



Una imagen vale mil palabras:
Using Hispanic Art with Novice Learners of Spanish

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This curriculum unit is recommended for:
Spanish I and II

Keywords: World Languages, visual art, painting, vocabulary, grammar, writing, presentational speech, interpersonal communication

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis:

In the World Languages curriculum used by Charlotte-Mecklenburg Schools, we make heavy use of visual cues, from introducing target vocabulary to formal assessment. Fine arts are addressed in the state standards for World Languages but we have very little in the way of shared curricular materials in the introductory levels. I propose to build a series of activities using works of selected artists' representative of different regions and periods that will not only meet the need for visual cues for teaching basic vocabulary but that will also serve as anchor points to elevate students' overall schema for understanding the historical and geographic breadth of Hispanic cultures. Authentic, culturally significant art representative of Spanish-speaking cultures will provide students with inspiration for a variety of productive and interpretive language activities. Along the way, we will explore best practices for using visual cues generally and fine arts specifically in the World Languages classroom.

*I plan to teach this unit during the coming year to **120** students in **Spanish II**.*

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Matthew Kelly

Introduction: Towards the Use of Culturally Relevant Visual Input in the Language Classroom

In this unit, I aim to flesh out each of the four thematic units in my district's Spanish Two curriculum with a few key images drawn from the Hispanic visual arts heritage. I'll describe them and their cultural and historical significance. I'll show how teachers can take culturally relevant images and use them to teach vocabulary in place of generic clip art and stock photographs—not all the time, but a lot of the time. I'll show how using images drawn from Hispanic culture to teach vocabulary gives us additional stepping off points to teach culture, to enrich writing and speaking activities, and to elevate students' overall geographical and historical schema. But first, I'm going to tell you about how I got caught stealing.

Pirates of the Spanish Main

“Mr. Kelly,” yelled a student from the back row, “you're stealing!”

Here's what happened. We were learning about the home in Spanish II. As a reading comprehension exercise, students were taking descriptions some of my native speakers from Spanish IV had written of homes in which they'd lived in other countries and were diagramming them. One student, an English language learner, had come across the phrase, “*el porche de atrás*.” It became clear to me that she didn't know the word “porch” in Spanish or English. I went to Google Images, searched for “porch,” and copied a fine image of a porch into the flipchart for my lesson projected on the front whiteboard.

That was when my other student caught me stealing—because I'd taken someone else's photograph and hadn't cited my source. You'd think I'd stolen a five-dollar bill from someone's purse.

I hadn't *really* pirated the image. I'd copied it for illustrative purposes in classroom use; I hadn't published it. But the moment I share or distribute that flipchart...the truth is, language teachers pirate images every day. Good ones do, anyway; less motivated one's pirate compilations of images pirated by their more motivated peers. The *tests* my district uses are full of images taken without citation from Google Image searches.

So, we Spanish teachers use a lot of images—many of them commercial images taken without attribution. Most of them, really, are fairly low-content, low-context images

without any specifically Hispanic cultural relevance. This is a shame, when Hispanic civilization has an incredibly rich tradition of visual art for us to draw on. There are myriad culturally authentic and significant images, laden with cultural content and embedded in cultural context that we could be using instead — all of them part of the public domain. Too often, when we use visual images in the classroom, we're stealing trash out of ignorance of the treasures freely available at our disposal. We can use Hispanic art in the Spanish classroom not only to teach Hispanic culture, but to teach all the things we use other images to teach: grammar, vocabulary, and productive language skills.

Teaching Without Textbooks: A Taste of Wild Onion Soup

When I was a boy, my favorite dinner was wild onion soup. I'd pluck a clump of wild onions (actually wild garlic) from the yard and carefully wash them. My mom would mince them and simmer them in beef bouillon. She'd serve it with thick slices of Texas toast, browned in margarine, that we'd dip in the broth, and would tell us what a fine and rare delicacy wild onion soup was. *None* of my friends ever ate wild onion soup. I felt privileged and special.

Years later, I mentioned wild onion soup to my mother. “That was always my favorite meal,” I said. “Nobody I know has ever heard of it. Whatever possessed you to make that?”

She laughed. “Matt,” she said, “we were *broke*.”

More and more districts are ditching textbooks in different subjects, and World Languages are no exception.¹ Some districts turn to digital products produced by the same companies they used to buy textbooks from. Others, tired of buying stacks of books that become obsolete every three or four years hand out stacks of tablets and Chromebooks that become obsolete every two or three years and count on teachers to create and share curricula themselves. Some teachers, like high school teacher and education blogger Shelly Blake-Plock, embrace the new freedom the latter approach brings—and the additional workload. “Convenience,” he intones, “is not a pedagogical method.”² A history teacher as well as a language teacher, he revels in the ways he's freed his students from the intellectual control of powerful publishing companies. His students access primary sources directly online...all the while, of course, Google collects data on his students' online activities and feeds it to advertisers who can target them with marketing tailored to each student's individual profile.³ There are different kinds of intellectual freedom.

There are good things about good textbook series, as even Blake-Plock admits, and there are good and bad things about digital education. While some of us have drunk deep

of the wild onion soup, districts in the end aren't discarding textbooks and embracing digital education because it's best for kids. They're doing it because they're *broke*.

In the World Languages, the loss of textbooks brings with it the loss of a tremendous amount of visual information. World Languages textbooks, back in the good (or bad) old days, were not too aptly named—they were as much *picture* books as textbooks, with culturally or topically relevant visual images on almost every page. Almost every topical point, from teaching vocabulary to teaching art, history, and culture, had a visual referent to accompany it. Vocabulary for school would be accompanied by pictures of children in Spanish-speaking countries going to school; vocabulary for food would be accompanied by photographs of traditional foods in their traditional settings. Every chapter would have a page dedicated to a culturally significant work of art. Pick up any book in the old *Exprésate* series and you'll see what I mean.⁴

Not every textbook was equal. I remember once trying to lead a group of mostly inner-city teens who were talking about a shooting at a party the night before through a textbook exercise on buying ski lift tickets in Chile. That series wasn't hitting the sweet spot in terms of relevance. Still, in the rush to embrace digital learning, we've actually lost a great deal in terms of rich visual input to accompany linguistic input. We've lost the carefully collated collections of culturally appropriate images, and instead are pirating generic stock photographs from Google Images. We've lost the supplemental pages on art and artists at the end of each chapter. Hispanic culture has one of the richest visual art traditions in the world, from Velázquez to the murals of East L.A., and Spanish teachers all over are ripping off generic clip art to enrich their lessons. It's a poor enrichment, and I can do better. Let me tell you a little about my students first.

Educational Setting

My school is located on the edge of Charlotte on the boundary with the community of Mint Hill, also in Mecklenburg County. Mint Hill is mostly white working-class with rural roots. The largest ethnic group according to government classification is White (36.7%), but the school is majority-minority. Black students comprise 32.5% of the student body and Hispanic students make up 22.1%. The school has a significant and visible cohort of Asian students, many of them recent refugees from Burma and Nepal. 55.3% of the students receive free or reduced lunch. The school is large, with enrollment at 2,247 at this writing. The school employs 125 full-time teachers. In terms of academic performance, the school ranked above 65.5% of the high schools in the state, but sits in the middle of the herd among Charlotte high schools--12th out of 25.⁵ That's my school. It's not pretentious; it's not an academic pressure cooker. We have some affluent students and some who come from grinding poverty, but our cohort as a whole is neither particularly affluent nor exceptionally poor. It makes a good proving ground to try new approaches with a broad range of students.

The Images

Finally, we get to the good stuff. We're going to explore some images we can use as visual aids for teaching vocabulary in thematically organized units. In the latter part of this unit we'll use images drawn from the rich visual heritage of Hispanic civilization to do much more than teach vocabulary.

