

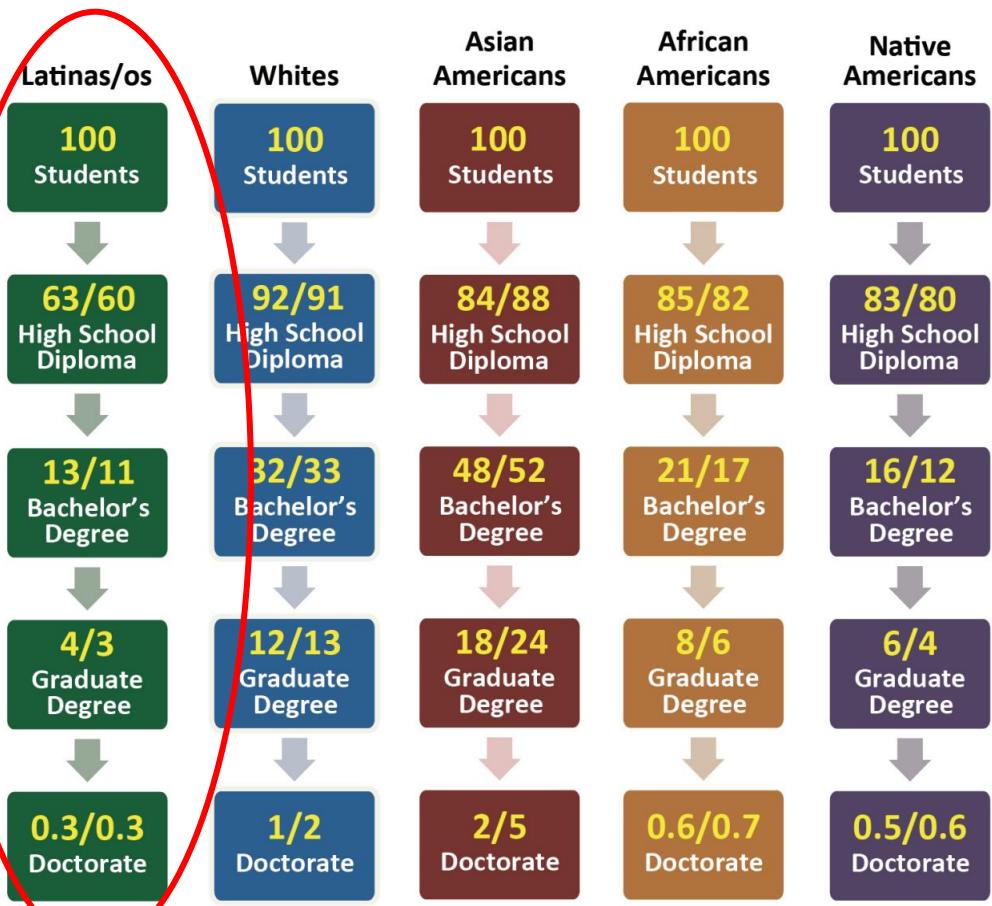
Representation Matters:

Carving Space for Mexican American Voices in High School Classrooms

Why are
you here?

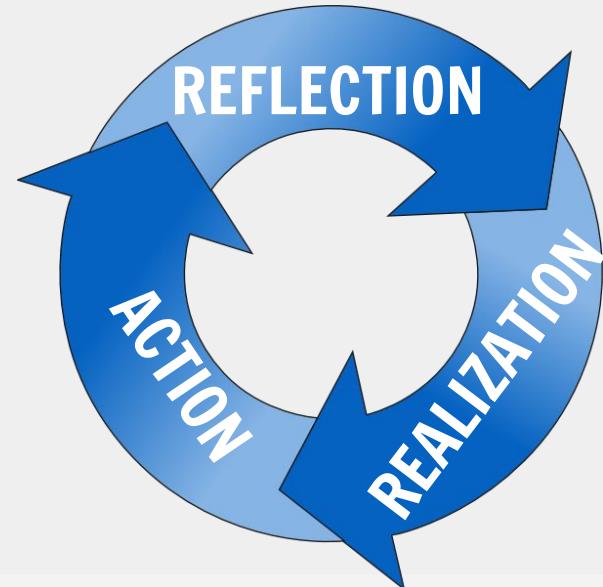
Objectives for this session

- Outline background of HS MAS Literature course**
- Share experiences, ideas and resources**
- Discuss challenges and opportunities**



“Teaching is always about advocacy.”

(Sonia Nieto, *Finding Joy in Teaching Students of Diverse Backgrounds*)



“Still Falling Through the Cracks: Revisiting the Latina/o Education Pipeline”

Lindsay Pérez Huber, María C. Malagón, Brianna R. Ramirez, Lorena Camargo Gonzalez, Alberto Jimenez, and Verónica N. Vélez,
UCLA Chicano Studies Research Center, 2015

REFLECTION and REALIZATION

Reflection:

Where do my students end up on the pipeline when they leave my classroom/my school?

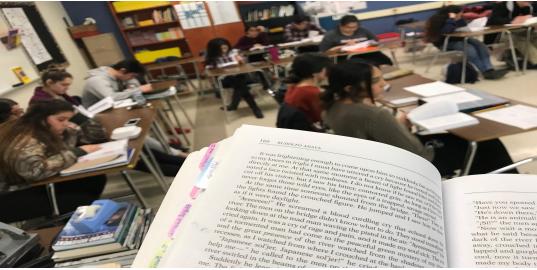
Realization:

I can do more (and enlist allies) to help reduce the cracks in the educational pipeline for students at my school.

A Call to Action

“Successful teaching requires lessons that are relevant to students, lessons that feature their ancestors, landscapes, and culture. And it is up to us—writers, teachers, librarians, and parents—to answer that call and to raise a generation of students who feel story-worthy.”

- Diana Lopez



The Education Pipeline



I can succeed at this.

My ability and competence grow with my effort.

I belong to this academic community.

COMPONENTS OF ACADEMIC MINDSET

This work has value for me.

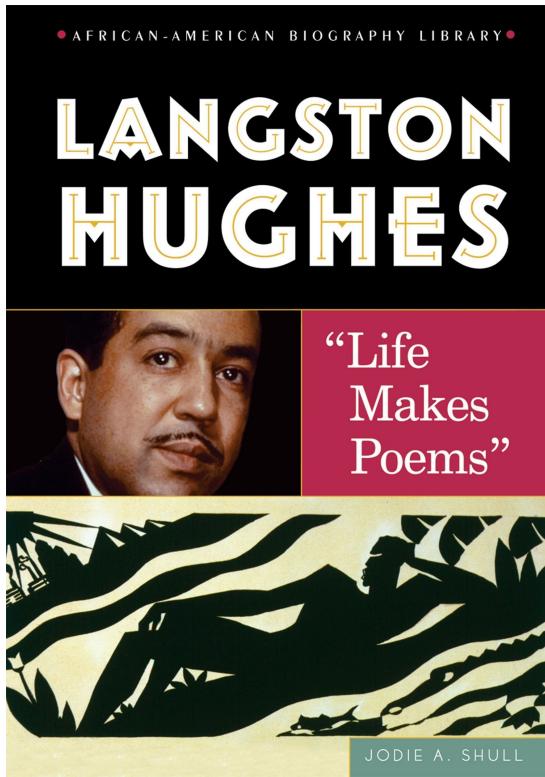
OPPORTUNITIES (English III)

(2) Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:

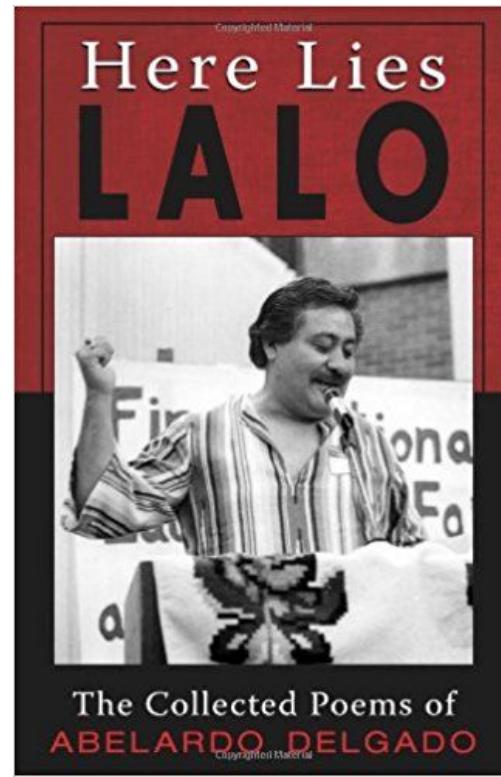
- (A) analyze the way in which the theme or meaning of a selection represents a view or comment on the human condition;
- (B) relate the characters and text structures of mythic, traditional, and classical literature to 20th and 21st Century American novels, plays, or films; and
- (C) relate the main ideas found in a literary work to primary source documents from its historical and cultural setting.
- (D) demonstrate familiarity with works by authors in American fiction from each major literary period.

(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the effects of metrics, rhyme schemes (e.g., end, internal, slant, eye), and other conventions in American poetry.

“Harlem” by Langston Hughes (poem, 1951, New York)



“Stupid America” by Abelardo “Lalo” Delgado (poem, 1969, Texas)



“Harlem” by Langston Hughes

(poem, 1951, New York)

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

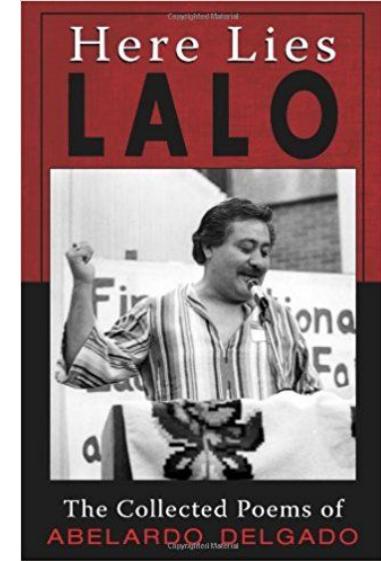
Maybe it just sags
like a heavy load.

Or does it explode?



"Stupid America" by Abelardo "Lalo" Delgado (poem, 1969, Texas)

stupid america, see that chicano
with a big knife
on his steady hand
he doesn't want to knife you
he wants to sit on the bench and carve christfigures
but you won't let him.
stupid america, hear that chicano
shouting curses on the street
he is a poet without paper and pencil
and since he cannot write
he will explode.



stupid america, remember that
chicanito
flunking math and english
he is the picasso
of your western states
but he will die
with one thousand masterpieces
hanging only from his mind.

ACTION: Demonstrate Complexity of MA Lit

“Stupid America” by Abelardo “Lalo” Delgado (poem, 1969, Texas)

- A. METAPHORS:** One of the themes of “Stupid America” is that stereotyping results in unfair judgment of others. To illustrate his point, the speaker refers to three artists. Why does he choose to mention individuals rather than Chicanos as a group? Why does he choose to discuss artists, specifically? And how do these choices support the poem’s theme?
- B. FORM:** Rewrite “Stupid America” so that it uses correct punctuation and capitalization. Then compare and contrast your version with Delgado’s. Why do you think Delgado deliberately ignores the punctuation and capitalization rules?
- C: PURPOSE/AUDIENCE:** Who do you think is the intended audience of the poem? Why do you think so? Do you think Delgado is successful at reaching his audience?
- D. TEXTS IN CONVERSATION:** It is possible that Delgado’s poem was influenced by Hughes’ “Harlem.” Compare and contrast the tone(s), content, and theme(s) of the two poems.

Another Call to Action

“We need to beware of what Nigerian writer Chimamanda Ngozi Adichie calls “the danger of the single story.” Yes, students need to hear a diversity of voices, but they should also hear a diversity of Mexican American voices. If we fail in this, we risk further alienating our students as they, rightfully, resist the stereotypes.”



Professor Diana López teaches English at the University of Houston-Victoria. She is also the managing director of Centro Victoria, an organization devoted to the promotion of Mexican American literature.

What would Radical Change look like?

- Reshape the curriculum: Decenter -- Go beyond the cannon
- Avoid tokenism: Be aware of “The Danger of the One Story”
- Create “emancipatory spaces” catered for the unique identities of the students
- Plant a flag and find allies

“Teaching is Challenging the Status Quo.”

*(Sonia Nieto, *Finding Joy in Teaching Students of Diverse Backgrounds*)*



STEVENS HIGH SCHOOL

Mexican-American Literature (Mr. Lopez -- Stevens High School)

Course Description (from the syllabus):

This course is designed to introduce major writers of Mexican American literature through the study of fiction, nonfiction, poetry, drama, and illustrated texts. The goals of the course include improving students' understanding of these works as expressions of individual and human values within a historical and social context, cultivating an appreciation for the aesthetic principles that guide this literature, reflecting on the way this literature influences and is influenced by intercultural experiences, and researching critical responses and linguistic theories associated with these works.

Objectives:

- Discuss key issues in the development of Mexican American literature
- Study the historical origins and evolving nature of Mexican-American Literature.
- Examine what diverse authors who identify as Mexican, Mexican-American, Chicana/o or Chicanx have to say about the history, culture and socio-political issues of Mexican-Americans.
- Analyze the ever-changing themes and characters in Mexican-American Literature
- Identify major authors in major periods of Mexican American literary production
- Integrate a discussion of contemporary Mexican American issues with an array of past and contemporary Mexican literature

Texts:

Gilb, Dagoberto and Ricardo Angel Gilb, eds., *Mexican American Literature: A Portable Anthology*. Boston: Bedford St. Martin's Press, 2016.

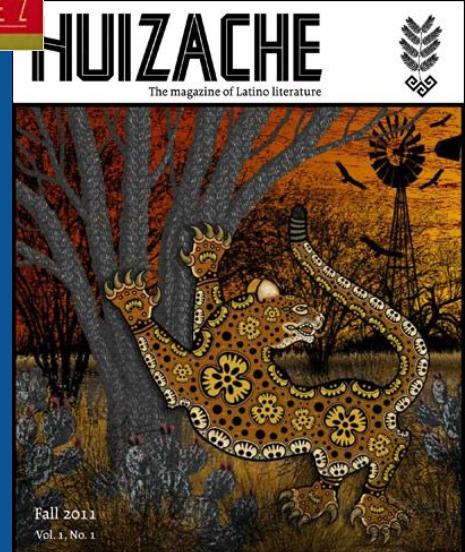
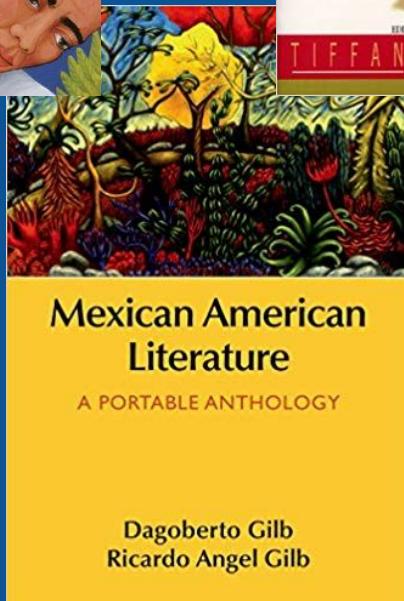
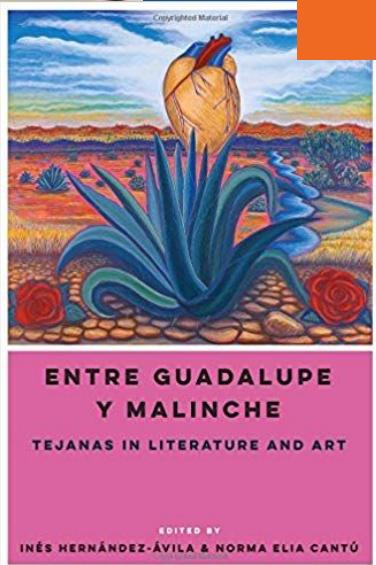
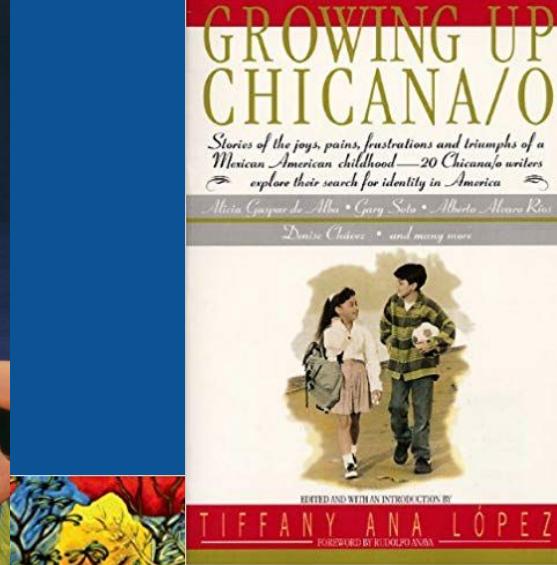
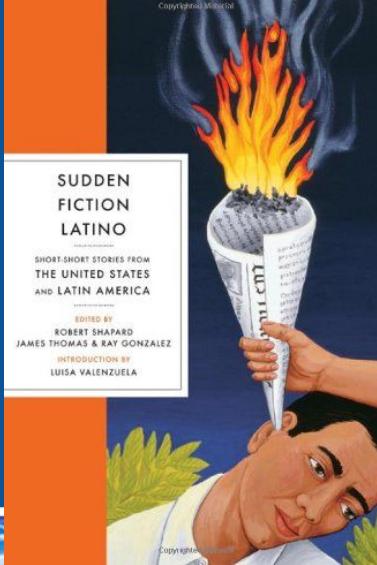
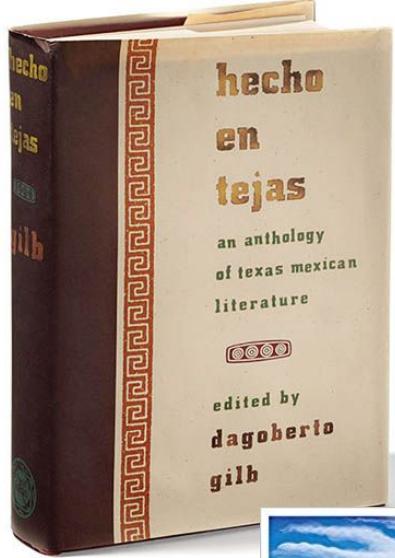
Lopez, Diana, "Instructor Resources for *Mexican American Literature: A Portable Anthology*." Boston: Bedford St. Martin's Press, 2016.

