many, many works. In the 1940's, however, Frida's health began to decline and doctors started a series of surgeries on her spine and the leg that had suffered from polio. By the early 1950's, her health was getting seriously worse, but Frida continued to live with the same truthfulness to herself and love of being alive that she had always had. In 1954, when Frida finally had her first solo art show (a major triumph), her doctor forbade her to leave her bed to attend it. Naturally, Frida found a solution. She arrived in an ambulance and was carried in on a stretcher to attend the opening in the luxurious four-poster bed which she'd sent ahead to be waiting for her there. That same year, she got an infection in her right leg that led to it being amputated at the knee. Frida wasn't done yet, though. She got an artificial leg and after learning how to walk with it, she danced with her friends a few more times. Finally, in July of 1954, Frida Kahlo died in her sleep.

Three years later, Diego himself died of a heart attack in his studio. These two artists live on through their works and their vibrant personalities. Diego's simple lines and bold colors jump out at viewers in cities across Mexico and the U.S. who walk past his murals, and paintings by both Diego and Frida hang in art museums around the world. Beautiful, painful, bizarre, political, magical and mysterious: this is the world reflected by two great artists in Mexico.



Suggested Reading List for México

For Teachers

The online encyclopedia entries on Mexico are a great resource for loads of facts on history, geography, climate, economy, art and literature, music and dance, government, and more. Also check out travel guides such as *Lonely Planet*, which have great information on geographical, historical, and cultural information.

The Library of Congress website has a very in-depth survey of Mexico in its "Country Study" section.

<http://www.nationalgeographic.com/mexico/> This series of articles and photos are of *National Geographic* quality—great resource for you, and you may choose to pull select items to share with your students.

For Teachers and Kids

- http://www.elbalero.gob.mx/index_kids.html This is the official site of Mexico for kids, run by the government of Mexico.
- http://www.pbs.org/kcet/globaltribe/countries/mex_journal.html This site is extremely professional and has information you wouldn't find in many other places: student-accessible material on eco-punks, conservation, street kids, and Aztec youth. Very engaging!

A wealth of information about Mexico is available in libraries and online. You will be able to find plenty of resources for whatever topics within Mexico that you wish to explore with students—just be sure to evaluate your sources carefully.

Receta para la guacamole mexicana

Guacamole gets its name from the combination of two Nahuatl (Aztec) words: ahuaca-mulli which translates roughly to avocado sauce or avocado mixture. You can serve it with tortilla chips, or try inside a fresh, warm corn tortilla like they do in Mexico. If you're feeling adventurous, have some with raw veggies for dipping, or put a little bit on a salad.

- 3 medium ripe Hass avocados
- 1 tablespoon fresh lime juice (about 1 medium-sized, juicy lime)
- 3/4 cup chopped tomatoes
- 3 Tbsp very finely chopped white onion
- 2 very finely chopped serrano chile peppers
- 1-2 tablespoons chopped fresh cilantro
- salt, to taste (probably about $\frac{1}{2}$ -1 tsp)

Preparation:

Make sure to pick perfect avocados. Hass avocados should be dark and give a little when you squeeze them, but they shouldn't be overly mushy. (You'll know if it's a Hass avocado by the sticker on it.)

1. Cut the avocados in half lengthwise and twist the two halves apart. Pull out the pits and save one for later.
2. Scoop out the insides of the avocado and mash it up in a bowl.
3. Fold in the chopped chiles, tomato, and onion.
4. Stir in the lime juice, cilantro, and salt to taste.

Did you save one avocado pit? Good! If you have leftover guacamole, just stick one pit into the bowl before you cover the bowl and put it in the fridge. The pit helps keep your guacamole from turning brown. Guacamole is best eaten as soon as it is made.



Receta para quesadillas

- butter, softened
 - 1 tortilla, 6-8 inches in diameter (corn or flour is okay, but flour are easier to fold!)
 - 1/3 cup shredded cheese, such as Monterey Jack, mozzarella or other good melting cheese (if you are near a Mexican grocery store, try either *queso fresco* or oaxacan cheese)
1. Heat a non-stick skillet over medium heat. Don't get the skillet too hot, or your tortillas will burn before the cheese melts!
 2. With small spatula or butter knife, spread a very thin amount of butter or margarine on one side of the tortilla.
 3. Place the UNbuttered side of the tortilla face down on the skillet and let it heat for about 15 seconds.
 4. Flip the tortilla over with a spatula, reduce the heat to low and sprinkle the grated cheese on top of the tortilla. Leave a half-inch margin around the edges so your melted cheese doesn't leak out!
 5. When the cheese is just about totally melted, flip one half of the tortilla over on top of the other half. Let the tortilla turn golden, flipping it as necessary. Slice into wedges and serve warm.