Home, Chores, Professions and Pastimes with Fernando Botero

Our first thematic unit in Spanish II is pretty loosely tied together. It covers everything from the home and chores to professions and leisure activities. At the same time, we're giving students a crash refresher on everything they've forgotten from Spanish I. I'd like to begin with *Familia colombiana* (1999) by Fernando Botero.⁶

Fernando Botero, known for his social criticism and satirical portraits of middle- and upper-class families strikes me as a good place to start. The Colombian painter established himself as a hot commodity on the North American art market in 1970s New York and his paintings have soared in value since.⁷ Known for his inflated figures, he insists they are not fat but “volumetrically” distorted. “*Nunca he pintado una gorda,*” he says. “I've never painted a fat lady.”⁸

Familia colombiana is classic Botero: a middle-class Colombian family sits for a portrait at home—a father, a mother, and a daughter holding a Colombian flag and looking bored. Various articles of the family's furniture and furnishings are visible.

Familia colombiana has a lot to work with in this unit. The colors are bright, characteristic of Botero's naive style.⁹ That's good for reviewing colors. We have members of the family we can review, and students can speculate on the occupation of the father based on his clothing and surroundings. The daughter holds a Colombian flag—good for our preliminary review of countries and adjectives of nationality. “Wall” (*la pared*) and “painting” (*el cuadro*) are two words students seem to have difficulty with. The serious expressions of the parents' contrast with the cartoonish quality of the painting, giving the painting a light, accessible comic feel.

A Botero painting with a less light and satirical tone is *La viuda* (1997).¹⁰ A woman stands in her laundry room with three children, who are playing but not smiling. She holds a cat. Behind her there are brightly colored clothes hanging up; beside her an iron and an ironing board. From her somber blue-black clothing we realize that she is not doing the household chore of doing the laundry. She's a widow in mourning; the clothes hanging up aren't hers. She's taking in the laundry of others to support the three children now that her husband is gone. There's a lot we can do with this one.

Buen provecho: Food, Restaurants and Cooking

Instead of taking my students to a Mexican restaurant for the unit on food and cuisine, I'm going to start with a trip to a Spanish kitchen circa 1664. The genre of *bodegón* or *naturaleza muerta* gives us ample material for talking about different foodstuffs. Some of the paintings may seem to be explicitly religious (Zurbarán's *Agnus Dei* for example), or surreptitiously laden with religious imagery, like Mateo Cerezo's *Bodegón de cocina*. It's actually not known for certain whether the religious interpretation of these great works of early modern realism were part of the artists' intentions or a later invention of critics.¹¹ Some current scholarly thought rejects the religious and allegorical interpretation of Spanish baroque still life painting on the grounds that Counter-Reformation doctrine forbade allegorical meaning open to personal mystical interpretation in any but expressly religious works such as altarpieces.¹² Perhaps we can leave this to the students to decide.

Mateo Cerezo's *Bodegón de cocina* (1664) gives students a look into the kind of kitchen their forbears in the seventeenth century might have used. There's nothing neatly packaged in cling wrap here; most of the food is clearly dead animals. We see four kinds of meat represented—poultry (the woodcock in the foreground and the other game bird), lamb, bacon, and beef (the calf's head). We see a glass vessel of olive oil, indispensable to Spanish cooking. The bacon is an important flavoring element in regional Spanish cuisine as well. We see a loaf of bread along with numerous utensils, some of them typically Spanish such as the shallow pan for cooking rice dishes like *paella*.¹³ We see here the legacy of Spain's conquest by the Moors; rice was among the crops brought by Arabic-speaking rulers in the Middle Ages.¹⁴ Among the vegetables visible we see peppers—fruits of Spain's conquests in the Americas, peppers were native to the New World and came to Europe with the Columbian Exchange.

For the vegetarians in the class, if we have any, there is Antonio de Pereda y Salgado's *Naturaleza muerta con vegetales y enseres de cocina* (1651).¹⁵ The lemon and oranges we see are another part of Spain's Arabic cultural patrimony; the orange was brought from India to Arabia in the ninth century and soon was brought by the Moors to Muslim Spain along with the lemon.¹⁶ We see various vegetables: onions, cauliflower, leeks, garlic, and carrots. We see an earthenware pitcher for wine; sweet, inexpensive low-alcohol wine is still served in precisely such jars today in Spanish restaurants. One element which brings into question the assertion that Spanish *bodegones* were not intended as allegorical and moralizing are the loose sheets fallen from a book. Why are there loose pages fallen from a book lying about in the kitchen? Why, to light the stove with, of course! The glory and immortality earned by the author of a book is brought to naught. Is this a sermon on the fleeting nature of worldly accomplishment? A lesson on the brevity of life? A message to eat, drink and enjoy life in the present instead of worrying about one's legacy? I don't know. How I'd explain that in Spanish to Novice Low learners I'm not sure, but it's all there for the taking.

Incidentally, the paper (especially paper cheap enough to be used for kindling the stove, instead of used over) is another example of the cultural exchange between Europe and the Arab world that flourished in Spain. Arabs acquired the technology for making paper from mulberry bark from China in 751 and quickly discovered how to make cheaper and more durable paper from pulped linen rags. The first paper mill in Europe was built Spain less than a century later in 850 by Moors from Morocco.¹⁷

A fun, but wise and knowing Surrealist twist on the Spanish *bodegón* tradition comes to us from Frida Kahlo. [*La novia que se espanta de ver la vida abierta*](#) (1943) shows a tiny bride perched on a table alongside a spread of luscious (and sexually suggestive) fruit.¹⁸ There is an opened papaya, a cut watermelon, and a bunch of stout *manzano* bananas. There is a pineapple and a coconut with its odd little face (is that supposed to make us think of a baby?) Alongside all these tropical New World fruits are an orange, part of the Spanish culinary patrimony. The watermelon, too, is another fruit of the Arab world the Spanish brought to the Americas; the Moors brought the watermelon to Spain from North Africa in the Middle Ages and the Spanish brought cultivated it in the Americas by the 16th century.¹⁹ The banana, too, was brought to the Iberian Peninsula by the Moors, who believed to be the Forbidden Fruit offered to Adam by Eve; a Spanish cleric first planted bananas in Santo Domingo in 1516, from whence they spread to the rest of the Spanish possessions.²⁰ The avocados, rather than the bananas, are the most explicitly sexual reference in the painting. The word in Spanish (*aguacate*) and English “avocado” come from the Nahuatl word *ahuactl*, “testicle.” The natives of Mesoamerica believed it to be an aphrodisiac.²¹ We don't need to tell the students that. Please do tell the students that Mexicans don't eat owls. There are some insect dishes many, many insect dishes in Mexico, but katydid are not among them, either, as far as my research tells me. So, as for the owl and the katydid...who knows what they mean?

Health, Wellness, the Body, and Daily Routine

Here we reteach reflexive verbs and learn parts of the body along with vocabulary for health and hygiene. I thought we'd start with Diego Rivera's [*Mujeres peinándose*](#) (1957), showing indigenous women braiding each other's hair against a backdrop of mountains and cultivated fields.²² The mountain with the cat-eared or bat-eared peaks appears to be a volcano; compare it to other [pictures](#) of volcanoes. It looks a lot like Colima de Nevados, but I can't say.²³ The fertility of the fields and the friendship of the women is overshadowed by the ambiguous figure of the volcano, which at once threatens and also enriches the fields. The title is a good place to contrast reflexive vs. reciprocal verbs—*peinarse* is usually “to comb oneself,” (reflexive) but here the *mujeres peinándose* are combing *each other* (reciprocal.)

I thought the chapter on the body and fitness would be a good place to introduce dance. I found some great [photographs](#) by Nuyorican photographer Ricky Flores from

1982 of dancers in the Bronx.²⁴ Born in 1961 to Puerto Rican parents in New York, Flores bought his first camera in high school and started documenting his surroundings right away. The photographs speak for themselves pretty well. The photographer offers [more](#) at his own website, Ricky Flores Photography. His blog has interesting comments on the way photography is used to “fetishize a marginalize[d] culture in general and that of the South Bronx in particular.” Interesting stuff.²⁵

About the Artist: Diego Rivera (1886-1957)

Inspired by Italian frescoes during study in Europe, Mexican painter Diego Rivera became the most well-known and acclaimed muralist of the 20th century. His murals combined revolutionary fervor with elements of indigenous Mexican life and culture. He was married twice to Mexican painter Frida Kahlo and outlived her though twenty years her senior.²⁶

Travel and Medical Emergencies

Lumping travel and medical emergencies together isn't necessarily the best way to encourage students to travel, I have to say, but that's how the unit is organized in my district. I thought I'd use a travel painting, a document left by an Hispanic traveler. I chose [Marroquíes](#) (1871) by Mariano Fortuny y Marsal.²⁷ Fortuny y Marsal went to Africa as a combat painter during Spain's first campaign in Morocco and returned years later as a traveler enamored of Moroccan culture and people. We can talk about the present role of Ceuta on the Moroccan Coast, politically part of Spain and the European Union but geographically part of Africa. I'm certain that students will be interested to see that their own generation is not the first in modern Western history to have overseas military adventures in the Arab-speaking world.