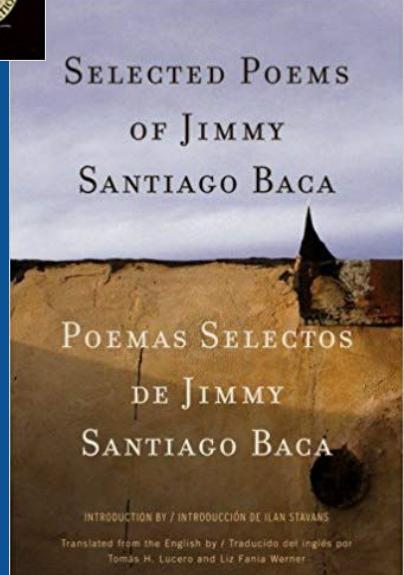
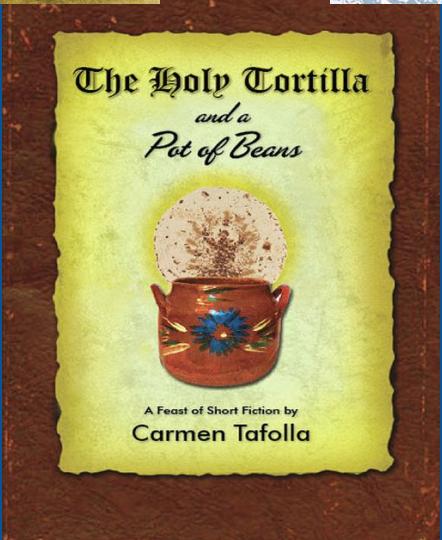
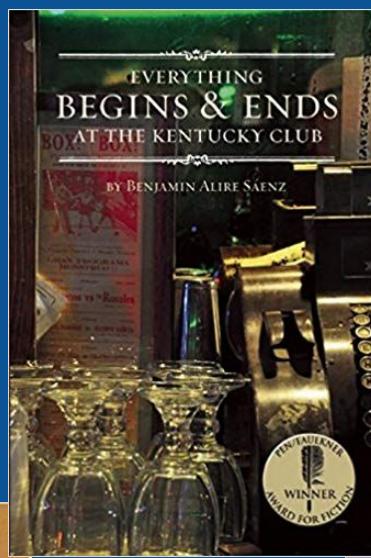
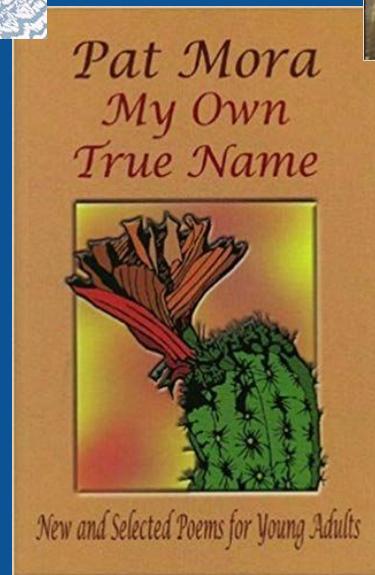
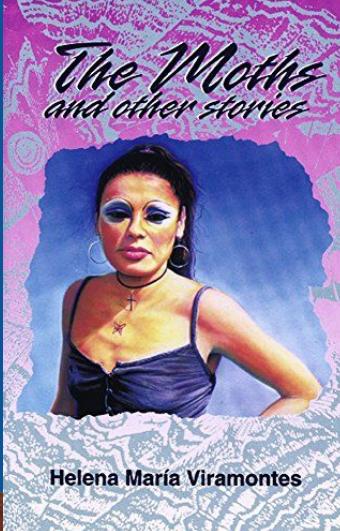
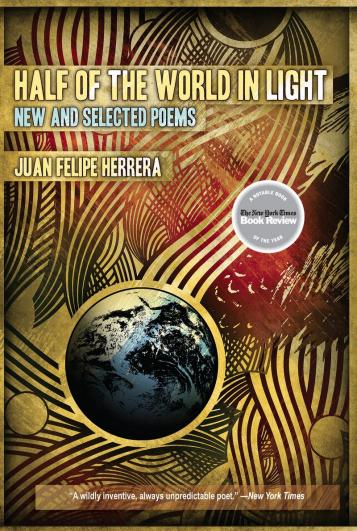
Unit 1 -- Discovery (Historical Contexts; Common Vocabulary; Recurring Motifs; Allusions; Diversity of Voices)	Unit 2 -- Human Migrations (Immigrant and Migrant Stories/Experiences then and now)
<p>Rodolfo "Corky" Gonzalez, "I Am Joaquín" (poetry; 1967) Sabine R. Ulibarri, "My Grandma Smoked Cigars" (fiction; 1977) Jovita González, "The Bullet-Swallowing" (fiction/folklore; 1935) Carmen Tafolla, "Tía Sofía" (poetry; 1983) Dagoberto Gilb, "Romero's Shirt" (fiction; 1997; 2001) Luis Alberto Urrea, from <i>The Hummingbird's Daughter</i> (fiction; 2005) Jimmy Santiago Baca, "Immigrants in Our Own Land;" "I Will Remain" (poetry; 1979) Helena María Viramontes, "Neighbors" (fiction; 1985) Gary Soto, "Where Were You When You First Heard of Air-Conditioning?" (poetry; 1999) José Montoya, "El Louie" (poetry; 1970)</p> <p>Possible Films: <i>My Family; Bless Me, Ultima</i></p>	<p>Helena María Viramontes, from <i>Under the Feet of Jesus</i> (fiction; 1985) Tomás Rivera, from ...And the Earth Did Not Devour Him (fiction; 1971) Juan Felipe Herrera, "Exiles;" "Inside the Jacket" (poetry; 1983; 1987) Alurista, "fértil polvo;" "What Now...Corn" (poetry; 1975; 2010) Ernesto Galarza, from <i>Barrio Boy</i> (memoir; 1971) Demetria Martínez, From <i>Mother Tongue</i> (fiction 1994) Eduardo Corral, "In Colorado My Father Scoured and Stacked Dishes" (2012) Blas Manuel De Luna, "Bent to the Earth" (2006) Sheryl Luna, "Woman as a River Between Borders" (2005)</p> <p>Possible Films: <i>And the Earth Did Not Swallow Him; Cesar Chavez ; My Family</i></p>

OPPORTUNITIES (English III)

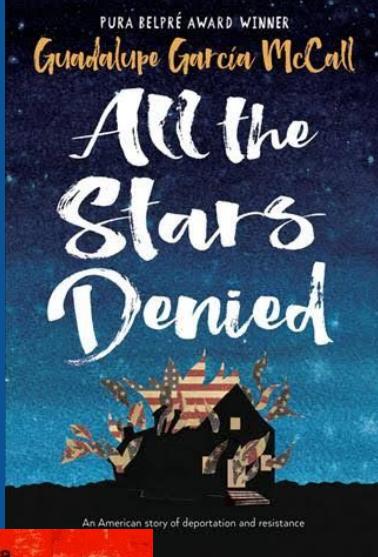
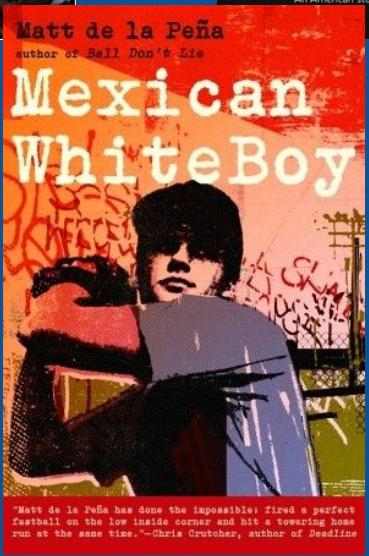
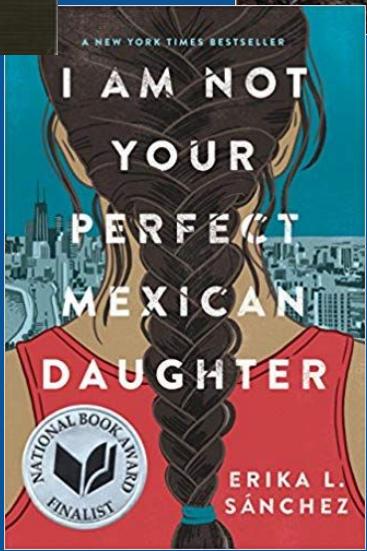
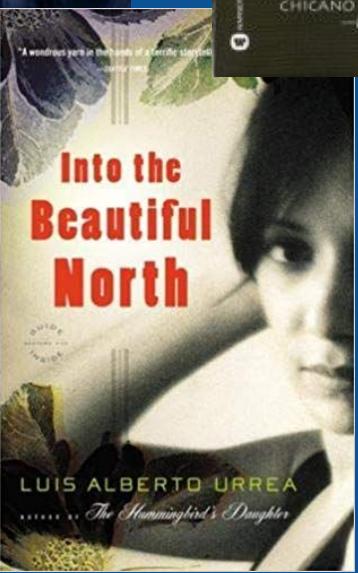
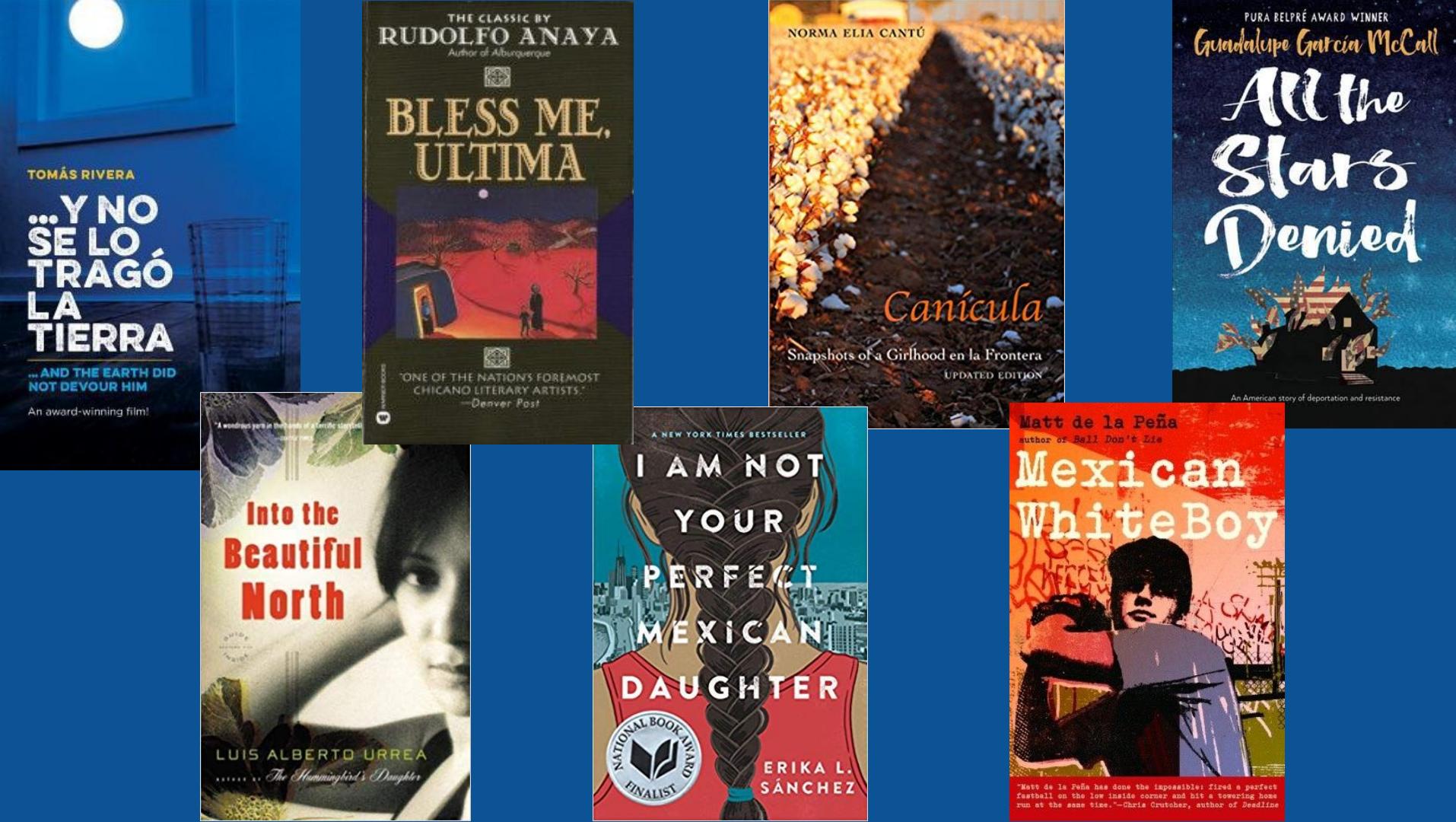
(7) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:

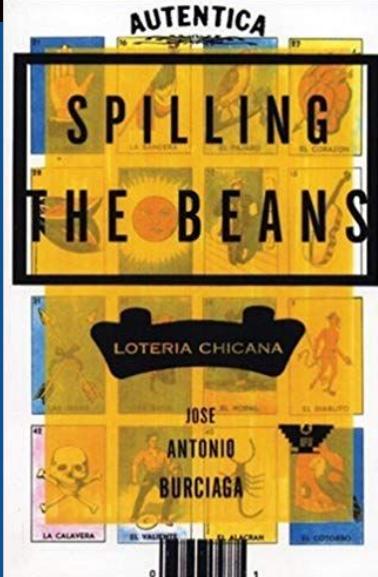
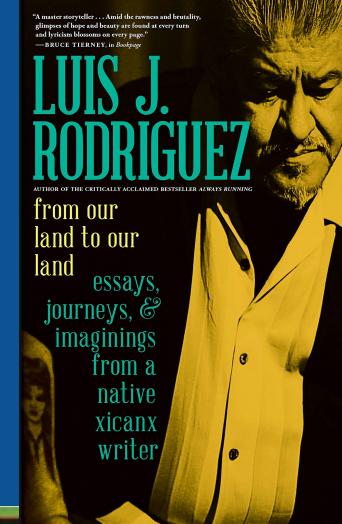
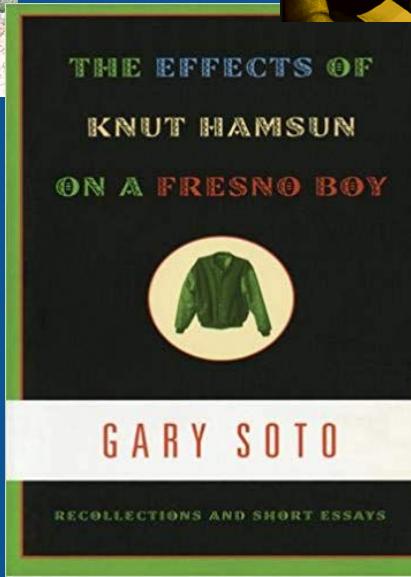
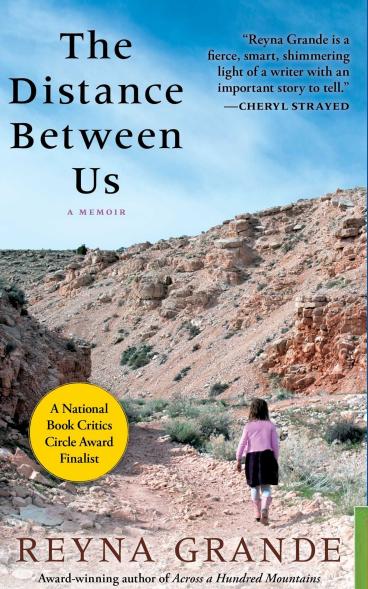
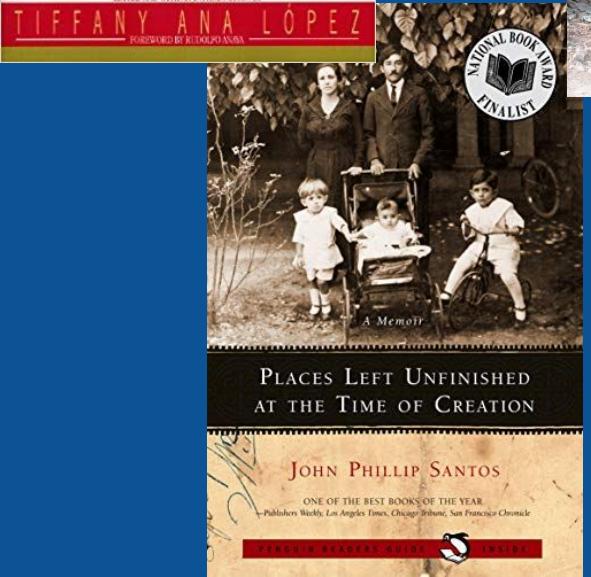
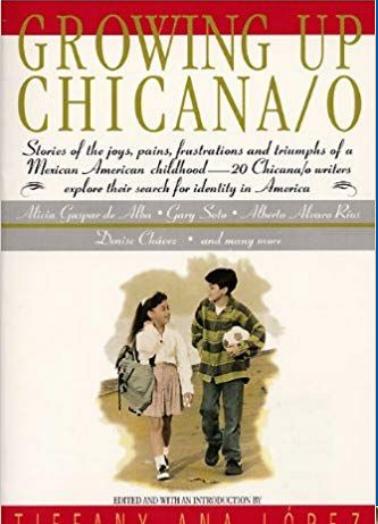
- (A) read and analyze American literature across literary periods;
- (B) analyze relationships among characteristics of poetry, including stanzas, line breaks, speaker, and sound devices in poems across a variety of poetic forms;
- (C) analyze how the relationships among dramatic elements advance the plot;

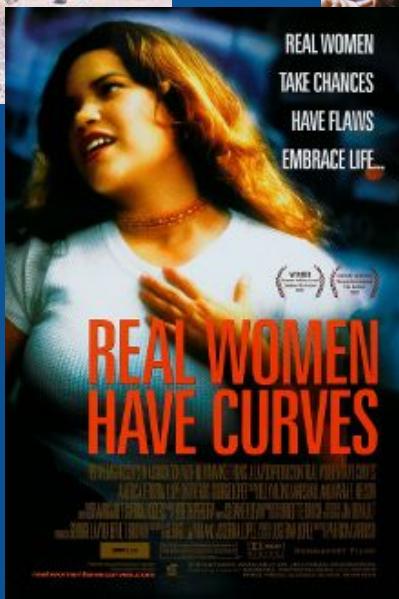
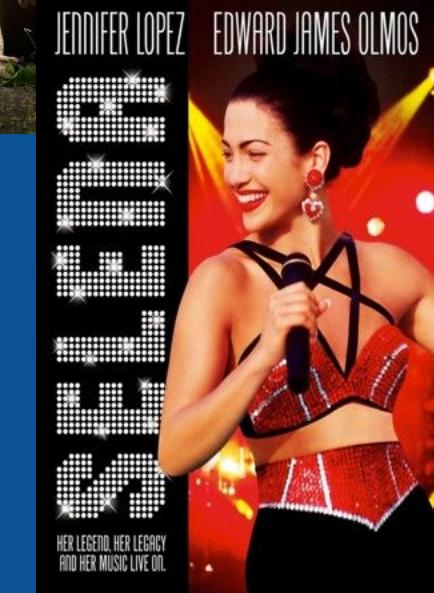
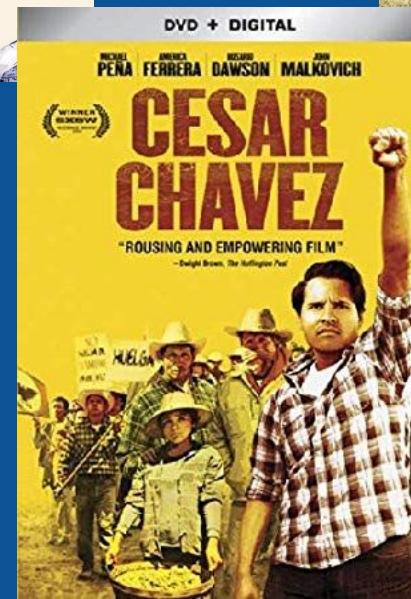
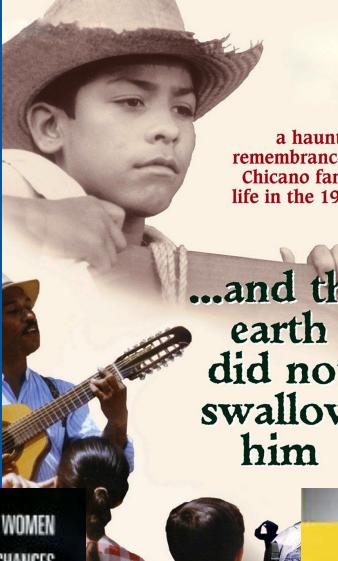
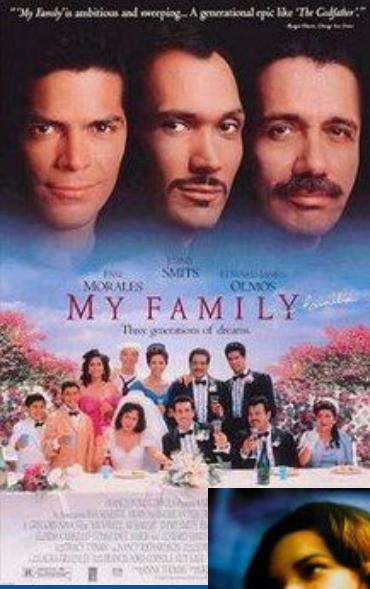














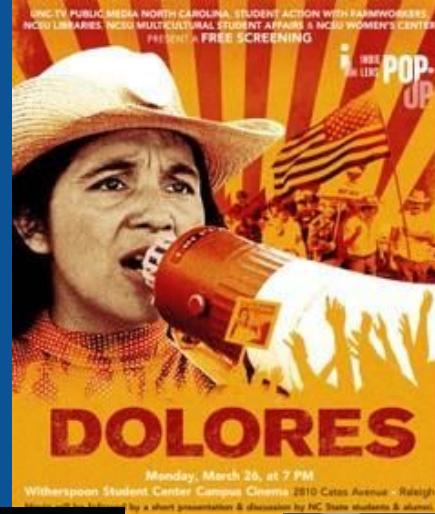
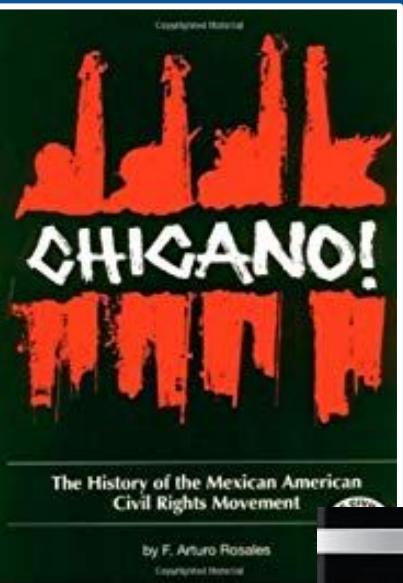
LATINO AMERICANS

THE 500-YEAR LEGACY THAT SHAPED A NATION

RAY SUAREZ

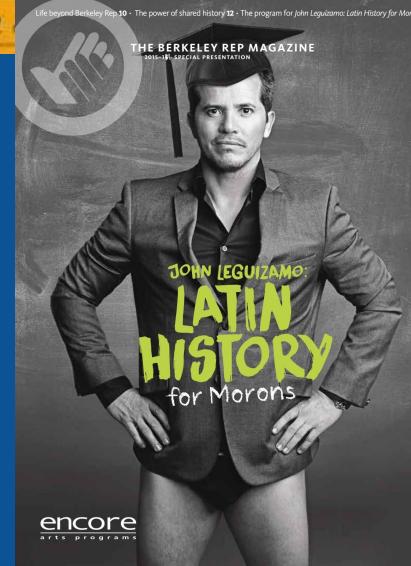
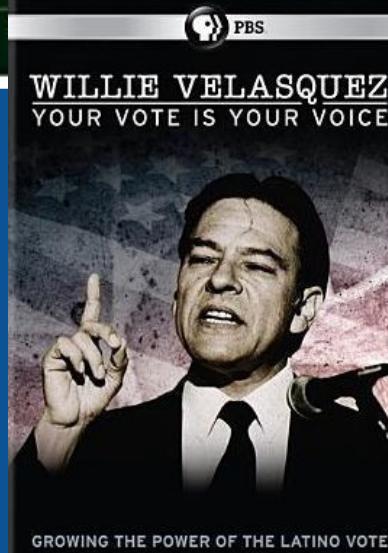
PBS NEWSHOUR SENIOR CORRESPONDENT

A COMPANION BOOK TO THE PBS DOCUMENTARY



Monday, March 26, at 7 PM

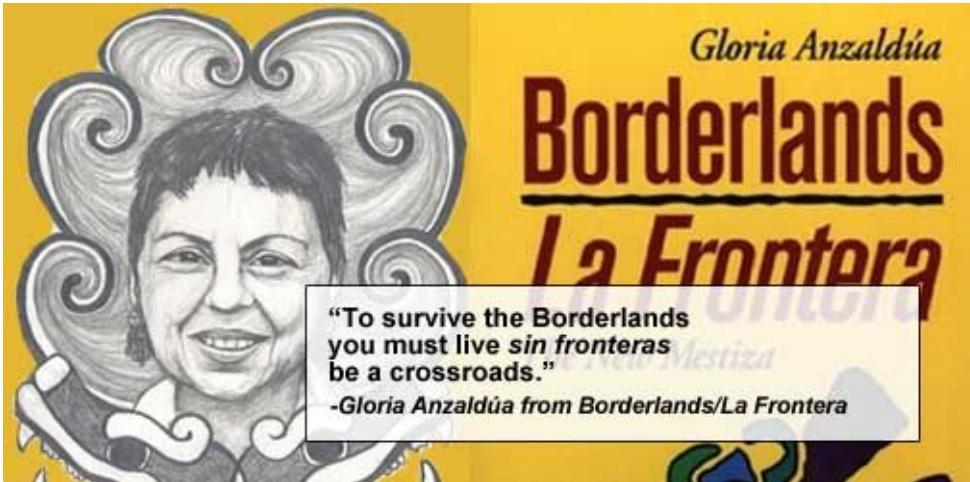
Witherspoon Student Center Campus Cinema 2010 Cates Avenue • Raleigh
by a short presentation & discussion by NC State students & alumni.



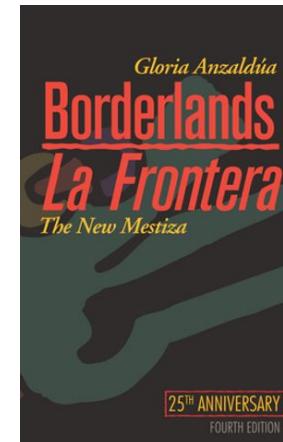
encore
arts programs

What is Mexican American Literature?

“Don’t Give In, Chicanita” by Gloria Anzaldua (poem, 1987, Rio Grande Valley)



What characteristics/
elements of the poem stand
out for you?



What evidence of the following concepts do you find in Anzaldua's poem?

- Regional Identities/ Borderlands
- Gender
- Texas History
- Settler Colonialism
- Decolonization
- Oppression-Resistance
- Code-switching
- Mestiza Consciousness
- Chicana Feminism
- Nepantla
- Indigeneity
- Culturally Sustaining Pedagogy
 - Disrupts anti-indigeneity and anti-brownness
 - Challenges Deficit Thinking

What devices does Anzaldua use to develop/enhance the tones/themes of the poem? Explain the effects.

ACTION: Frame as Open-Ended Inquiry

Project #1 - Define Mexican American Literature/Art/Identity/Culture

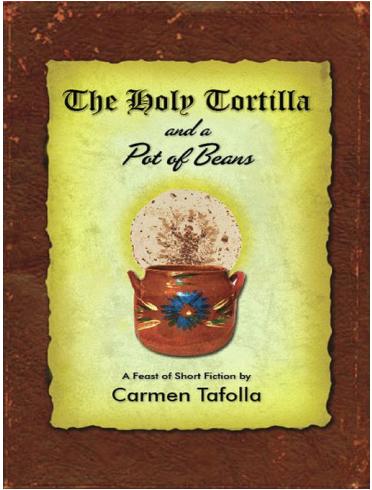
For this project, I want you to define Mexican-American Literature/Culture/Identity (What is it?). I want you to come up with a product that captures your learning/thoughts/ideas so far and possibly builds on what you already knew before taking the class. Also, be prepared to describe your project to the class.

Consider the questions and suggestions below, but feel free to come up with your own approach/product.

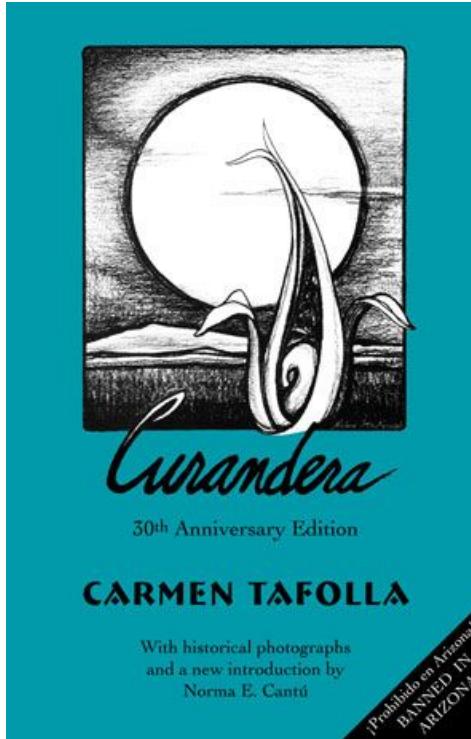
- reflect on what we've read, seen, and talked about in class this cycle
 - Based on what you've seen and discussed so far, how would you define Mexican American Literature/art/culture/identity?
 - What role have the texts played in developing your understanding of Mexican American Literature/Art/Culture/Identity?
- consider patterns that have emerged across the texts:
 - What motifs/ideas/symbols have we seen over and over again?
 - How is the literature/art/culture similar or different from others?
- think about how to promote the class to the community...to future students...to school administrators

Product/Presentation		
<ul style="list-style-type: none">• Mural• Altar• Slideshow/Prezi• Video	<ul style="list-style-type: none">• Original poem(s)• Interview• Original song• Play	<p>I will be looking for the following:</p> <p>-In what way(s) did the student incorporate some of what we've learned/read in class in their presentation/product?</p> <p>-In what way(s) did the student extend THEIR learning through the</p>

ACTION: Frame as Open-Ended Inquiry



"Tia Sofia" by Carmen Tafolla (Poem, San Antonio, 1983)



First Impressions:
What characteristics/
elements of the poem
stand out for you?