****For a unique twist, try adding different fillings to the cheese in step four.**

- chopped fresh mango, a pinch of chile powder, and a pinch of cumin
- two spoonfuls of canned black beans and some salsa
- onions, olives, a pinch of cumin, red peppers
- whatever you can dream up!

Receta para horchata (about 5 servings)

- 6 tablespoons uncooked rice
- 1 $\frac{1}{4}$ cups blanched almonds
- 1 inch cinnamon stick
- peel of one lime (rind only, not the white part) cut into 2-3 strips
- sugar to taste—about 1 cup
- 4-6 cups warm or hot water

Pulverize the rice using a blender or clean spice grinder. Grind the mixture as smooth as possible. Combine the ground rice with the almonds, cinnamon and lime. Let this mixture stand six hours or overnight.

Place the rice and spice mixture in the blender jar and blend for at least 3 - 5 minutes until the mixture is smooth and no longer has a gritty texture. Add 2 cups of warm water and blend again for just a few seconds. Place a very fine sieve (or a sieve layered with 2-3 layers of damp cheesecloth) over a bowl and strain the mixture, stirring the liquid in the sieve to help it go through. If you used cheesecloth, make sure to gather the cloth together at the top, give it a twist and squeeze out any remaining liquid after it has finished draining.

Now add two more cups of hot water to the mixture and make your final adjustments: add sugar to taste (the hotter the water, the better your sugar will dissolve), and if the *horchata* is too thick for you, add more water. Chill your *horchata* thoroughly, and serve it over ice in a tall glass.

Receta para Frijoles Refritos (Refried Beans)

- 1 $\frac{1}{2}$ cups dried pinto beans
 - 1 serrano chile, cut in half lengthwise
 - salt
 - 1 $\frac{1}{2}$ Tbsp. vegetable or olive oil
 - $\frac{1}{2}$ tsp. ground cumin
 - 1 medium clove of garlic, minced very fine
1. Sort the dry beans carefully to check for sticks, dirt, or small stones. Once they are sorted, put them into a pot, cover them with water, and swirl them around to wash the dust off. Pour off the water and rinse again.
 2. Cover the beans with four cups of water and let them sit six hours or overnight.
 3. After the beans have soaked, check to make sure there is still enough water to cover the beans. If not, add more.
 4. Bring the beans and water to a boil, then reduce heat and simmer on low temperature until the beans are done (usually 2 hours or more), adding water if necessary so the pan doesn't go dry and burn the beans. When they are fully cooked, the beans will be so soft that stirring them will break some of them, and you will be able to mush one into a paste between your fingers. **(Make sure you let the bean cool before you try mashing it, otherwise you'll get burned!)**
 5. Drain the liquid into a glass or metal container and save it. Set the beans off to one side.
 6. Heat another pot on medium-high with the oil in it. When the oil is hot, add the chile and fry it until it is almost black. Add the minced garlic and cook for another minute.
 7. Begin adding the beans. As you add them, smash them thoroughly with a potato masher, adding some of the bean liquid you saved so that they stay somewhat liquidy but not runny. Keep adding beans and liquid until you have mashed them all.
 8. Add the cumin and put in salt to taste.
 9. Enjoy your beans with tortillas for burritos, eat them with chips, or make a meal with rice.



Ten Things You Probably Didn't Know About Costa Rica

The reading included here is intended to be a jumping-off point for discussion of Costa Rica. It provides some cultural background; language is not the emphasis, though some vocabulary words are reviewed for students. This lesson is short, and it can be expanded or left as a simple overview as you desire using the extension opportunities outlined in this lesson.

Prep: 10 minutes

Materials: student copies of the reading, map of North and South America showing Costa Rica

Target Concepts:

- One of Costa Rica's most outstanding features is its rainforest and its rainforest-related conservation policies. Costa Rica holds an immense amount of biodiversity.
- Costa Rica has a culture currently shaped by a variety of groups: Africans (previously from Jamaica), Spanish, Chinese, Italian, and U.S. culture.
- Costa Rica is both similar to and different from other Hispanic cultures.

Procedure: Help students locate Costa Rica on a map before reading. After you read the list, you may open it up for discussion, elaboration, journaling, or all of the above.

Extension/Assessment Opportunities:

Have students journal on one of the following prompts:

- What surprised you about Costa Rica?
- What questions do you still have about Costa Rica? Look up the answers on the internet or in a book. What did you learn?
- From what you know, how are the Ticos like or unlike other Spanish-speaking cultures? What do you still want to know about them? In what ways are Ticos similar to people from the U.S.?

"Día en Costa Rica." Have students prepare for a "Día en Costa Rica," during which they will spend the class period teaching their classmates about various aspects of Costa Rican culture. You may choose to have them work partners or in groups on a variety of projects that require approximately equal amounts of work, as well as mix of writing and presentation skills. Several suggestions are listed below for which you can develop specific grading requirements based on the needs and abilities of your class. If you have your students work in class on these projects (which is advisable if they are working in groups), they will probably need partial class periods over about 4 days to prepare, plus some out-of-class individual responsibilities and/or group meetings outside class. Alternatively, you might choose one or more of the projects below to do with the whole class.