We'll close with some folk art—the brilliant painted school buses of Central America. Once school buses reach the end of what is deemed to be their safe working life in the United States, they are auctioned off in Central America to be used as [brilliantly painted and customized public transportation](#).²⁸ Some of the buses feature full murals and artwork promoting everything from *reggaeton* stars to peace and democracy to blown-up bus-sized selfies of, well...girls. It's an artistic free-for-all as big as a bus.

It gets even better, and zanier, and more fun, or much worse, and terrifying, and potentially life-threatening, depending on whether you're watching it on YouTube or navigating a Panamanian highway at night. Some of these buses are not only modified on the outside, but also get new custom engines, drive trains and exhaust systems—the better to battle buses in [illegal Panamanian school bus street racing](#).²⁹ In traffic. At night. In Puerto Rico, they race these buses on legitimate speedways during daylight, which is good...but I'm sure the Panamanians call them names. Picture an East Los Angeles street mural combined with the lighting system of a Miami discotheque. Wrap that around a

vehicle the size of a single-family dwelling and then give that vehicle 900 bhp of nitrous oxide injected supercharged horsepower and send it hurtling through commuter traffic racing *another* such vehicle...; *Viva Panamá!* Are we fetishizing marginalized communities here? Maybe...but I don't think these guys feel too marginalized, or worry too much about what academics say about them using words like “intertextuality.” I have a feeling the guys who pilot these disco mural rocket sleds are feeling pretty good about the attention they get.

Strategies for Teaching

Use Authentic Images

Wherever possible when using visual resources I seek to reference the target culture. Our time is very, very short in a semester of Spanish. Ninety sessions of ninety minutes each adds up to *less than ten days* of immersion in a fully Spanish-speaking environment. We have a mandate to teach culture, but the demands of attaining linguistic proficiency are such that we can't afford to do what teachers did in the old days—take extended interludes in English to explain cultural and geographical information too complex to be accessible to students in the target language.

Using visual cues drawn from the target culture is an economical (in terms of classroom time) way of shoehorning culture into a curriculum built around topical vocabulary lists. If we're going to use images anyway—and we most certainly are—we may as well draw them from the culture and traditions we're teaching.

Link to Other Disciplines

When I tell people I'm a Spanish teacher, I'm often surprised at the favorable response I get from people. “Oh, I remember I had Señor X in high school—that was the most fun class! We sang songs and did crafts all the time!” One of the real strengths of language education, done right, in this country is that there is a culture of deliberate fun in the profession. The subject matter demands a different approach from the other disciplines. For many students, language classes provide a real refuge from the sheer drudgery of the rest of the general curriculum. We've set World Languages apart as a balmy Island of Piñatas and Song away from the dreary mainland of mandatory courses ruled by standardized testing.

Unfortunately, that's also a pitfall for us. Already an elective class, it's even harder to be taken seriously when we distance ourselves from the norms of “academic” classes. As teachers, it undermines our authority with our students and our standing with our peers. Worse, though, we don't just undermine ourselves—we also undermine our students' learning by interrupting their schema.

Every other subject shares an intersection with the others. There is precious little biology without chemistry, even less science at all without math, and practically no history without the chronicle of scientific discovery. Literature overlaps inexorably with history—no Industrial Revolution, no Romanticism. Physical education is connected to Health which overlaps with Biology. It all more or less fits together—except for World Languages.

I'm not suggesting we language teachers leave our happy Island of Song (I can do without the *piñatas*) but we would do well to build a bridge to the mainland. We teach history when we teach art history. We can't teach Francisco de Goya without mentioning Napoleon; we can't teach Diego Rivera without mentioning Communism. When we pull culturally significant works of art into our language teaching practice, we provide a bridge for students to the overarching schema of their learning outside our refuge.

Here's another thing about using authentic resources: they teach students about their own world, not just that of the target culture. When I used the menu for Restaurante Sobrino de Botin in Madrid for a speaking role play, I found many students couldn't fathom that there existed restaurants without sweet iced tea and chicken tenders on the menu.³⁰ (Restaurante Botin, founded in 1725, is credited as the world's oldest restaurant. Francisco de Goya purportedly worked there while awaiting acceptance to the Academia de Bellas Artes.³¹) Take [*Naturaleza muerta con vegetales y enseres de cocina*](#)³², for another example. I found many of my students didn't know what garlic or even onions look like in their natural state. Imagine that for all these years I'd been teaching the Spanish words *el ajo* and *la cebolla* to students who wouldn't recognize them if they saw them at the supermarket! It's no wonder students have such a hard time learning when they don't have an overarching schema to fit new information into.

Student Activities

The Home, Chores, and Leisure Activities

Fernando Botero, La viuda: Activating Vocabulary

Linda Friedlaender of Yale University uses fine art to teach observational skills to professionals as diverse as police detectives and medical doctors.³³ She'll hide the placard of a painting in a gallery—preferably by a lesser-known artist, or one unfamiliar to the participants—and put a group of adults in front of it. She tells them to take five minutes to simply note all the details they can about the painting without speculation or interpretation. At the end of five minutes, she'll ask the participants to share the details they noted. Where necessary, she'll ask a few questions to guide the discussion but doesn't feed the participants information. Generally, a group of adults in front of an unfamiliar painting is able to derive not only the subject matter but also the provenance,

historical setting and symbolic intent of a painting simply by sharing the details they observed.

This is a good technique to use in the classroom. In the unit on the home, chores, and leisure activities, I use the painting *La viuda* (1997).³⁴ I show the class a projection of the painting and in the target language I ask them to take a few minutes to note all details they can about the painting. The first thing they say, of course, is that it's a painting of a fat lady with some fat kids, but we get past this. Identifying the members of the family, articles of clothing, and household objects we review a great deal of review vocabulary from year one of Spanish and also cover a good deal of the vocabulary for the topical unit on the home.

As students falter or slow down in their sharing of information, I begin to ask guiding questions, pointing to different elements of the painting, while staying in the target language. “Who is he? Who is she? What color is the hanging dress? What color is the woman's dress? Are these the clothes of the mother? Where is the father?” Eventually the students divine that the woman is not washing her own clothes, but those of others; I'm always surprised at how quickly someone figures out that she's a widow who has taken in the neighbor's laundry to make ends meet after her husband has passed away. On the way, we've covered a great deal of both review vocabulary and new target vocabulary.

After completing this activity, I'd recommend using a game to take a breather. *Matamoscas*, the flyswatter game, is a time-tested favorite of language classrooms. Produce two flyswatters and call two students to the board, giving each a flyswatter. Call out an element from the painting in Spanish: *la mesa, la plancha, el vestido negro, la hija*, for example. The first student to strike the correct item on the projected image on the board wins a sticker or a small piece of candy. Most students are familiar with this game and meet it with some enthusiasm.

Fernando Botero, La viuda: Grammar and Communication

This is a good exercise for reviewing agreement in gender and number for adjectives as well as language for describing feelings, including the verb *estar* and reflexive verbs such as *sentirse*. Uses of the verb *tener* for feelings (*tener sueño, tener miedo, tener ganas de llorar*) also apply.

Arrange students in groups of four. Give each a different prompt asking them to write a letter to the mother of the woman in the painting. One student in the group will write from the point of the view of the widow to her mother; the other three will each take the point of view of one of the children, writing to their grandmother. Each student will tell in the letter how their character is feeling, how other people in the home are feeling, and what their character and other people in the home are doing. (See the appendix for a

prompt with graphic organizer.) This activity will activate grammar for present tense of verbs along with grammar for talking about feelings.