<http://strangerintown.podcastpeople.com/posts/55106>

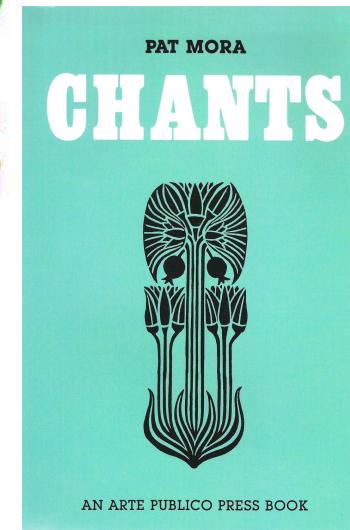
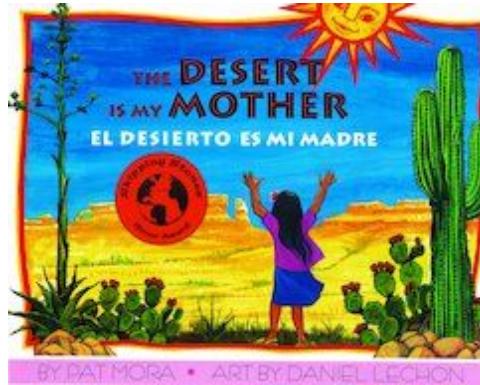
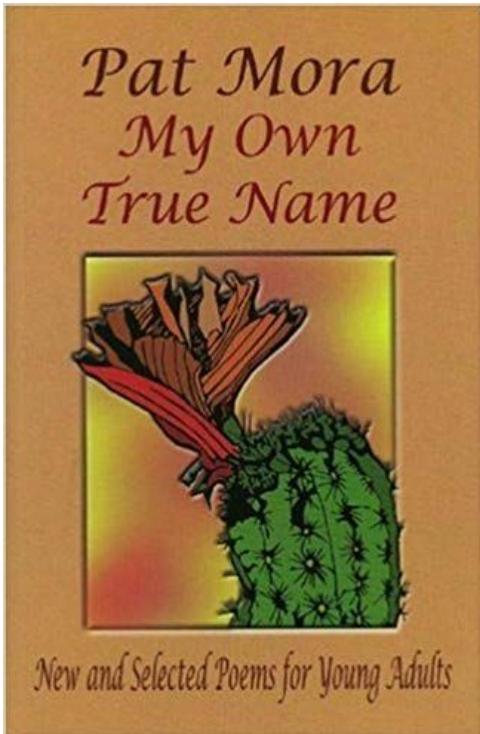
ACTION: Frame as Open-Ended Inquiry

Characteristics of Mexican-American Literature, Art, Film, and Music

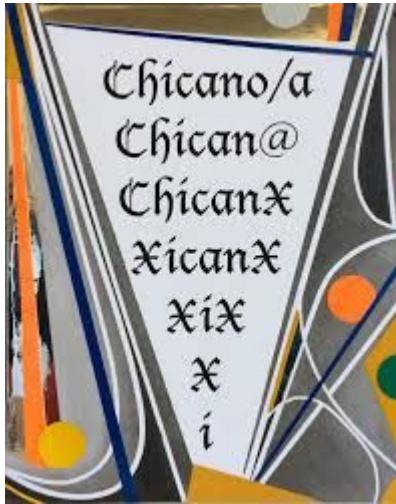
Title, Author, Date, Location	Motifs, Characteristics, Key Ideas/Questions Within the Text	Your Connections / Questions/ Thoughts/ Takeaways
“When You First Heard of Air-Conditioning” by Gary Soto (p.199) (Poem, California, 1999)	<ul style="list-style-type: none">• Poverty• Warm climate• Manual labor• Religious references• Discrimination	
“Tia Sofia” by Carmen Tafolla (p.189) (Poem, Texas, 1983)	<ul style="list-style-type: none">• Music heavy (oldies, both in Spanish and English)• Family dynamic• Spanglish (code-switching)• Tradition (challenging tradition)• Church (Catholicism)• Tribute to someone• Gender norms (challenging them)	

ACTION: Frame as Open-Ended Inquiry

**“The Desert is My Mother” and “Bribe” by Pat Mora
(poems, 1995 and 1986, El Paso)**



ACTION: Discuss terminology



Discuss/define the terms below. Use each other or your phones if you need help.

- Hispanic
- Latino/a
- Chicano/a
- Mexican American
- Mestizo/a
- Indigenous
- Chicanx
- Tejana
- Xicana
- Xicanx
- Mexic Amerindian

ACTION: Utilize Art as Entry Points

LA DUALIDAD

by Yermo Aranda



What stories/ideas/images do you recognize in this painting?

ACTION: Utilize Art as Entry Points



What stories/ideas/images do you recognize in this painting?

ACTION: Utilize Art as a Diagnostic

What images/ideas do you recognize? What is confusing or unfamiliar?



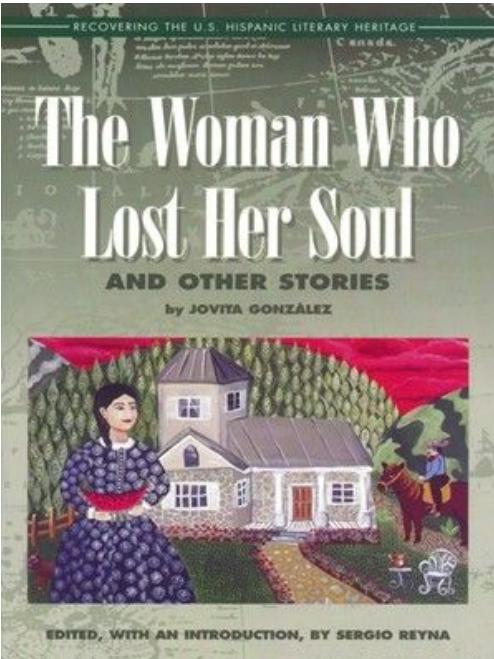
ACTION: Utilize Art as a Diagnostic



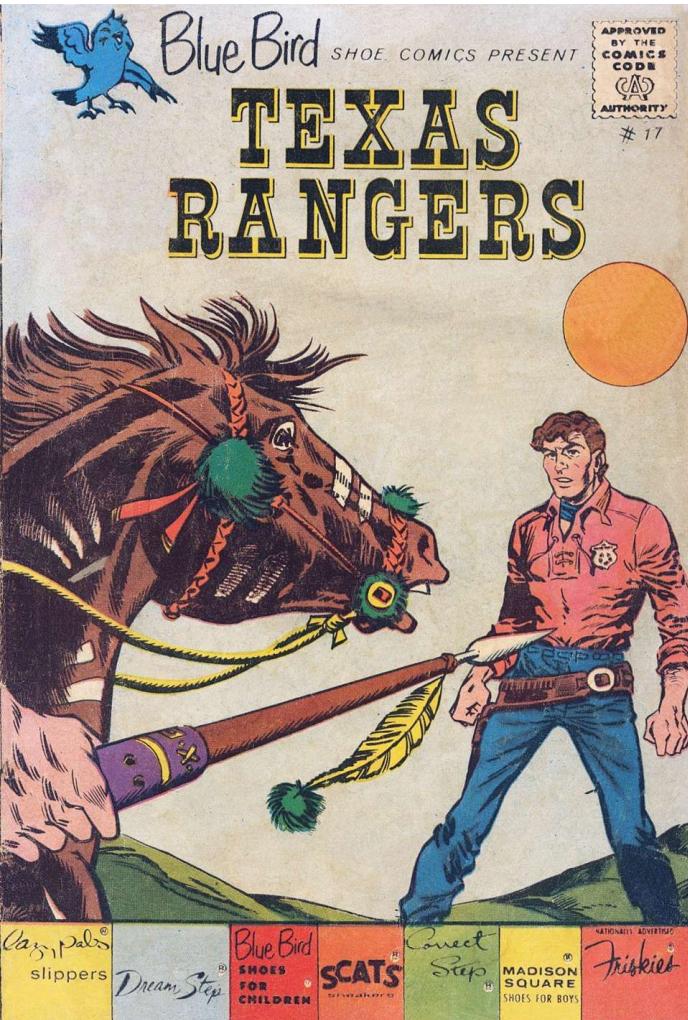
What stories/ideas/images do you recognize in this painting?

ACTION: Provide Context as needed

“The Bullet Swallower” by Jovita Gonzalez **(short story, 1935, Texas)**



1. In the background info, It states that Gonzalez was a folklorist. Use your phone or a dictionary to look up **folklore** and **folklorists**. What, specifically, do folklorists study?
2. Look up the following:
“Texas Rangers border violence”



Now: Analyze this comic book cover and consider how it relates to the myth and reality of the Texas Rangers.

After we read: How does it contrast with the story Traga-Balas tells regarding his interaction with the Texas Rangers?

“The Bullet Swallower” by Jovita Gonzalez

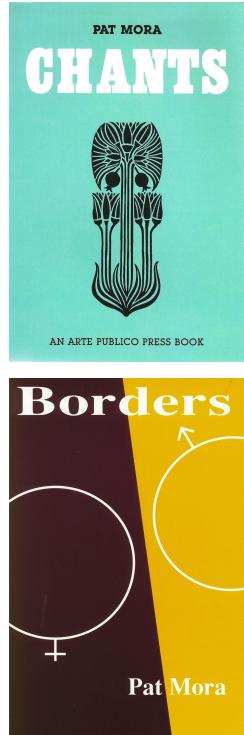
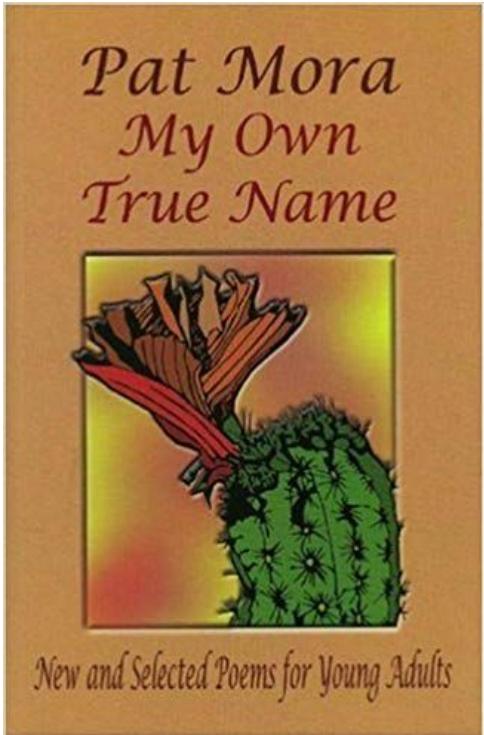
(short story, 1935, Texas)

Reading focus:

- A. The first two paragraphs describe both the appearance and the personality of Traga-Balas. As you read, consider how the opening description relates to the stories that follow. How does it serve to foreshadow events and the Bullet-Swaller's tone?**
- B. The story has both a third-person narrator and a first-person narrator. Identify the changes in narrator and note that after introducing Traga-Balas, the third-person narrator interrupts only once. What purpose does this interruption serve?**
- C. Note the cultural references in the story, especially those related to Catholic rituals. Which rituals does Traga-Balas observe, and what is his attitude toward them?**
- D. Notice the ways the story reflects the history of early twentieth-century Texas.**
- E. How does Traga-Balas portray Texas Rangers, priests, women, and members of the community in his stories? Are his portrayals positive or negative?**

ACTION: Share Names, Faces and Publications

**“Elena” and “Now and Then, America” by Pat Mora
(poems, 1984 and 1986, El Paso, Texas)**

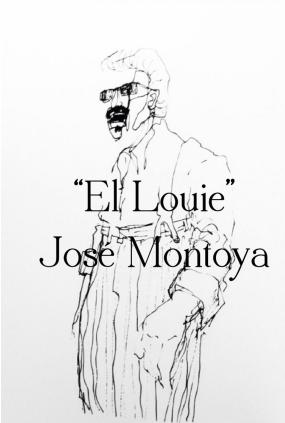
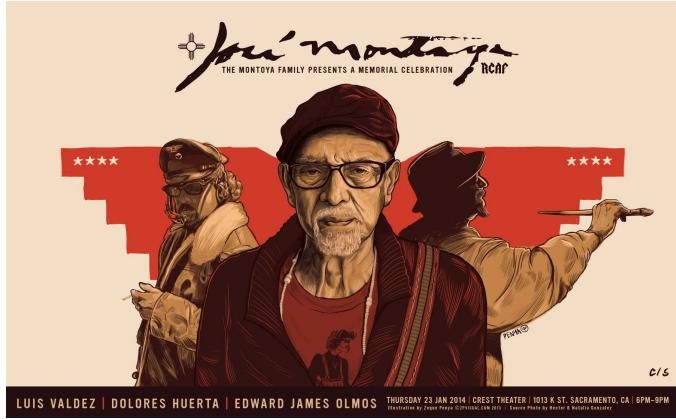


Be prepared to define the following:

- a. Conformity
- b. Acculturation
- c. First Generation vs. Second Generation
- d. Nahuatl

"El Louie" by Jose Montoya

(poem, 1970, California)



1. Read the background info on the author on **page 102**.
1. It states that he is the “godfather of Chicano public art.” Look up some of his work.
1. Look for a definition and an image of a “pachuco.”

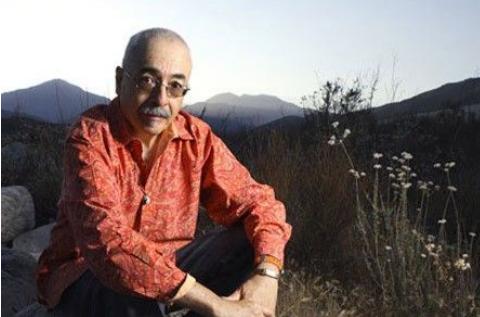
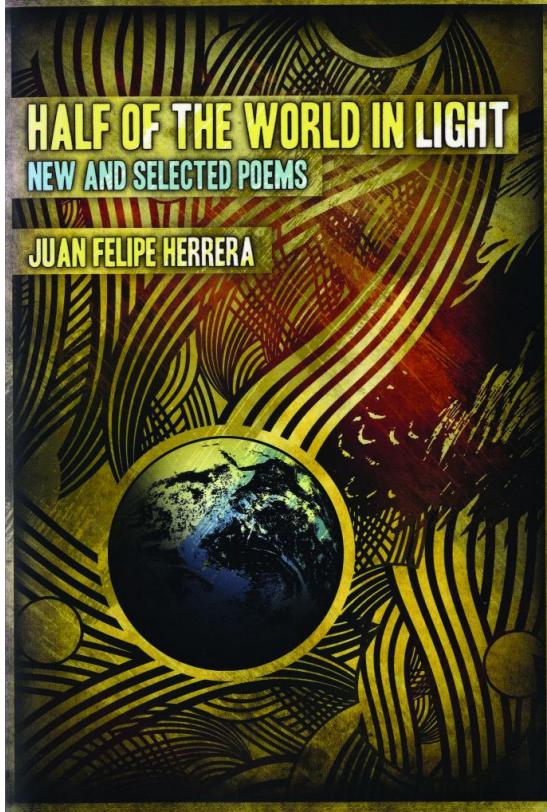
Link:

<http://latinopia.com/latino-literature/latinopia-word-jose-montoya-el-louie/>

"Let Me Tell You What a Poem Brings"

by Juan Felipe Herrera

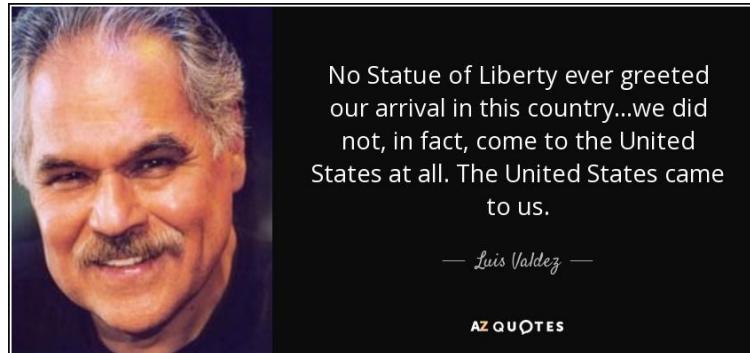
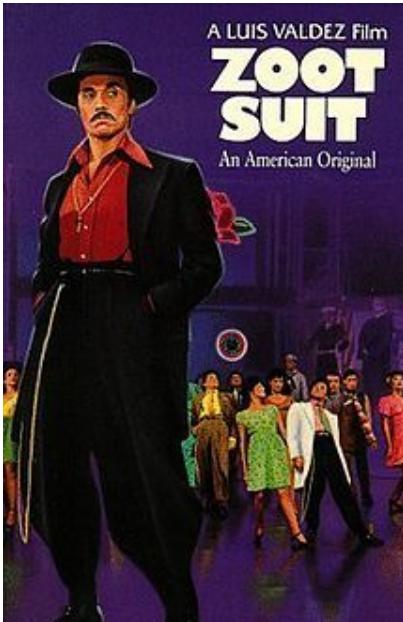
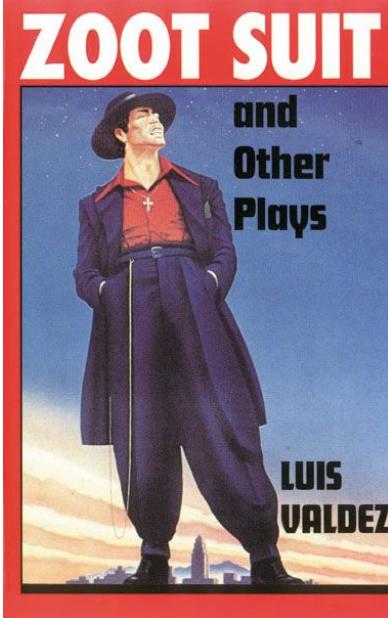
(poem, 1983, California)