- Research and prepare a Costa Rican dish to share with the class, such as *gallo pinto*, *chorreadas*, *picadillo*, *empanadas*, *yuca frita*, etc. (The culture diaries for this unit contain a Costa Rican menu.) Many recipes can be found on-line.
- Create an enormous class rainforest mural. In advance, the teacher will create a jungle background. Each student will then prepare a different picture of a specific animal. Students will also prepare a brief fact card for the animal (name, how rare it is/endangered status, etc.) and put the animal with its fact card on the prepared mural.
- Use the internet to collect and explain 3 different Costa Rican "dichos" or idiomatic sayings/expressions (or you can have each student research one which you assign if you want to make this an all-class project). What do they mean? What do we have that might be equivalent in English? Does this saying show a different way of viewing life? One Costa Rican saying is "*El que nació para tamal, del cielo le caerán las hojas*," which roughly translates to "If you were born to be a tamal, the leaves (in which a tamal is wrapped) will fall from the sky." Create a poster displaying the information and put the posters around the room.
- Research 3 traditional kids' games or songs from Costa Rica, and write up a description of each, along with the rules or lyrics. Pick your favorite to teach the class. Give everyone a copy of the rules so they can play later.
- Find a Costa Rican folktale to share with the class. Perform the story as a play or a puppet show for the class.
- Research a Costa Rican holiday. Prepare a brief report and a concrete artifact to display from that celebration: a *Posada* costume, food, Christmas manger scene with fruit and flowers, etc.

Ten Things You Probably Didn't Know About Costa Rica



1. Costa Rica's official language is Spanish, but some areas on the coast were settled by English-speaking Jamaican immigrants. In Limón, for example, nearly half the people speak a dialect of Jamaican English.
2. Costa Rican culture is a mixture of primarily Spanish, Jamaican, and Chinese traditions. Like the U.S., some areas of the country are more ethnically mixed, while in other areas people have more similar backgrounds and skin colors.
3. Costa Rica is home to a great deal of protected rainforest. Here, you can see monkeys (howler, spider, and capuchins), poison dart frogs, toucans, quetzal birds, parrots, iguanas, huge butterflies and moths, sloths, boa constrictors, and jaguars.
4. Costa Rica is one of the most stable countries in Latin America. After their civil war in the 1940's, their constitution was changed to get rid of the army. Since then, it has been a peaceful country. You can even see that reflected in people's attitudes: everyone tries to live "*la pura vida*," which (among other things) includes being laid-back and not getting into conflicts.
5. Coffee and bananas are two of the major money-makers in Costa Rica. Next up? Tourism. Costa Rica puts special emphasis on ecotours, tours in nature which let people responsibly enjoy the protected rainforests and beaches. Ecotours might include hikes, kayaking, ocean fishing, horseback riding, or riding a zipline through the rainforest canopy. A zipline is a heavy cable strung high above the ground, often between two trees and always from a higher point to a lower one. A person is strapped into a harness at the higher end and zooms through the treetops to the other end, sort of like Batman zooming along on a grappling hook shot from his utility belt!
6. The money is called the *colón*.
7. International surfing competitions take place on Costa Rican beaches.
8. Tamarindo Bay beaches are a major nesting area for endangered leatherback sea turtles.
9. Costa Rica is often called the "Switzerland of the Americas" because it has no military and it's very mountainous, plus it's about the same size as Switzerland.
10. In Reserva Indígena Boruca (from December 31 to January 2) and in Curré (from February 5-8), Costa Ricans celebrate a unique holiday called "Fiesta de los Diablitos." For the celebration, men wear carved wooden devil masks and burlap masks to re-enact the long-ago fight between the native Costa Ricans and the Spanish *conquistadores*. They rewrite history for this festival, though—in the celebration, the Spanish always lose.

Suggested Reading List for Costa Rica

For Teachers

The online encyclopedia entries on Costa Rica are a great resource for loads of facts on Costa Rican history, geography, climate, economy, art and literature, music and dance, government, and more. Also check out travel guides such as *Lonely Planet*, which have great information on geographical, historical, and cultural information.

For Teachers and Kids

- *Costa Rica* by Marion Morrison. This book is a fact-packed reference on many aspects of Costa Rican Culture.
- <http://www.kidssavingtherainforest.org/> This site, out of Costa Rica, has writing by kids for kids about rainforest conservation efforts in Costa Rica, information about rainforest animals, and great links to more readings.
- <http://rainforestheroes.com/> This is a rainforest conservation site that works to protect and preserve rainforests around the world. Information on animals, deforestation, and activism.

Many great fiction and nonfiction books can also be found at the local public library.