Once students have completed their letters, they should share them within the group. Then, students should trade papers and score one another's work using the district rubric. Our district uses the Performance Assessment for Language Students (PALS) rubrics created by Fairfax County Public Schools in Virginia.³⁵ The PALS rubrics are widely used for evaluating spoken and written performance in the language classroom by teachers across Virginia and beyond because of their specificity and their simplicity and ease of use. These same features that give the PALS rubrics such wide currency with educators also make them a useful tool for students. Training students to use the PALS rubrics to evaluate their own and their classmates' language production is a valuable tool that cultivates reflective learning practice.

About the Artist: Fernando Botero (1932-)

Fernando Botero was born in [Medellín, Colombia](#) in 1922.³⁶ He spent several years of his youth in matador school before leaving the bullring to paint; he had his first one-man show in Bogotá at the age of eighteen. He studied painting in Europe, achieved commercial success in New York in the 1960s and later relocated to Paris in 1973 to claim a presence on the international art market.³⁷

Botero is known for his distended, inflated subjects in his paintings. He insists they are not fat, but volumetrically expanded. In part, he attributes this stylistic device to a rebellion against rigid aesthetic norms imposed by society, including the obsession with thinness.³⁸ His later have included highly political pieces, including a major series of paintings criticizing American treatment of prisoners at Abu Ghraib prison in Iraq.³⁹

Buen provecho: Food, Restaurants and Cooking

Naturaleza muerta: Introducing Vocabulary

Still life painting is a terrific lead-in to a unit on food. Since beginning the seminar *Tracing the Legacy of Hispanic Civilization*, I now begin the unit on the food with still life paintings from the seventeenth century, the Golden Age of Spanish painting. Two of my favorites are Mateo Cerezo's [Bodegón de cocina](#) (1664)⁴⁰ and Antonio de Pereda y Salgado's [Naturaleza muerta con vegetales y enseres de cocina](#) (1651).⁴¹

I start out by showing them Mateo Cerezo's painting and telling them that this is what a kitchen was like in their great-great-grandparent's time. I show them the different foodstuffs and name them, then point to items and question the students for recall. I usually end with the peppers and ask, "Where are peppers from? Are peppers from

Spain?” Some students will say yes, but usually one student will know that peppers came from the Americas. Here we give mention to the Columbian Exchange.

I usually proceed to the Pereda y Salgado's fruits and vegetables, and most of the students are happy for me to do so, because they are thoroughly grossed out by portrayals of meat as something that actually comes from animals. With Pereda y Salgado's painting I continue to point out the different foods and where they are from. I note the absence of corn and potatoes (“Is there corn in the picture? Are there potatoes? Why not?”) Usually a go-getter will chime in that corn and potatoes came from the Americas and were not yet staples of the European table when the work was painted. I point out the different items in the painting brought to Spain by the Moors: oranges, lemons, and paper.

We then proceed to Frida Kahlo's *La novia que se espanta de ver la vida abierta* (1943.)⁴² We identify the foods in this painting and I ask the students why the foods are so different. Students are usually able to guess that the painting comes from a different period and a different country. I ask them where the painting comes from and get widely different answers. If no one answered Mexico, I point out the avocado. “What is made with the avocado?” I ask, introducing the passive “*se*” construction, until I get the answer “*guacamole*.” “Where is *guacamole* from?” I ask, and someone will hit on Mexico. By then it's a good time for the flyswatter game.

Vocabulary and Grammar: La naturaleza muerta and Passive Voice with “Se”

Students are assigned to create a still life that represents a specific Spanish-speaking cuisine, just as Mateo Cerezo's painting represents the cuisine of Spain and Frida Kahlo's still life represents Mexican table fare. The still life should represent at least eight foods typical of the country students choose. Any medium may be chosen for the still life—students may draw, paint, take a photograph, or make a collage from photos taken from advertising circulars for stores serving the Latino market. Students will provide a key to go with the still life they create identifying each food and telling what is prepared with that item. For example:

Naturaleza muerta de comida dominicana

El coco: Se prepara pan de coco con el coco.

El arroz: Se prepara el locrio con el arroz.

La yuca: Se preparan las arañitas con la yuca.

It's a good tie in to the still life theme, gives students a creative outlet without being overly taxing or turning the language class into an arts and crafts class, and affords the students a glimpse of Spanish-speaking cuisine beyond tacos and quesadillas. It's also an easy introduction to passive voice with *se*.

About the Artist: Mateo Cerezo (1626-1666)

Mateo Cerezo was a Spanish court painter of the mid-seventeenth century. Born in Burgos, he spent most of his career in [Madrid](#).⁴³ His painting exemplified the Madrid school of Spanish painting. He painted on a variety of religious themes as well as producing notable still life paintings.⁴⁴

About the Artist: Antonio de Pereda y Salgado (1611-1678)

Born in Valladolid and orphaned at a very young age, Antonio de Pereda y Salgado was sent to [Madrid](#) and apprenticed to an accomplished painter.⁴⁵ His skill attracted the attention of powerful patrons and protectors, most notably Giovanni Battista Crescenzi, marqués de la Torre, who brought him into the orbit of court life. He received significant royal commissions to paint battle scenes.

After the death of his patron the marqués, he was thrust out of the inner circle of palace life and greatly diversified the themes of his paintings, painting a great number of still life paintings—a genre of which his patron had been particularly fond. While contemporaries described him as illiterate, an inventory of his possessions revealed that he possessed a remarkably extensive library of books, especially of poetry, along with an impressive collection of artwork.⁴⁶

About the Artist: Frida Kahlo (1907-1954)

Frida Kahlo was born in the [Coyoacán](#) district of Mexico City in 1907.⁴⁷ At the age of six she was afflicted with polio, which severely damaged her leg. During her childhood her prescribed therapy involved a great deal of athletics, even wrestling, and other robust activities uncommon for girls at the time. She first encountered her future husband, Diego Rivera, at the age of fifteen when he painted a mural at her school.

She was gravely injured in a bus crash which impaled her on a section of steel handrail, fracturing her pelvis and spine. She never fully recovered from her injuries. She began painting during her recuperation; a great deal of her work draws on Surrealist imagery to explore themes of injury, suffering and disability. She was an ardent Communist like her husband Diego. The two enjoyed—and endured—two tumultuous marriages punctuated by mutual infidelity.

Most of Frida Kahlo's recognition and acclaim has been posthumous. Long known as the wife of Diego Rivera, she is increasingly recognized as one of Mexico's most important painters.⁴⁸

Interpersonal Speaking: the Still Life Paintings of Francisco de Goya

My students do extensive role plays using the Restaurante Botin menu, acting as waiters and customers in that famous restaurant. In this activity, we play off the legend that Francisco de Goya worked there as a young man and bring in Goya's still life paintings and flash back to the time when customers had to bring their own ingredients to be cooked.

Goya produced a great number of beautiful paintings in the *naturaleza muerta* genre, including [*Naturaleza muerta con botellas, fruta y pan*](#) (c. 1824)⁴⁹, [*Naturaleza muerta tres filetes de salmón*](#) (c. 1808)⁵⁰ and [*Naturaleza muerta pavo desplumado y peces*](#) (c.1808)⁵¹ This activity calls for small printouts of a few Goya still life paintings and situation cards for each pair of students. In this scenario, one student is young Francisco de Goya, working at Botin Horno de Asar, and one student is a customer.

Situation card 1 says:

You are Francisco de Goya. You have been working at Botin Horno de Asar for the past month while trying to get into art school. A customer brings food for you to cook. Ask what it is and find out how the customer wants the food prepared. You are very excited to tell the customer that you are applying to art school and that you are going to be a painter.

Situation card 2 says:

You are living in 18th century Madrid. You have a piece of food to be cooked and you are taking it to Botin Horno de Asar to be prepared because only wealthy people have ovens in their homes. You meet an employee there you do not recognize. Ask his name and ask how long he has been working there. Tell him what food you have and how you want it prepared. The employee is young and may have some very impractical career ideas. Recommend a sensible profession.