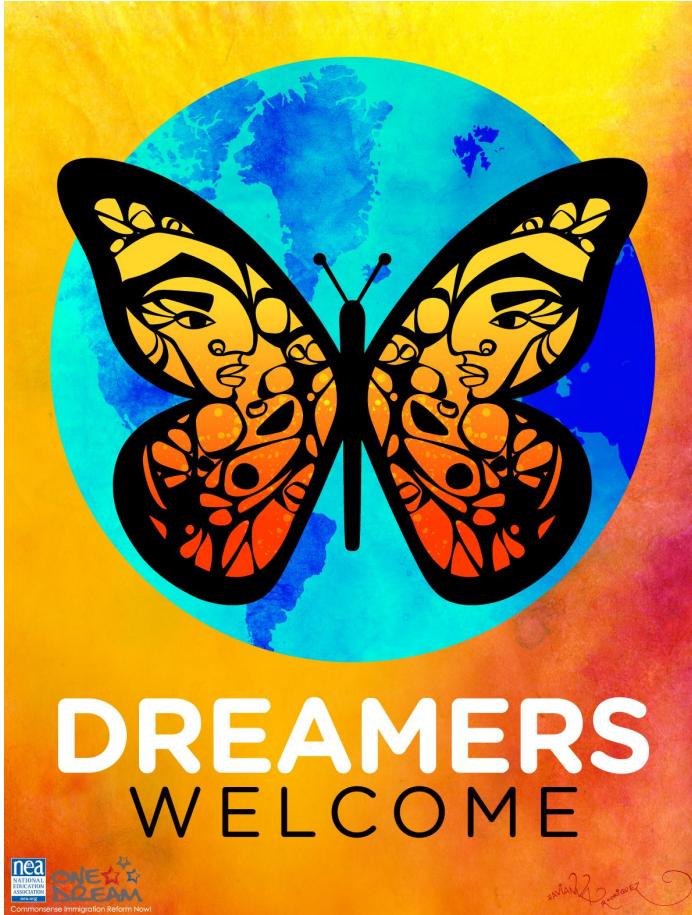
Be prepared to discuss the following:

These two poems come from a collection called *Half of the World in Light*. How do these poems relate to the ideas suggested by the book title?

Zoot Suit by Luis Valdez, 1981, Los Angeles



ACTION: Connect to Current Events



Terms to review:

- **Dream Act**
 - **Dreamers**
 - **“Clean” Dream Act**
- **Comprehensive Immigration Reform**
- **D.A.C.A.**
- **D.A.P.A.**
- **Chain Migration**
- **Border Wall**



The New York Times

A WORD WITH

America Ferrera on Why People Should See Themselves on TV



ACTION: Explore Commonalities Across Texts and Across Cultures/ Experiences

“Elena” and “Now and Then, America”
(poems, 1984 and 1986, California)

What do the poems have in common? To what extent are they held together by similar hopes or fears? Think of what is lost on all sides when connections between cultures and between parents and children are damaged or destroyed, and think about the universality of the difficulties faced by the narrators of the two poems.

Miscommunication between children and their parents are not unique to Mexican American families. Consider what problems you've faced communicating across generations, whether due to differences in language, culture, or experience.

ACTION: Demonstrate Complexity of MA Lit

“Elena” (poems, 1984 and 1986, El Paso, Texas)

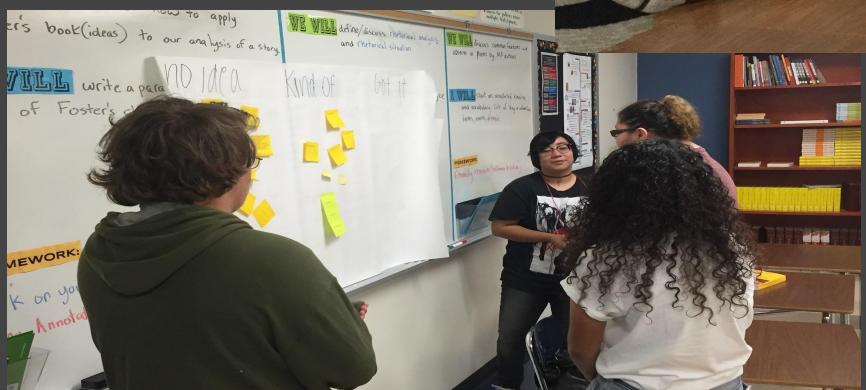
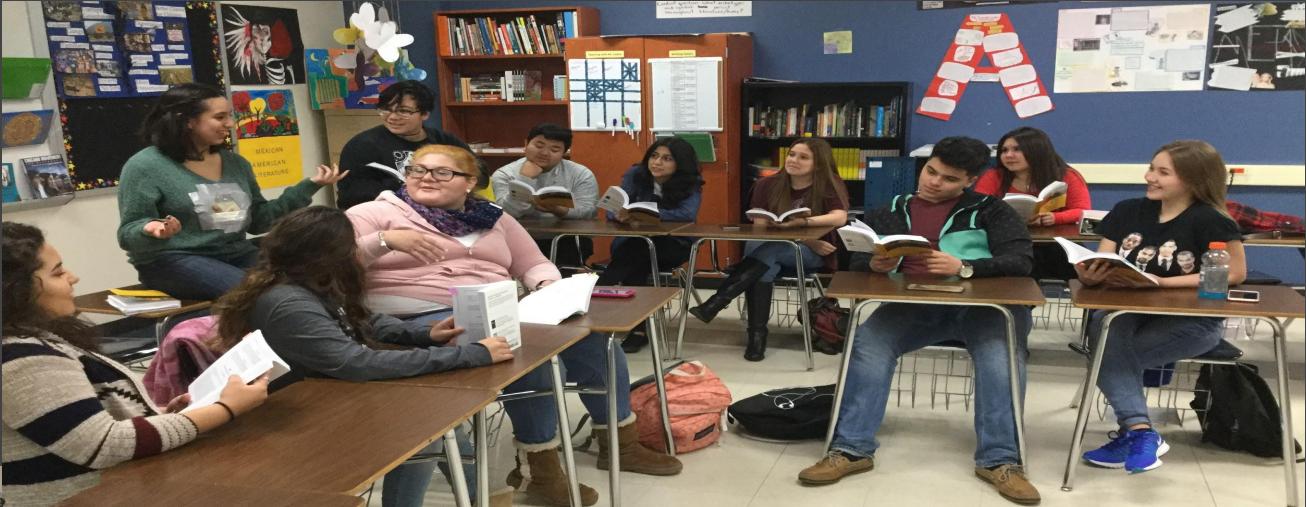
1. How does Elena feel about her children learning English? Argue that she feels proud and argue that she feels hurt. Use textual evidence for support.

2. Define acculturation. Then list the pros and cons of acculturation especially as it relates to education and family relations. Finally, apply what you have learned to “Elena.”

3. Characterize Elena. What two or three words best describe her personality? Use textual evidence for support. Also, in your opinion, is Elena’s character strong or weak? Explain.

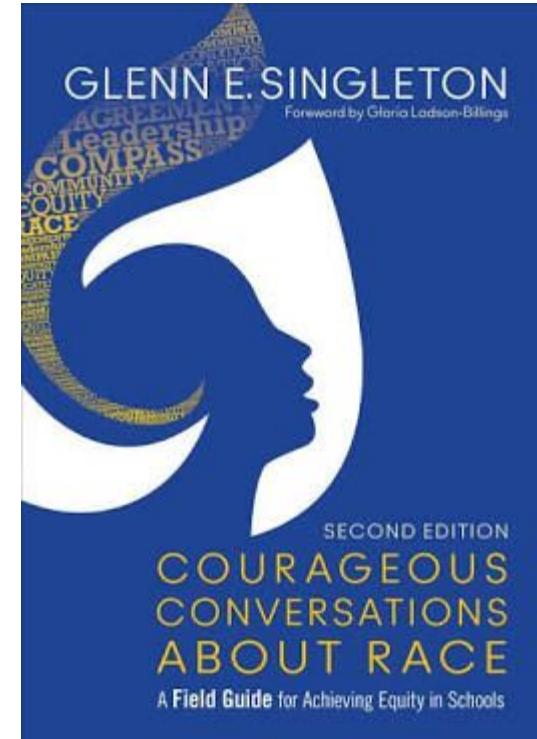
4. Poems often present contrasts. How do these contrasts from “Elena” relate or demonstrate the poem’s theme?
 - a. Mexico / America
 - b. kitchen / bathroom
 - c. laughter / shame

ACTION: Create Space for Open Dialogue

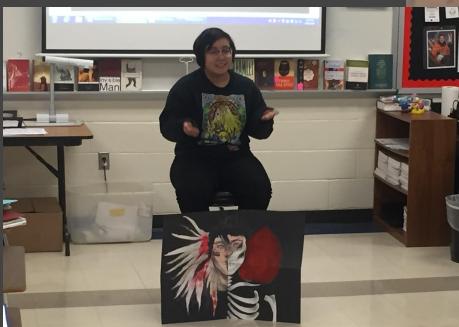
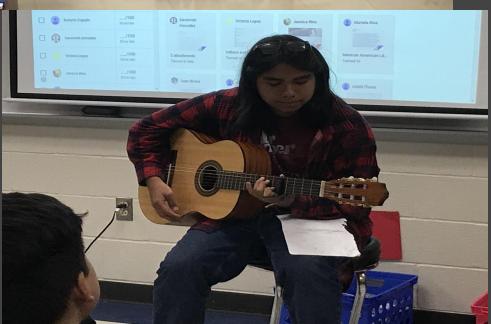
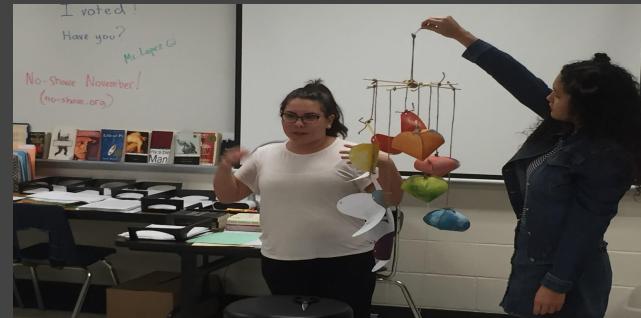
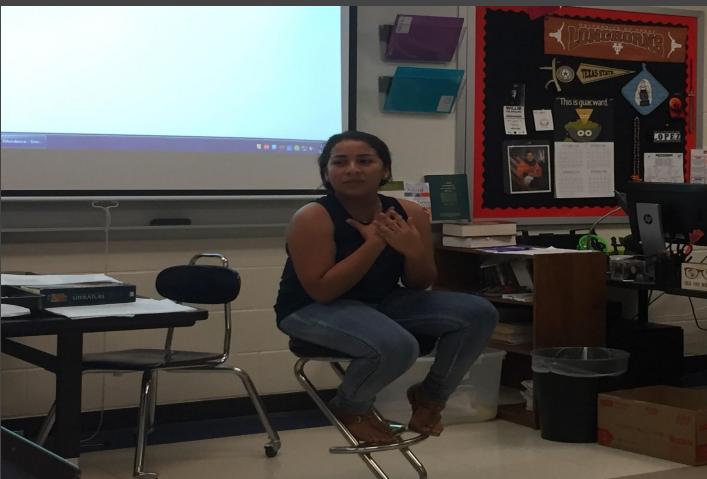
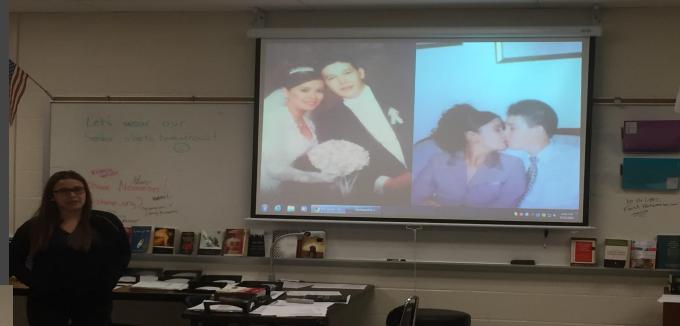


Four Agreements of Courageous Conversations

- Stay engaged
- Experience discomfort
- Speak your truth
- Expect and accept non-closure



ACTION: Create Space for Students' to Share their Stories and Drive Their/Our Learning



Project #1 - Define Mexican American Literature/Art/Identity/Culture

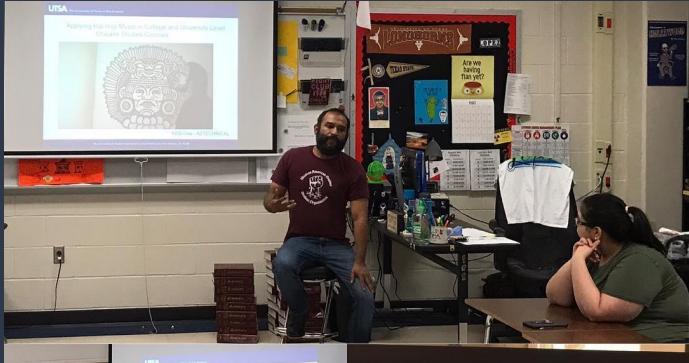
For this project, I want you to define Mexican-American Literature/Culture/Identity (What is it?). I want you to come up with a product that captures your learning/thoughts/ideas so far and possibly builds on what you already knew before taking the class. Also, be prepared to describe your project to the class.

Consider the questions and suggestions below, but feel free to come up with your own approach/product.

- reflect on what we've read, seen, and talked about in class this cycle
 - Based on what you've seen and discussed so far, how would you define Mexican American Literature/art/culture/identity?
 - What role have the texts played in developing your understanding of Mexican American Literature/Art/Culture/Identity?
- consider patterns that have emerged across the texts:
 - What motifs/ideas/symbols have we seen over and over again?
 - How is the literature/art/culture similar or different from others?
- think about how to promote the class to the community...to future students...to school administrators

Product/Presentation		
● Mural	● Original poem(s)	I will be looking for the following:
● Altar	● Interview	-In what way(s) did the student incorporate some of what we've learned/read
● Slideshow/Prezi	● Original song	in class in their presentation/product?
● Video	● Play	-In what way(s) did the student extend THEIR learning through the

ACTION: Connect the Content to the Community



ACTION: Content and Community



ACTION: Build Support and Fundraise

Secure | https://www.donorschoose.org/project/mexican-american-literature-book-drive/3217679/?rf=link-dc-2018-06-teacher_profile-teacher_4968...

Gmail Firstmark JNA Email Blasts Stevens MAL Padlet TAC Grades DonorsChoose Smile Amazon MyClassEvaluation... Other

Build momentum for your project. Share it with your friends and family!

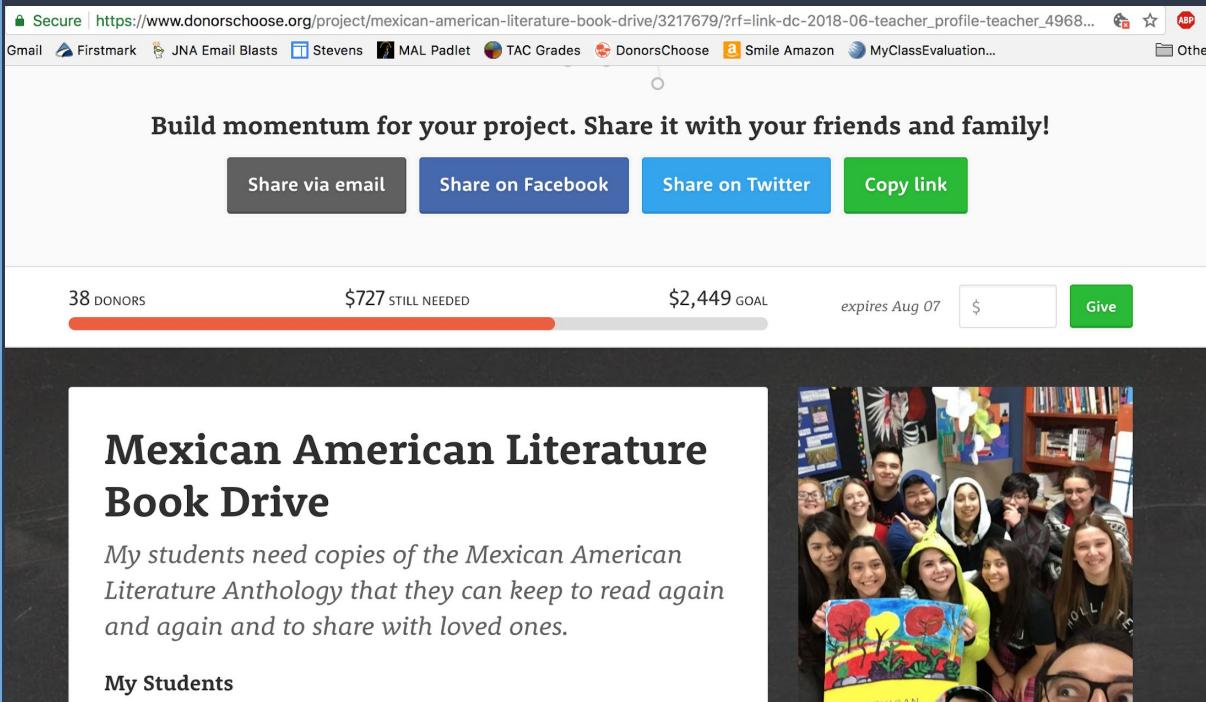
Share via email Share on Facebook Share on Twitter Copy link

38 DONORS \$727 STILL NEEDED \$2,449 GOAL expires Aug 07 Give

Mexican American Literature Book Drive

My students need copies of the Mexican American Literature Anthology that they can keep to read again and again and to share with loved ones.

My Students

A screenshot of a DonorsChoose project page. At the top, there's a navigation bar with links like 'Gmail', 'Firstmark', 'JNA Email Blasts', 'Stevens', 'MAL Padlet', 'TAC Grades', 'DonorsChoose' (which is highlighted in red), 'Smile Amazon', 'MyClassEvaluation...', and 'Other'. Below the navigation is a section titled 'Build momentum for your project. Share it with your friends and family!' with four sharing options: 'Share via email' (gray button), 'Share on Facebook' (blue button), 'Share on Twitter' (light blue button), and 'Copy link' (green button). Underneath this is a progress bar showing '38 DONORS' (red bar), '\$727 STILL NEEDED' (orange bar), and '\$2,449 GOAL' (green bar). To the right of the progress bar is a timer 'expires Aug 07' and a 'Give' button. Below the progress bar is a section titled 'Mexican American Literature Book Drive' with a quote: 'My students need copies of the Mexican American Literature Anthology that they can keep to read again and again and to share with loved ones.' There's also a link 'My Students'. To the right of this text is a photo of a group of students holding up a colorful book cover.

ACTION: Develop the Curriculum, Collect Data

Mexican-American Literature (Mr. Lopez -- Stevens High School)

Course Description (from the syllabus):

This course is designed to introduce major writers of Mexican American literature through the study of fiction, nonfiction, poetry, drama, and illustrated texts. The goals of the course include improving students' understanding of these works as expressions of individual and human values within a historical and social context, cultivating an appreciation for the aesthetic principles that guide this literature, reflecting on the way this literature influences and is influenced by intercultural experiences, and researching critical responses and linguistic theories associated with these works.

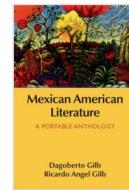
Objectives:

- Discuss key issues in the development of Mexican American literature
- Study the historical origins and evolving nature of Mexican-American Literature.
- Examine what diverse authors who identify as Mexican, Mexican-American, Chicana/o or Chicanx have to say about the history, culture and socio-political issues of Mexican-Americans.
- Analyze the ever-changing themes and characters in Mexican-American Literature
- Identify major authors in major periods of Mexican American literary production
- Integrate a discussion of contemporary Mexican American issues with an array of past and contemporary Mexican literature



HOME / MEXICAN AMERICAN LITERATURE

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Mexican American Literature A Portable Anthology

Dagoberto Gilb, Ricardo Angel Gilb

ISBN-10: 1-319-02108-5; ISBN-13: 978-1-319-02108-5; Format: Paper Text, 528 pages

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About

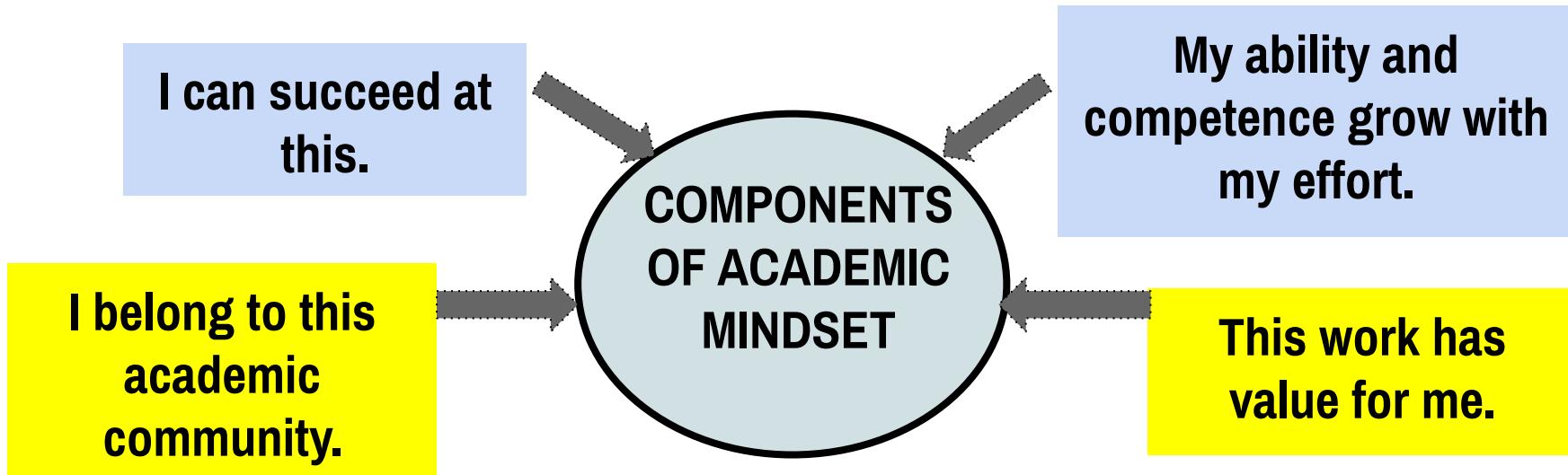
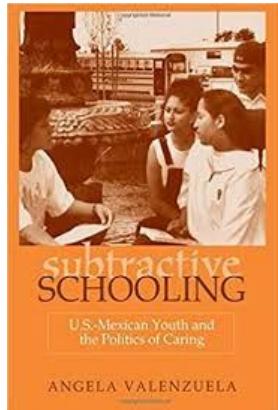
Table of Contents

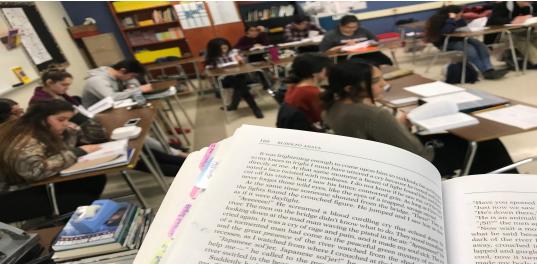
Instructor Resources

Value Options

Unit 1 -- Discovery (Historical Contexts; Common Vocabulary; Recurring Motifs; Allusions; Diversity of Voices)	Unit 2 -- Human Migrations (Immigrant and Migrant Stories/Experiences then and now)
<p>Rodolfo "Corky" Gonzalez, "I Am Joaquín" (poetry; 1967) Sabine R. Ulibarri, "My Grandma Smoked Cigars" (fiction; 1977) Jovita González, "The Bullet-Swallow" (fiction/folklore; 1935) Carmen Tafolla, "Tia Sofia" (poetry; 1983) Dagoberto Gilb, "Romero's Shirt" (fiction; 1997; 2001) Luis Alberto Urrea, from <i>The Hummingbird's Daughter</i> (fiction; 2005) Jimmy Santiago Baca, "Immigrants in Our Own Land;" "I Will Remain" (poetry; 1979) Helena María Viramontes, "Neighbors" (fiction; 1985) Gary Soto, "Where Were You When You First Heard of Air-Conditioning?" (poetry; 1999) José Montoya, El Louie (poetry; 1970)</p> <p>Possible Films: <i>My Family</i>; <i>Bless Me, Ultima</i></p>	<p>Helena María Viramontes, from <i>Under the Feet of Jesus</i> (fiction; 1985) Tomás Rivera, from ...And the Earth Did Not Devour Him (fiction; 1971) Juan Felipe Herrera, "Exiles;" "Inside the Jacket" (poetry; 1983; 1987) Alurista, "fértil polvo;" "What Now...Corn" (poetry; 1975; 2010) Ernesto Galarza, from <i>Barrio Boy</i> (memoir; 1971) Demetria Martínez, From Mother Tongue (fiction 1994) Eduardo Corral, "In Colorado My Father Scoured and Stacked Dishes" (2012) Blas Manuel de Luna, "Bent to the Earth" (2006) Sheryl Luna, "Woman as a River Between Borders" (2005)</p> <p>Possible Films: <i>And the Earth Did Not Swallow Him</i>; <i>Cesar Chavez</i>; <i>My Family</i></p>

“In a world that does not value bilingualism or biculturalism, youth may fall prey to the subtle yet unrelenting message of the worthlessness of their communities”





The Education Pipeline



I can succeed at this.

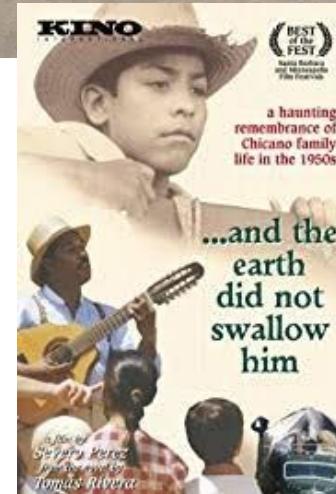
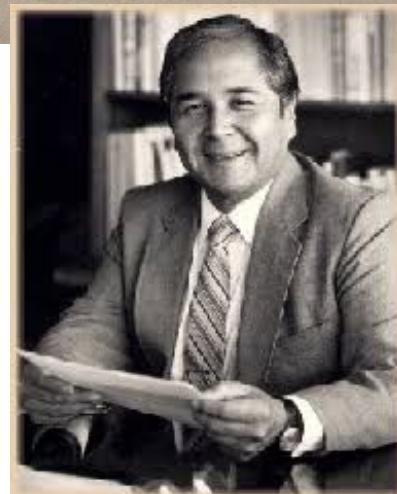
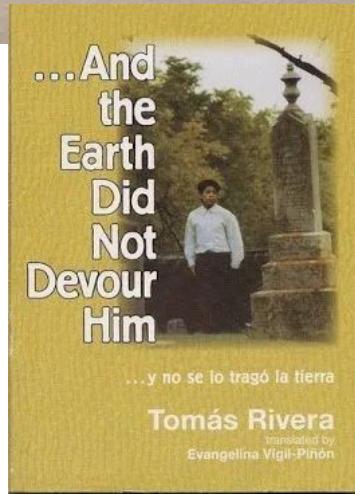
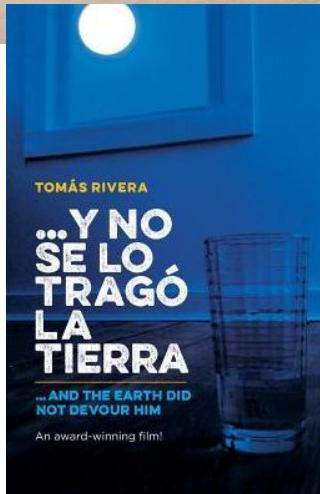
My ability and competence grow with my effort.

I belong to this academic community.

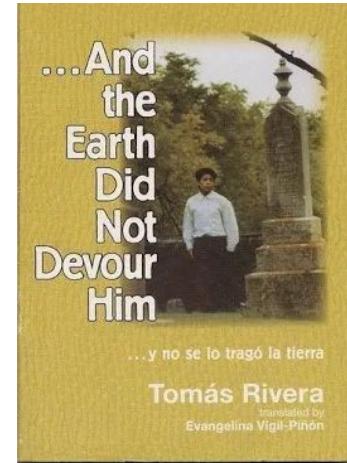
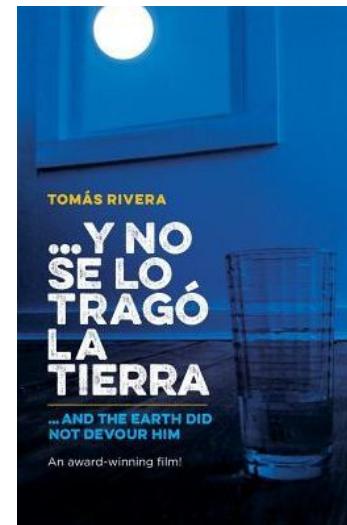
COMPONENTS OF ACADEMIC MINDSET

This work has value for me.

Bartolo passed through town every December when he knew that most of the people had returned from work up north. He always came by to sell his poems. By the end of the first day, they were almost sold out because the names of the people of the town appeared in the poems. And when he read them aloud it was something emotional and serious. I recall that one time he told the people to read the poems out loud because the spoken word was the seed of love in the darkness.



The narrator learns that “[t]o discover and rediscover and piece things together . . . was everything” (152). His last action in the novella, a wave to an “imagined someone” on the horizon, is his declaration that he will spread the stories he knows so that the actions of each character might serve as the ultimate call for resistance (152). By remembering, the scattered voices of some turn into the collective conscience of many. By connecting each memory, the boy discovers and Rivera illustrates the immense force for change born from a diverse group of people *actively* seeking justice, redemption, salvation and fulfillment.





SWOT Analysis

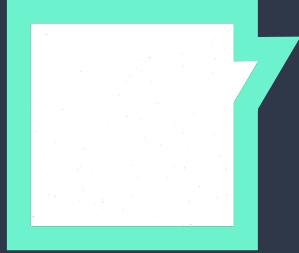
Strengths

Weaknesses

Opportunities

Threats





Thanks!

Any questions?

Contact Information

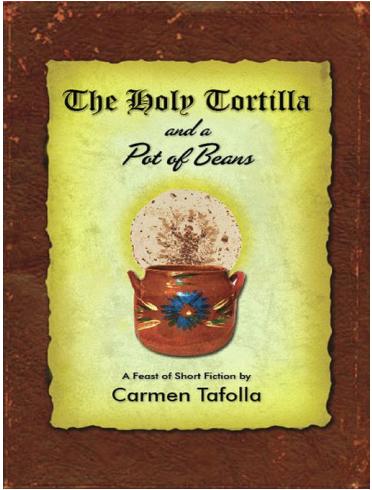
Andres.Lopez@nisd.net

 [@ALopezELA](https://twitter.com/ALopezELA)

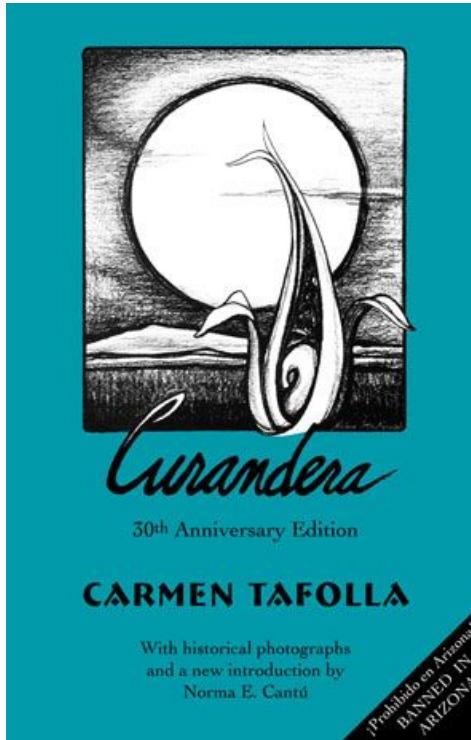


https://padlet.com/andres_lopez2/6z3qk8km05iy

ACTION: Frame as Open-Ended Inquiry



"Tia Sofia" by Carmen Tafolla (Poem, San Antonio, 1983)



First Impressions:
What characteristics/
elements of the poem
stand out for you?