Students should do this work as an interpersonal exchange rather than as a rehearsed skit—unless, of course, you wish for them to prepare a rehearsed skit and work in the presentational mode. Student pairs may work simultaneously or may perform for the entire class.

About the Artist: Francisco de Goya (1746-1828)

There is a tension in the work of Francisco de Goya—he attained wealth and fame in his lifetime painting brightly colored paintings of the very rich and attained lasting renown painting dark and gloomy paintings of the very poor. Born in [Fuendetodos](#)⁵², Spain, he traveled to [Rome](#)⁵³ as a young man to study painting and returned to become painter for the Spanish royal court. His talent allowed him to survive not one, but two regime changes, the first under Joseph Bonaparte and the second under Fernando VII. He was so

renowned for his skill that he avoided exile or execution when Fernando VII purged the country of liberals who had collaborated with the Bonaparte regime. While he made his fame and fortune as a court painter, he is best known for his dark, brooding works of social commentary and criticism.⁵⁴

Taking Care of Me: Health, the Body, and Daily Routine

Introducing Vocabulary: La maja de Goya

I teach the body using a censored version of Goya's [*La maja desnuda*](#).⁵⁵ When I was in high school, our teacher had transparencies of *La maja desnuda* and *La maja vestida* and told us the story of Prime Minister Godoy's political scandal and Goya's trouble with the Inquisition. I don't think I could really get away with sharing the uncensored painting in today's climate, though, and I don't recommend another teacher test the waters.

Show the students one of the versions of the *maja* with body parts labeled and have them take notes from it—I provide a template with a schematic of the body for them to fill in vocabulary. Then, assign students to choose two works by a Spanish-speaking artist and to produce a digital presentation in three slides. The first slide gives a portrait of a face by the artist, with parts of the face labeled; the second, a full body portrait with parts of the body labeled. The third slide gives biographical information for the artist and asks the students for their opinion of the works they sampled. This section is scored using the PALS rubric. A sample of the template for the assignment may be found in the appendix Resources for Students.

Engaging with Grammar: Un día en South Bronx con Ricky Flores

Nuyorican photographer Ricky Flores documented [South Bronx](#) life in the late 1970s and the 1980s (and continues to work today.)⁵⁶ His photographs provide a sometimes stark, sometimes charming view of everyday life in New York City during the era.⁵⁷

Share with students collections of his photographs [available online](#).⁵⁸ Have students create a digital storybook in eight slides using the presentation software of your choice. The scenario: narrate a day in the life of a *nuyorican* child in the South Bronx in 1980. The day begins with getting up and ends with going to bed. The first and last slide should use reflexive verbs to describe the child's daily routine. In the intervening six slides, choose a Ricky Flores image for each one and provide a continuous narrative to tell who the child met, what the child saw and what the child did over the course of the day.

About the Photographer: Ricky Flores (1961-)

Ricky Flores was born in 1961 in the Bronx to Puerto Rican parents. He grew up in a neighborhood rife with crime and poverty. In 1980, still a teenager, he used a small

inheritance from his father to purchase a 35mm camera and began documenting life in South Bronx. In time he worked as a freelance photographer for many of the city's major newspapers, including The New York Times, The Daily News, The Village Voice and the City Sun. He has won multiple awards for photojournalism.⁵⁹

Travel: ¡Buen viaje!

Activating Vocabulary: Blue Mustang

A terrific image for talking about airports is *Blue Mustang*, by Chicano sculptor Luis Jiménez. The 32-foot-tall rearing blue horse with blazing red eyes, nicknamed “Blucifer” by residents of Denver, looms outside [Denver International Airport](#).⁶⁰ The statue is rumored to be cursed, in part because of its fearsome appearance, and in part because of its tragic history. The sculptor was killed by his own work during construction of the piece when a section of the sculpture fell on him.⁶¹

Once students have been introduced to the new vocabulary, at the beginning of the unit, pull up for students a Google image search for *Blue Mustang*. Ask students questions about the statue: “What is it? Where is it? What is it like?” Ask about the weather: “What is the weather like in this photo? In this photo?” Then, tell the students a little about the artist and the sculpture.

About the Sculptor: Luis Jiménez (1940-2006)

Luis Jiménez was born in [El Paso, Texas](#) in 1940 and learned to weld and paint working in his father’s sign shop; as an adult in the 1960s and 1970s he attained fame creating large, colorful outdoor sculptures using industrial materials, especially fiberglass.⁶² He died in 2006 when one of three pieces of the 32-foot statue *Blue Mustang* swung loose as it was being lifted and pinned him against a beam.⁶³

Luis Jiménez, who used industrial materials and methods to create fine art, kept his subject matter close to his methods. He featured the lives and work of working-class figures—cowboys, farmers, and firemen—as well as using his art to highlight the experience of Native American, Mexican, and Chicano communities.⁶⁴ He combined Pop Art sensibilities with deep social concern.

Using Vocabulary and Grammar: Presentational Writing—Letter to an Artist

Review the formation of the future tense. Give students the following prompt:

You work for Charlotte Douglas International Airport's Art Program, Just Plane Art. You need to invite an artist to create a mural for a section of the airport. Introduce yourself, tell the artist the airport needs a mural, and tell

the artist what section of the airport the mural will be in. Tell the artist what you would like the mural to represent.

You may wish to provide a word bank for target grammar as discrete vocabulary if you have just introduced the future tense (*estará ubicado, será, representará, etc.*)

Using Vocabulary and Grammar: Presentational Speaking--Weather Forecast

Show the students paintings featuring different kind of weather and climate. I would suggest El Greco's [Vista de Toledo](#)⁶⁵ for an image of a storm, Goya's [La nevada](#)⁶⁶ for an image of snow, and, just for fun, Salvador Dalí's [Los elefantes](#).⁶⁷ Have students work in pairs or groups to write a news report followed by a weather forecast based on the image. They should record their skit using the projected image as a backdrop.

About the Artist: El Greco (c.1541-1614)

Domenikos Theotokopoulos, better known simply as "El Greco"--"The Greek"--is a bit difficult to categorize. Is he a Greek painter? A Venetian painter? A Spanish painter? To Spaniards today, he represents the peak of expression of Spanish painting of the Counter-Reformation.⁶⁸

El Greco's provenance is hard to understand in modern terms. Known as "the Greek," Domenikos Theotokopoulos was born in [Crete](#)⁶⁹--at the time a part not of Greece, but of the [Republic of Venice](#)⁷⁰, a country which of course no longer exists. He studied in Venice under Titian and made his way to Toledo at the relatively advanced age of 35 where he became one of the most important Spanish painters of all time. His Mannerist work, characterized by otherworldly elongated figures and dramatic use of light and deep shadow, heavily influenced Expressionism and later Cubism.⁷¹

About the artist: Salvador Dalí (1904-1989)

Salvador Dalí was born, and died, in [Figueres](#), Spain, a little town in the foothills of the Pyrenees just a few miles from the French border.⁷² He was an eccentric and affected youth, traits that proved to be durable and an important part of his later public persona of artist as effete madman. He studied drawing and painting in Spain before being expelled from art school for his outrageous behavior (he was accused of starting a campus riot, and told his professors none of them were qualified to evaluate his final exams.) He traveled to [Paris](#) at the close of the 1920s and fell in with a circle of avant-garde artists including Andre Breton.⁷³ After experimenting with the nihilism of the Dadaist movement, he embraced Surrealism, a school of art heavily influenced by the psychoanalytic theories of Sigmund Freud and preoccupied with the conscious expression of the subconscious. Dalí's contribution to Surrealism was the "paranoiac-critical method," a means of using visual imagery to access and explore the realm of subconscious urge and impulse. His

work combined highly realistic rendering with distorted figures and bizarre juxtapositions.⁷⁴

Before Dalí was a pop culture icon, he was controversial not only for the disturbing and taboo themes of sexual paraphilia manifest in his work, but also for his politics. Originally part of a decidedly left-wing circle of artists, Dalí, who professed to be apolitical, at times voiced support for Francoist and monarchist reactionary politics.⁷⁵ George Orwell said of Salvador Dalí, “One ought to be able to hold in one’s head simultaneously the two facts that Dalí is a good draughtsman and a disgusting human being.”⁷⁶

Interpretive Reading: “Los marroquíes”

Show the students *Los marroquíes* by Mariano Fortuny y Marsal. Ask them questions about the picture and ask them to speculate what country the painting represents. Give them brief details about the life of Mariano Fortuny y Marsal—he went to war in [Morocco](#) as a young man and later returned to paint scenes of Moroccan daily life.⁷⁷

Give the students access to the website of the tourism board of [Ceuta](#)⁷⁸, [www.ceuta.si](#).⁷⁹ Have them navigate the web portal to find lodging for the coming weekend. They should record the name of the hotel, the price of the room, and the amenities offered. I like having students navigate actual websites for real estate or lodging as a real-world interpretive language skills activity. It brings the location to life for them.