<http://strangerintown.podcastpeople.com/posts/55106>

ACTION: Frame as Open-Ended Inquiry

Characteristics of Mexican-American Literature, Art, Film, and Music

Title, Author, Date, Location	Motifs, Characteristics, Key Ideas/Questions Within the Text	Your Connections / Questions/ Thoughts/ Takeaways
“When You First Heard of Air-Conditioning” by Gary Soto (p.199) (Poem, California, 1999)	<ul style="list-style-type: none">• Poverty• Warm climate• Manual labor• Religious references• Discrimination	
“Tia Sofia” by Carmen Tafolla (p.189) (Poem, Texas, 1983)	<ul style="list-style-type: none">• Music heavy (oldies, both in Spanish and English)• Family dynamic• Spanglish (code-switching)• Tradition (challenging tradition)• Church (Catholicism)• Tribute to someone• Gender norms (challenging them)	

ACTION: Demonstrate Complexity of MA Lit

“Tia Sofia” by Carmen Tafolla (Poem, San Antonio, 1983)

Second Reading:

- A. Examine the music references in “Tía Sofía.” Go to YouTube and find video clips of some of the bands and songs referenced in the poem. What types of music are mentioned? In what way do the various types of music function as symbols?**

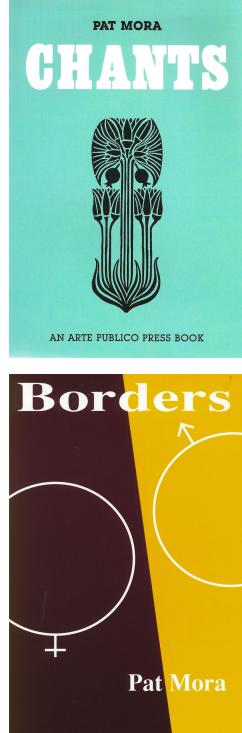
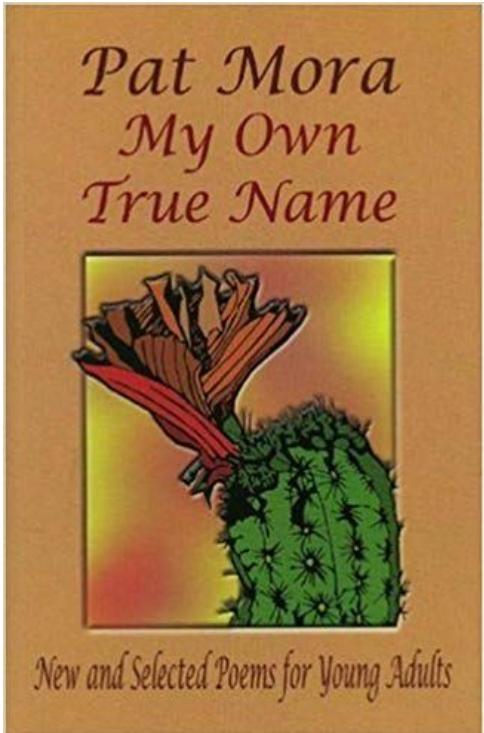
- B. We learn that “Tía Sofía speaks Tex-Mex / with Black English, / and all the latest slang.” Find examples of these dialects in the poem. What do these diverse voices tell us about Tía Sofía?**

- C. In addition to Tía Sofía, the speaker describes her other aunts. Look for examples of characterization that demonstrates how Tía Sofía is different from the other women mentioned in the poem.**

- D. Compare the poem “Tia Sofia” and “El Louie.” In what ways are they alike? different?**

ACTION: Share Names, Faces and Publications

“Elena” and “Now and Then, America” by Pat Mora (poems, 1984 and 1986, El Paso, Texas)



Be prepared to define the following:

- a. Conformity
- b. Acculturation
- c. First Generation vs. Second Generation
- d. Nahuatl

“Elena” by Pat Mora

My Spanish isn't enough.
I remember how I'd smile
listening to my little ones,
understanding every word they'd say,
their jokes, their songs, their plots,
Vamos a pedirle dulces a mamá. Vamos.
But that was in Mexico.
Now my children go to American high schools.
They speak English. At night they sit around
the kitchen table, laugh with one another.
I stand by the stove, feel dumb, alone.

I bought a book to learn English.
My husband frowned, drank more beer.
My oldest said, “Mamá, he doesn't want you
to be smarter than he is. “I'm forty,
embarrassed mispronouncing words,
embarrassed at the laughter of my children,
the grocer, the mailman. Sometimes I take
my English book and lock myself in the bathroom,
say the thick words softly,
for if I stop trying, I will be deaf
when my children need my help.

ACTION: Demonstrate Complexity of MA Lit

“Elena” (poems, 1984 and 1986, El Paso, Texas)

1. How does Elena feel about her children learning English? Argue that she feels proud and argue that she feels hurt. Use textual evidence for support.

2. Define acculturation. Then list the pros and cons of acculturation especially as it relates to education and family relations. Finally, apply what you have learned to “Elena.”

3. Characterize Elena. What two or three words best describe her personality? Use textual evidence for support. Also, in your opinion, is Elena’s character strong or weak? Explain.

4. Poems often present contrasts. How do these contrasts from “Elena” relate or demonstrate the poem’s theme?
 - a. Mexico / America
 - b. kitchen / bathroom
 - c. laughter / shame

ACTION: Demonstrate Complexity of MA Lit

"Now and Then, America"

(poems, 1984 and 1986, El Paso, Texas)

1. How do these contrasts in "Now and Then, America" relate or demonstrate the poem's theme?
 - a. life / death
 - b. chained / free
 - c. beneath / above
 - d. plastic / fleshy

2. In "Now and Then, America," Mora repeats the phrase "Grant me a little life, America." What does this line mean to you? In what way does America keep the speaker from living?

3. Discuss the connotation of the following images in "Now and Then, America": rot, numbered, plagued, plastic roses, marches, pin-striped suit, chained, zempasúchitl (marigolds), organ cactus, and Oaxaca. What is the symbolic significance of these images?

4. The poem has three stanzas with a transition occurring in the middle stanza. Identify the transition. In what way is the second half of the poem a response to the first half?

ACTION: Explore Commonalities Across Texts and Across Cultures/ Experiences

“Elena” and “Now and Then, America”
(poems, 1984 and 1986, California)

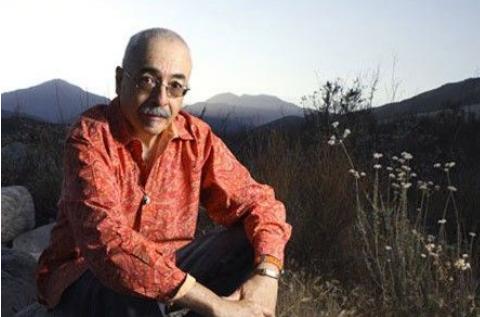
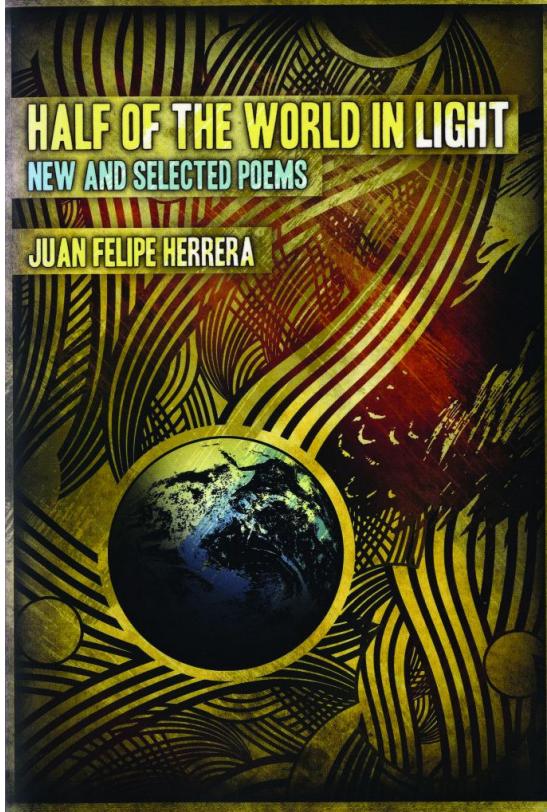
What do the poems have in common? To what extent are they held together by similar hopes or fears? Think of what is lost on all sides when connections between cultures and between parents and children are damaged or destroyed, and think about the universality of the difficulties faced by the narrators of the two poems.

Miscommunication between children and their parents are not unique to Mexican American families. Consider what problems you've faced communicating across generations, whether due to differences in language, culture, or experience.

"Let Me Tell You What a Poem Brings"

by Juan Felipe Herrera

(poem, 1983, California)



Be prepared to discuss the following:

These two poems come from a collection called *Half of the World in Light*. How do these poems relate to the ideas suggested by the book title?

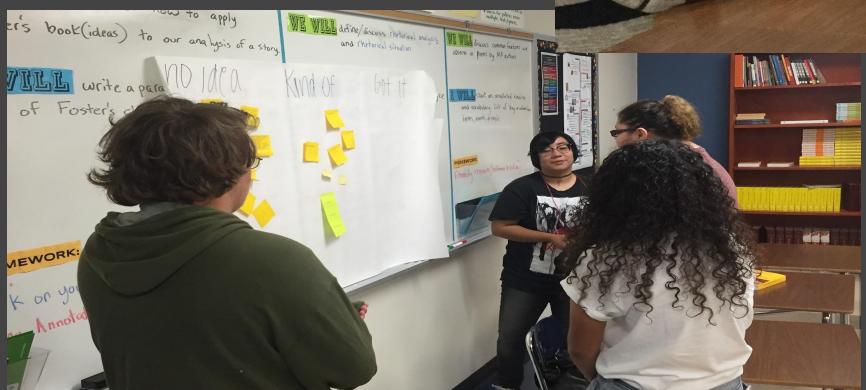
“Let Me Tell You What a Poem Brings” BY JUAN FELIPE HERRERA

for Charles Fishman

**Before you go further,
let me tell you what a poem brings,
first, you must know the secret, there is no poem
to speak of, it is a way to attain a life without boundaries,
yes, it is that easy, a poem, imagine me telling you this,
instead of going day by day against the razors, well,
the judgments, all the tick-tock bronze, a leather jacket
sizing you up, the fashion mall, for example, from
the outside you think you are being entertained,
when you enter, things change, you get caught by surprise,
your mouth goes sour, you get thirsty, your legs grow cold
standing still in the middle of a storm, a poem, of course,
is always open for business too, except, as you can see,
it isn't exactly business that pulls your spirit into
the alarming waters, there you can bathe, you can play,
you can even join in on the gossip—the mist, that is,
the mist becomes central to your existence.**

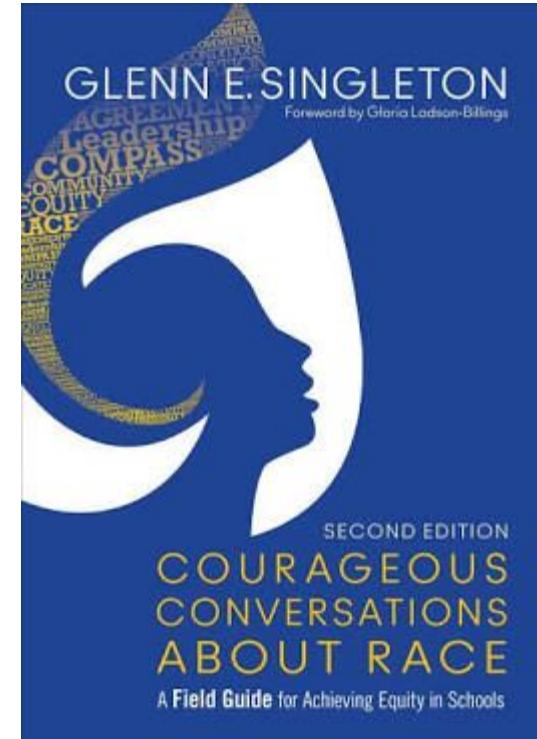
<https://www.poetryfoundation.org/play/77093>

ACTION: Create Space for Open Dialogue

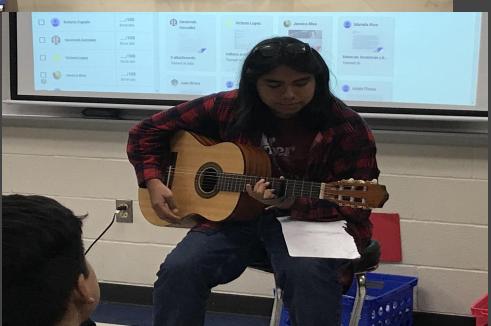
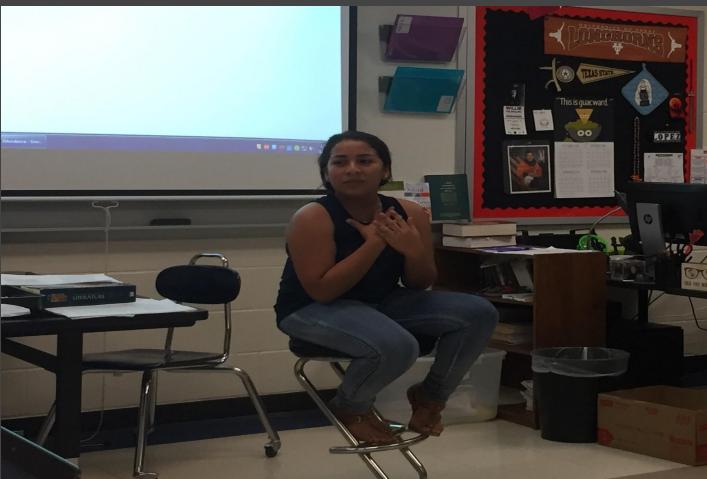
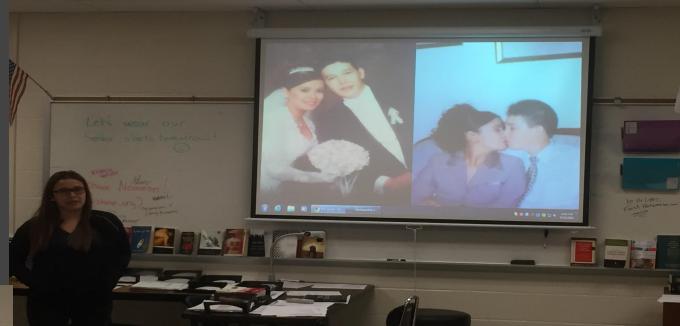


Four Agreements of Courageous Conversations

- Stay engaged
- Experience discomfort
- Speak your truth
- Expect and accept non-closure



ACTION: Create Space for Students' to Share their Stories and Drive Their/Our Learning



ALTAR-ING: MEXICAN-AMERICAN MEMOIR IN THE BORDERLANDS

AUTHOR: BONNIE ILZA CISNEROS

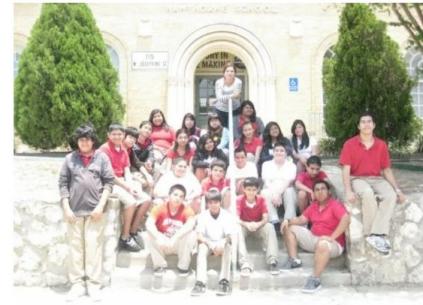
#AltaringProject

Mexican American Studies/ Mexican American Literature
Memoir/Autohistoria Unit

Grade Levels:
Middle - High School

ELA, MAS, MAS Lit, Creative Writing

Bonnie Ilza Cisneros, author
Andres Lopez, consultant



<https://bonniecisneros.com/mas-curriculum>

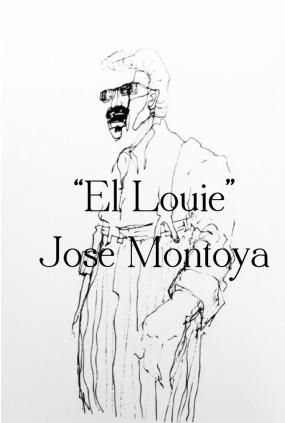
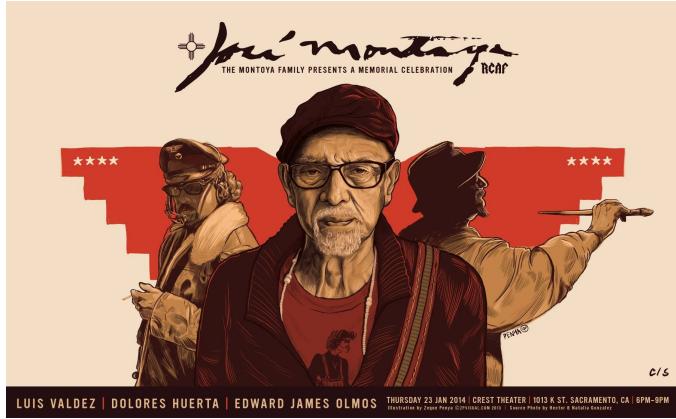




What stories/ideas/images do you recognize in this painting?