Teaching Standards Appendix 1⁸⁰

Standards are selected based on expected exit proficiency for Spanish II.

Connections to Language and Literacy

NH.CLL.1.2 Generate conversations using familiar vocabulary and structures in short social interactions.

NH.CLL.2.1 Understand ideas on familiar topics expressed in short sentences and frequently used expressions.

NH.CLL.3.3 Produce simple dialogues and short skits using familiar structures and vocabulary.

The activities and approach here address the Connection to Language and Literacy fairly thoroughly. In fact, most teachers spend most of their time in this section of the standards. It's important to have a variety of ways to approach them, since we do spend so much of our time here.

Connections to Other Disciplines

NH.COD.4.1 Understand cultural practices and perspectives from the target culture.

NH.COD.4.2 Identify the products of the target culture.

The food unit especially gives opportunities to delve into products and perspectives of target cultures. I would encourage teachers to use the supplemental information about the historical and geographical lineages of the Hispanic foods we enjoy.

Communities

NH.CMT.3.1 Use simple phrases and short sentences to describe arts, sports, games, and media from the target culture

NH.CMT.4.2 Identify examples of products, practices, and perspectives in the community related to the target culture.

Materials provided here offer good stepping-off points for delving further into the Communities standards. Most teachers, I find, focus mainly on sports and media in addressing standard NH.CMT.3.1. The fine arts feature prominently in the higher levels of the Modern World Languages curriculum and it would be beneficial to introduce them to students in the lower levels.

Appendix 2: Resources for Classroom Use

Project Templates, La cara y el cuerpo

You'll note that I've left the instructions in English here—you may feel that's not in line with current expectations of best practices, but I wanted this to be accessible to teachers of other languages as well. Feel free to translate the instruction into the language that you teach.

Slide one:

La cara

DELETE THIS TEXT BOX BEFORE SUBMITTING WORK.

You will choose two works by a Spanish-speaking painter: one to illustrate parts of the face and one to illustrate parts of the body. You will give brief biographical information about the painter and will give your own comments about the artist's work. SUGGESTED ARTISTS:

Diego Rivera Frida Kahlo Pablo Picasso Salvador Dalí
Francisco Goya El Greco Diego de Velázquez Francisco Zurbarán
Fernando Botero

Make a copy of this template and title it: *First name, Last name, Block, La cara*

[paste image of a face here and delete this text box]

[Label the parts of the face in Spanish and delete this text box]

Forehead
Eyebrow
Eye
Ear
Cheek
Nose
Mouth
Lip

Artist name, *Title in Spanish*

Source:

Slide two:

El cuerpo

[paste image of a body here and delete this text box]

[Label the parts of the body in Spanish and delete this text box]

Head
Neck
Shoulder
Arm
Hand
Finger
Chest
Stomach
Leg
Foot
Ankle
Knee

Artist name, *Title of painting (in Spanish)* Source: [paste source URL]

Slide three:

El artista

Nombre: [Artist name]

País: [Country of origin]

Fecha de nacimiento: [Date of birth]

Fecha de muerte: [Date of death]

¿Te gusta el artista? ¿Te gustan los cuadros? ¿Porque? [Give your own reflection on whether or not you like the artist and the artist's work. Be sure you give reasons.]

Source for map: [give source]

[Place a map of the artist's country of origin here.]

Appendix: Resources for Students

[Biography.com](#): this site, provided by A & E Television Networks, offers surprisingly in-depth and well-researched biographies geared towards a popular audience. The ads are somewhat intrusive, but the quality of the scholarship is surprisingly good.

[Biografías y Vidas: La enciclopedia biográfica en línea](#): a Spanish-language counterpart to Biography.com, this site comes from a hispanophone perspective and has much more extensive coverage of figures from Hispanic cultural life. The level of vocabulary is geared to a higher level than the corresponding level of English prose at Biography.com.

Appendix: Resources for Teachers

[Museo Nacional del Prado](#): the Museo del Prado is one of the most-visited sites in the world and one of the world's finest museums. It has a website worthy of its prominence. The Prado has an extensive online gallery with historical and biographical notes about major and lesser-known artists. A caveat: the prose in the biographical essays is at a higher level than many Novice High language learners may be ready for.

[Museo Frida Kahlo Visita Virtual](#): this site is a real gem for teachers. The virtual tour of Frida Kahlo's house she shared with Diego Rivera, preserved with many of their personal effects on display, offers an intimate glimpse into the life the two artists shared and provides a wealth of opportunities for teaching everything from art to the home to reflexive verbs. This virtual tour is not to be missed!

[Performance Assessment for Language Students \(PALS\) Rubrics](#): developed with a federal grant by Fairfax County Public Schools of Fairfax County, Virginia, these rubrics are perhaps the best instrument I have yet encountered for assessment of productive language in the World Languages classroom. As an added bonus, their simplicity and ease of use makes it very easy to train students to use them for self- and peer evaluation.

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https://es.wikipedia.org/wiki/Vista_de_Toledo.

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https://en.wikipedia.org/wiki/The_Elephants.

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<http://www.biography.com/people/el-greco-9319123>.

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https://en.wikipedia.org/wiki/Republic_of_Venice.

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<https://www.google.com/maps/place/17600+Figueres,+Province+of+Girona,+Spain/@42.2642333,2.9477343,14z/data=!3m1!4b1!4m5!3m4!1s0x12ba8de7daf77b2d:0x2f451468ac1a35cb!8m2!3d42.2655066!4d2.9581046>.

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74 The Biography.com Editors. "Salvador Dalí Painter (1904-1989)." Biography.com. Accessed November 25, 2016. <http://www.biography.com/people/salvador-dal-40389#art-school-and-surrealism>.

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80 North Carolina Department of Public Instruction. "North Carolina World Language Essential Standards (WLES)." World Languages North Carolina Department of Public Instruction. Accessed November 26, 2016. <http://www.dpi.state.nc.us/curriculum/worldlanguages/>.

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North Carolina Department of Public Instruction. "North Carolina World Language Essential Standards (WLES)." World Languages North Carolina Department of Public Instruction. Accessed November 26, 2016. <http://www.dpi.state.nc.us/curriculum/worldlanguages/>.

Provides the North Carolina teaching standards for World Languages.

Arenas, Paula. "Fernando Botero: El Artista Del Hermoso Universo Hinchado - 20minutos.es." 20minutos.es. October 9, 2010. Accessed September 25, 2016.

<http://www.20minutos.es/noticia/1611804/0/fernando-botero/retrospectiva/celebracion/>.

Fernando Botero is famous, perhaps unfairly, for portraits of fat people. Botero, painter and social critic, insists of his inflated figures, "Nunca he pintado una gorda"-- "I've never painted a fat lady." The prominent and wildly successful Colombian artist insists that his subjects, rather, are volumetrically distorted--in part, a rebellion against societal norms of thinness.

Belcher, David A. "Luis Jimenez, Sculptor, Dies in an Accident at 65." *The New York Times*. June 15, 2006. Accessed November 8, 2016.
<http://www.nytimes.com/2006/06/15/arts/design/15jimenez.html>.

A notice of the tragic death of Chicano sculptor Luis Jiménez during the construction of Blue Mustang. The article notes some of the controversy around other works of his and mentions that he acquired the welding and painting skills he used as a sculptor working in his father's sign shop as a young man.

Blake-Plock, Shelly. "Increase Student Engagement by Getting Rid of Textbooks." *Edutopia.org*. August 05, 2010. Accessed September 25, 2016.
<http://www.edutopia.org/blog/student-engagement-shelly-blake-plock-teachpaperless-edchat>.

Shelley Blake-Plock, a high school teacher and education blogger, says getting rid of textbooks is good for students. She is part of a growing movement in school districts across the country to move away from textbooks--a movement driven in part by a desire to give teachers more independence and accountability, and in part by dwindling coffers for public education.

"Blue Mustang, Denver International Airport--Google Maps." *Google Maps*. Accessed November 26, 2016. [https://www.google.com/maps/search/Blue mustang Denver International Airport, Denver, CO/@39.8611109,-104.690461,14z](https://www.google.com/maps/search/Blue+mustang+Denver+International+Airport,+Denver,+CO/@39.8611109,-104.690461,14z).

An interactive map of the Denver International Airport featuring the sculpture Blue Mustang by Luis Jiménez.

Botero, Fernando. "Familia Colombiana (1999) Fernando Botero." *Familia Colombiana (1999) Fernando Botero*. Accessed September 25, 2016.
<http://www.epdlp.com/cuadro.php?id=72>.

Familia colombiana (1999) visits one of Botero's most enduring themes: satirical portraits of middle- and upper-class Colombian families.

Botero, Fernando. "Fernando Botero, "*La Viuda*"" Jione's Site. Accessed September 25, 2015. <http://jiones.iics-k12.com/files/2015/02/la-viuda.jpg>.

A reproduction of Fernando Botero's *La viuda*.

"Brilliant Buses of Central America." Jetsetta.com. Accessed November 8, 2016. http://jetsetta.com/brilliant-buses-of-central-america/?_sm_au_=iVV5tnTM50JQ6J4L.

This brief article contains a gallery of brightly painted Central American buses.

Cerezo, Mateo. "Bodegón De Pescados." Wikipedia: Mateo Cerezo. Accessed September 24, 2016. https://es.wikipedia.org/wiki/Mateo_Cerezo#/media/File:StillLifeFishCerezo.JPG.

Still Life with Fish by Mateo Cerezo, oil on canvas, 79 x 102 cm, México D. F., Museo Nacional de San Carlos. Circa 1664.

Cerezo, Mateo. "Wikipedia: Mateo Cerezo, Más Detalles Bodegón De Cocina." Wikipedia: Mateo Cerezo. Accessed September 24, 2016. https://es.wikipedia.org/wiki/Mateo_Cerezo#/media/File:Cerezo-bodegon_de_cocina-prado.jpg.

Mateo Cerezo, Más detalles *Bodegón de cocina*, óleo sobre lienzo, 100 x 127 cm, Madrid, Museo del Prado. Circa 1664.

Cerezo, Mateo. "Kitchen Still Life - The Collection." Museo Nacional Del Prado. Accessed September 25, 2016. [https://www.museodelprado.es/en/the-collection/art-work/kitchen-still-life/abffc983-07be-4c7f-b7d1-33fd10da1960?searchMeta=bodegon de cocina cerezo](https://www.museodelprado.es/en/the-collection/art-work/kitchen-still-life/abffc983-07be-4c7f-b7d1-33fd10da1960?searchMeta=bodegon%20de%20cocina%20cerezo).

Mateo Cerezo's *Bodegón de cocina* holds a wealth of information about traditional Spanish cuisine. The piece was part of a series that represented the four seasons of the year. The paintings give a glimpse into the rhythm of daily life in seventeenth century Spain.

"Ceuta--Google Maps." Google Maps. Accessed November 26, 2016.
<https://www.google.com/maps/place/Ceuta, Spain/@36.2727382,-5.8096167,9.5z/data=!4m5!3m4!1s0xd0ca3e7e929acef:0x40463fd8ca1c640!8m2!3d35.8893874!4d-5.3213455>.

An interactive map of Ceuta, Spain, in North Africa.

"Ceuta.Sí." Ceuta.Sí--Servicios Turísticos De Ceuta. Accessed November 26, 2016.
www.ceuta.si.

Tourism Services of Ceuta has a fairly good portal for tourists with links to attractions and lodging. Portals like this can provide students access to completing real-world tasks like finding lodging in the target language.

"Coyoacán--Google Maps." Google Maps. Accessed November 26, 2016.
<https://www.google.com/maps/place/Coyoacán, CDMX, Mexico/@19.3281992,-99.1874336,13z/data=!3m1!4b1!4m5!3m4!1s0x85ce002e11342fc3:0x9a2667d831d4e080!8m2!3d19.3437444!4d-99.1561883>.

An interactive map of the Coyoacán district of Mexico City.

"Crete Region--Google Maps." Google Maps. Accessed November 26, 2016.
<https://www.google.com/maps/place/Crete Region, Greece/@35.2431293,23.7921164,8z/data=!3m1!4b1!4m5!3m4!1s0x149b03d7c58fb783:0xbb32941128619998!8m2!3d35.240117!4d24.8092691>.

An interactive map of the island of Crete.

Cumo, Christopher. *Foods That Changed History: How Foods Shaped Civilization from the Ancient World to the Present*. ABC-CLIO, 2015.

p. 413 The Moors brought the watermelon from North Africa to Spain in the Middle Ages, and the Spanish brought it to the New World in the 16th century. An exploration of the history of food opens the door to examining the history of cultural exchange and the development of the global economy.

De Pereda, Antonio. "Wikipedia: Antonio De Pereda, Naturaleza Muerta Con Vegetales Y Enseres De Cocina (1651)." Wikipedia: Antonio De Pereda, Naturaleza Muerta Con Vegetales Y Enseres De Cocina (1651). Accessed September 24, 2016.
https://es.wikipedia.org/wiki/Antonio_de_Pereda#/media/File:Naturaleza_muerta

_con_vegetales_y_enseres_de_cocina_(1651),_de_Antonio_de_Pereda_y_Salgado_(1608-1678)._Museo_Arte_Antiga_de_Lisboa.JPG.

Naturaleza muerta con vegetales y enseres de cocina (1651), de Antonio de Pereda. Museo Arte Antiga de Lisboa.

The Biography.com Editors. "Diego Rivera Biography Painter (1885-1957)." Biography.com. Accessed November 25, 2016.
<http://www.biography.com/people/diego-rivera-9459446>.

Inspired by Italian frescoes during study in Europe, Diego Rivera became the most well-known and acclaimed muralist of the 20th century. His murals combined revolutionary fervor with elements of indigenous Mexican life and culture. He was married twice to Mexican painter Frida Kahlo and outlived her though twenty years her senior.

Ebert-Schiffner, S. *Still Life: A History*. New York: Abrams, 1999.

p. 173: Counter-Reformation doctrine discouraged allegorical messages in painting outside of specifically religious pieces. There existed nonetheless a popular and highly evolved genre of still life that appears to lend itself very readily to allegorical interpretation.

The Biography.com Editors. "El Greco Biography Painter, Architect, Sculptor (c. 1541-1614)." Biography.com. Accessed November 25, 2016.
<http://www.biography.com/people/el-greco-9319123>.

El Greco's provenance is hard to understand in modern terms. Known as "the Greek," Domenikos Theotokopoulos was born in Crete--at the time a part not of Greece, but of the Republic of Venice, a country which of course no longer exists. He studied in Venice under Titian and made his way to Toledo at the relatively advanced age of 35 where he became one of the most important Spanish painters of all time. His Mannerist work, characterized by elongated figures and dramatic use of light and deep shadow, heavily influenced Expressionism and later Cubism.

"El Paso, Texas--Google Maps." Google Maps. Accessed November 26, 2016.
[https://www.google.com/maps/place/El Paso, TX/@31.8110563,-106.5646009,11z/data=!3m1!4b1!4m5!3m4!1s0x86e73f8bc5fe3b69:0xe39184e3ab9d0222!8m2!3d31.7618778!4d-106.4850217](https://www.google.com/maps/place/El+Paso,+TX/@31.8110563,-106.5646009,11z/data=!3m1!4b1!4m5!3m4!1s0x86e73f8bc5fe3b69:0xe39184e3ab9d0222!8m2!3d31.7618778!4d-106.4850217).