"El Louie" by Jose Montoya

(poem, 1970, California)



1. Read the background info on the author on **page 102**.
1. It states that he is the “godfather of Chicano public art.” Look up some of his work.
1. Look for a definition and an image of a “pachuco.”

Link:

<http://latinopia.com/latino-literature/latinopia-word-jose-montoya-el-louie/>

Jose Montoya



Pachuco



“El Louie” by Jose Montoya

(poem, 1970, California)

Reading focus:

- A. What are some ways that Louie’s story is not just about one individual but about a group?**

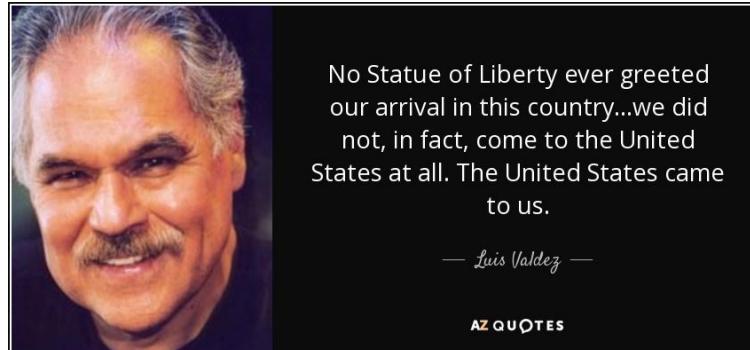
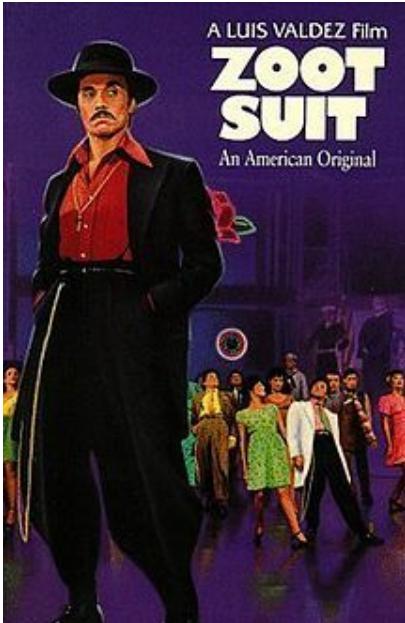
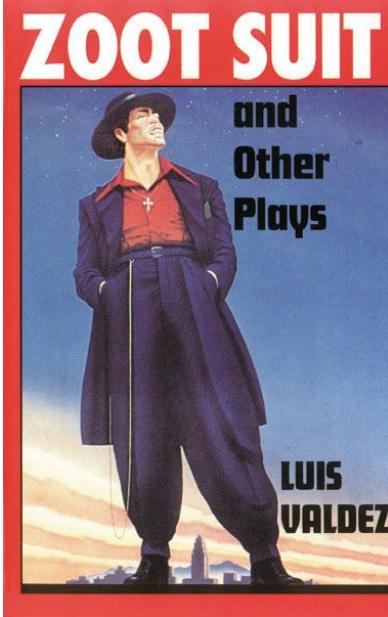
- B. Analyze the poet’s heavy use of English and Spanish slang. What is the effect? What does the poem gain or lose because of it?**

- C. Analyze how Montoya turns Louie into a character for whom a reader can feel sympathy and even admiration.**

- D. Analyze the various Mexican and American pop culture references. What is the effect of juxtaposing the two?**

- E. What parallels are there between this poem and the film *My Family*?**

Zoot Suit by Luis Valdez, 1981, Los Angeles



No Statue of Liberty ever greeted our arrival in this country...we did not, in fact, come to the United States at all. The United States came to us.

— Luis Valdez —

AZ QUOTES



<https://www.youtube.com/watch?v=Le99Z0KVbro>

<https://www.latimes.com/entertainment/arts/la-et-cm-zoot-suit-review-20170212-story.html>

The New York Times

30-Foot Painting of the K.K.K. Puts a Museum to the Test



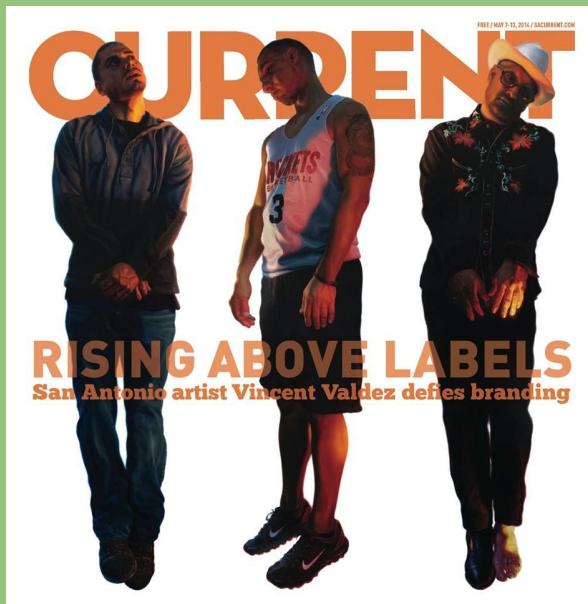
The City I
Vincent Valdez
2015

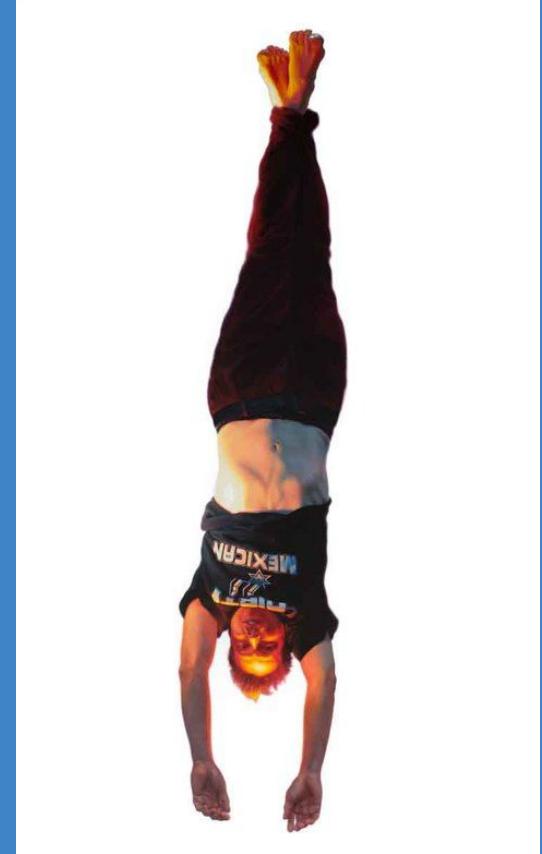


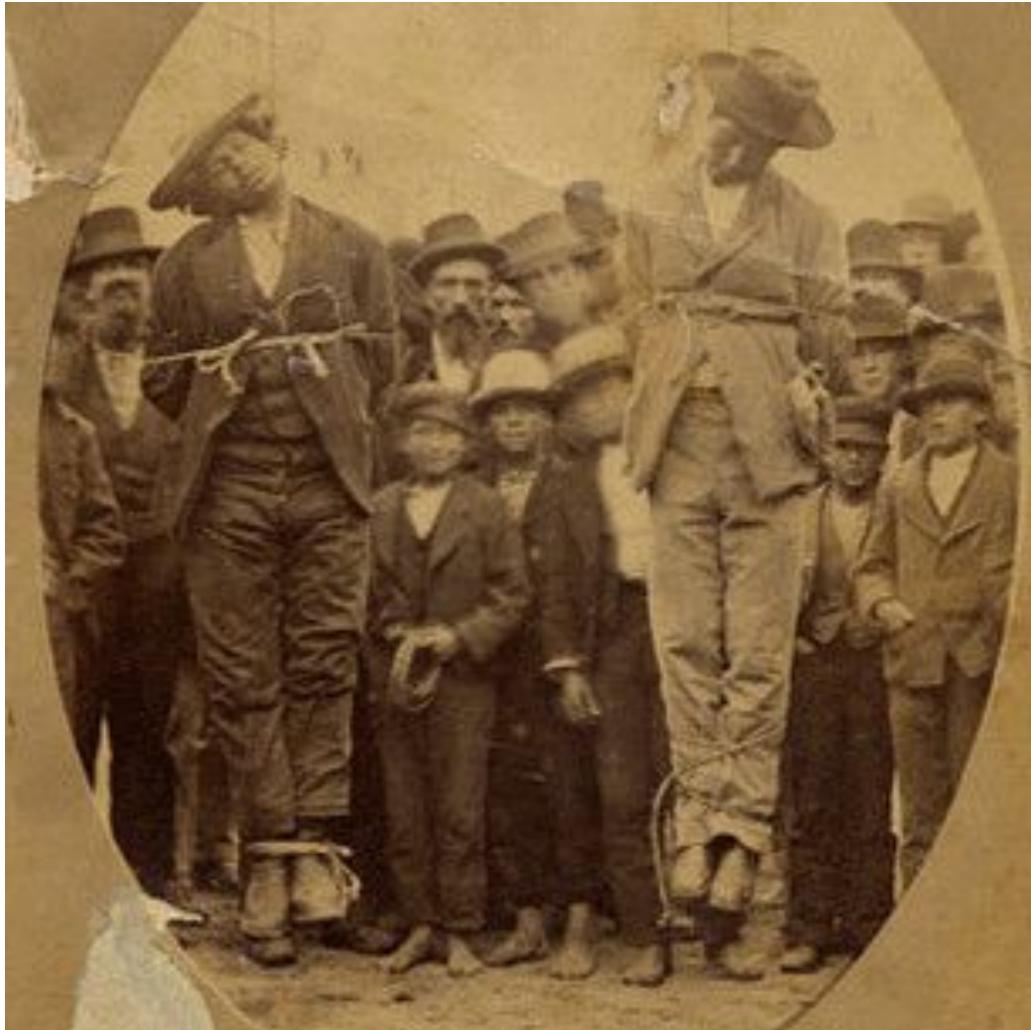
THE STRANGEST FRUIT

VINCENT VALDEZ

"My work often relates to past events in American history that have been marginalized or silenced or entirely erased"







On May 3rd, 1877, two Mexican men, Francisco Arias and José Chamales, were in jail awaiting trial for allegedly murdering a white man. Both were taken from their jail cell and lynched by a mob in the middle of the night.

"Two Mexicanos Lynched in Santa Cruz, California, May 3, 1877"

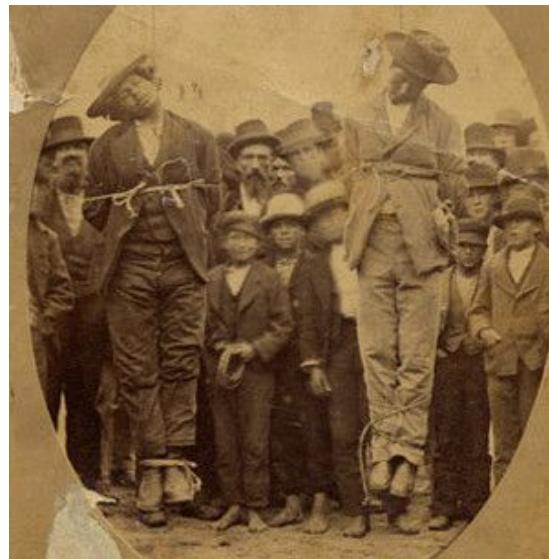
by Martin Espada

More than the moment
when forty gringo vigilantes
cheered the rope
that snapped two Mexicanos
into the grimacing sleep of broken necks,

more than the floating corpses,
trussed like cousins of the slaughterhouse,
dangling in the bowed mute humility
of the condemned,

more than the Virgen de Guadalupe
who blesses the brownskinned
and the crucified,
or the guitar-plucking skeletons
they will become
on the Día de los Muertos,

remain the faces of the lynching party:
faded as pennies from 1877, a few stunned
in the blur of execution,
a high-collar boy smirking, some peering
from the shade of bowler hats, but all
crowding into the photograph.



“Strange Fruit”

**Southern trees bear a strange fruit
Blood on the leaves and blood at the root
Black body swinging in the Southern breeze
Strange fruit hanging from the poplar trees**

**Pastoral scene of the gallant South
The bulging eyes and the twisted mouth
Scent of magnolia, sweet and fresh
And the sudden smell of burning flesh!**

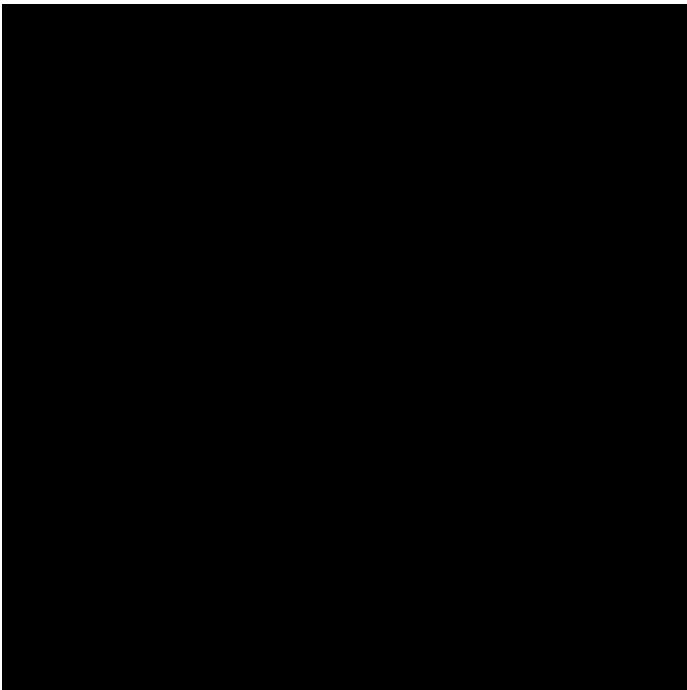
**Here is a fruit for the crows to pluck
For the rain to gather, for the wind to suck
For the sun to rot, for a tree to drop, Here is a strange and bitter crop.**



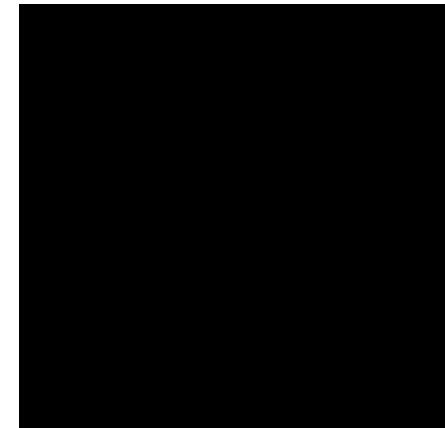
Thomas Shipp and Abram Smith,
August 7, 1930, photography by
Lawrence Beitler

The original words were written by a Russian-American Abel Meeropol in 1937.. He was horrified by a 1930 photo of the lynching of Thomas Shipp and Abram Smith.

"STRANGE FRUIT" PERFORMED BY BILLIE HOLIDAY (1939)



The song has recently inspired remakes by Common, Kanye West, and Andra Day



The original lyrics were written by a Russian-American Abel Meeropol in 1937.. He was horrified by a 1930 photo of the lynching of [Thomas Shipp and Abram Smith](#).





Thanks!

Any questions?

Contact Information

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 [@ALopezELA](https://twitter.com/ALopezELA)



Scan this QR CODE to learn more

https://padlet.com/andres_lopez2/6z3qk8km05iy

What are some ideas or historical events you plan to cover in your Mexican American Studies course?

What opportunities are there in current events or art to make the material more relevant and accessible to your students?

How might you situate the idea/lesson/event within the long and complex Mexican American history/story? (e.g. Oppression-Resistance, Past-Present, Migration Patterns, Rural-Urban, Class, Race, Movements, Gender, etc)