An interactive map of El Paso, Texas, showing the city's proximity to Ciudad Juarez, Mexico.

El Taquillero. "En Tu Cara vs Fello Jr." YouTube: En Tu Cara vs Fello Jr. May 15, 2016. Accessed November 8, 2016.
<https://www.youtube.com/watch?v=5sEaxG5gmqw&feature=youtu.be>.

A somewhat frightening view of Panamanian illegal bus racing. Use your own discretion as to whether the clip is suitable for the classroom; we want to document culture but do not wish to seem to promote antisocial or unsafe behavior.

"Fernando Botero." Biografía De Fernando Botero. Accessed September 25, 2016.
<http://www.biografiasyvidas.com/biografia/b/botero.htm>.

A brief biography in fairly simple Spanish of Fernando Botero.

The Biography.com Editors. "Fernando Botero Biography Painter (1932-)." Biography.com. Accessed November 25, 2016.
<http://www.biography.com/people/fernando-botero-241190>.

Fernando Botero started out life training to be a matador but left bullfighting school to become a painting prodigy. Despite his early promise his career did not blossom until he moved to New York in 1960, rising to become a darling of the international art market. He is known for his inflated, distended figures and keen social commentary.

"Figueres--Google Maps." Google Maps. Accessed November 26, 2016.
[https://www.google.com/maps/place/17600 Figueres, Province of Girona, Spain/@42.2642333,2.9477343,14z/data=!3m1!4b1!4m5!3m4!1s0x12ba8de7daf77b2d:0x2f451468ac1a35cb!8m2!3d42.2655066!4d2.9581046](https://www.google.com/maps/place/17600+Figueres,+Province+of+Girona,+Spain/@42.2642333,2.9477343,14z/data=!3m1!4b1!4m5!3m4!1s0x12ba8de7daf77b2d:0x2f451468ac1a35cb!8m2!3d42.2655066!4d2.9581046).

An interactive map of Figueres, Spain featuring the Dalí Theatre-Museum. Perceptive students will note that place names are in Catalan, not Spanish.

Flores, Ricky. "Ricky Flores Photography." When the Beat Was Born. March 16, 2016. Accessed September 25, 2016. <http://rickyflores.com/2016/03/when-the-beat-was-born/>.

Ricky Flores has some terrific photos of Bronx daily life in the 1980s, along with interesting commentary on the way photography is used to "fetishize marginalized

cultures." Through his website, students have the ability to actually contact a significant contributor to Latino life and culture in the United States and see his updated reflection through his blog posts.

Fortuny Y Marsal, Mariano. "Mariano Fortuny Y Marsal, Marroquíes (1871)." Mariano Fortuny Y Marsal, Marroquíes (1871). Accessed September 25, 2015.
<https://www.museodelprado.es/coleccion/obra-de-arte/marroquies/b536f554-a81a-4f35-89cf-6bbf83c65c11?searchMeta=marroquies>.

Mariano Fortuny y Marsal originally went to Morocco as a combat painter in the First African War and later returned to paint scenes of Moroccan life as a traveler there.

Fortuny Y Marsal, Mariano. "*Marroquíes*." *Marroquíes*.
<https://www.museodelprado.es/coleccion/obra-de-arte/marroquies/b536f554-a81a-4f35-89cf-6bbf83c65c11?searchMeta=marroquies>.

Mariano Fortuny y Marsal began as a combat painter during the first Moroccan War. He returned to paint many scenes of daily life in Morocco.

The Biography.com Editors. "Francisco De Goya Biography Painter, Illustrator (1746-1828)." Biography.com. Accessed November 25, 2016.
<http://www.biography.com/people/francisco-de-goya-9317129>.

Francisco de Goya studied painting in Rome and returned to Spain to become a celebrated artist in his own lifetime. He was so renowned for his skill that he avoided exile or the garrote when Fernando VII purged the country of liberals who had collaborated with the Bonaparte regime. While he made his fame and fortune as a court painter, he is best known for his dark, brooding works of social commentary and criticism.

"Frida Kahlo - The Mexican Surrealist Artist, Biography and Quotes - The Art History Archive." Frida Kahlo - The Mexican Surrealist Artist, Biography and Quotes - The Art History Archive. Accessed September 25, 2016.
<http://www.arthistoryarchive.com/arthistory/surrealism/Frida-Kahlo.html>.

La novia que se espanta de ver la vida abierta (1943) is a fun, yet wise and knowing, Surrealist twist on the Spanish *bodegón* tradition. It provides a welcome counterpoint to Kahlo's intense and brooding self-portraiture and shows another side of the artist.

The Biography.com Editors. "Frida Kahlo Biography Painter (1907-1954)."
Biography.com. Accessed November 25, 2016.
<http://www.biography.com/people/frida-kahlo-9359496>.

Frida Kahlo, long known as Diego Rivera's wife, is increasingly recognized as one of Mexico's most important painters. Afflicted by polio as a child and critically injured in a bus accident as a young woman, she explored her experience of injury, treatment and suffering through deeply personal and autobiographical paintings heavily influenced by surrealism.

"Fuendetodos--Google Maps." Google Maps. Accessed November 26, 2016.
<https://www.google.com/maps/place/Fuendetodos,Zaragoza,Spain/@42.01981,-6.6609505,6.25z/data=!4m5!3m4!1s0xd5949898d9d0811:0x4018c6508cfbae018m2!3d41.3473086!4d-0.9342973>.

An interactive map of Fuendetodos, Spain, birthplace of Francisco de Goya.

"Global Volcanism Program Colima." Global Volcanism Program Colima. Accessed September 25, 2016. <http://volcano.si.edu/volcano.cfm?vn=341040>.

Colima de Nevados looks a lot like the volcano in Diego Rivera's *Mujeres peinándose* (1957).

Goya, Francisco de. "Still Life Three Salmon Steaks, 1808-1812 - Francisco Goya."
Www.wikiart.org. Accessed November 06, 2016.
<https://www.wikiart.org/en/francisco-goya/still-life-three-salmon-steaks-1812>.

A beautiful still life from Francisco de Goya. Still life painting is a highly accessible tool for teaching food vocabulary.

Goya, Francisco de. "Still Life, Plucked Turkey and Pan with Fish, 1808-1812 - Francisco Goya." Wwww.wikiart.org. Accessed November 06, 2016.
<https://www.wikiart.org/en/francisco-goya/still-life-plucked-turkey-and-pan-with-fish-1812>.

Another beautiful still life from Francisco de Goya.

Goya, Francisco de. "*La Maja Desnuda* - Colección - Museo Nacional Del Prado." La Maja Desnuda. Accessed November 6, 2016.
<https://www.museodelprado.es/coleccion/obra-de-arte/la-maja-desnuda/65953b93-323e-48fe-98cb-9d4b15852b18>.

La maja desnuda is presumed to be a portrait of the mistress of Spain's Prime Minister Godoy. The painting landed Godoy in trouble with the public and Goya in trouble with the Inquisition. It's a fun story even if it's a little long (and perhaps a little questionable) for classroom retelling.

Goya, Francisco de. "El Invierno." *La Nevada O El Invierno*. Accessed November 8, 2016. <https://www.museodelprado.es/coleccion/obra-de-arte/la-nevada-o-el-invierno/4792e788-9131-4c68-a5a9-b0ed05063ad8?searchid=681f02f5-3cab-cbde-34f0-71181459bf40>.

La nevada or *El invierno* depicts three humble travelers trudging through the snow. Behind them, two men in finer clothing escort a slaughtered pig carried by a mule.

Herman, Amy E. *Visual Intelligence*. Houghton Mifflin Harcourt, 2016.

Amy Herman's work in using art to train professionals in observational skill is based on the work of Friedlaender at Yale. Linda Friedlaender's system for teaching observational skill is also a very good way to teach students how to look at art.

Humbach, Nancy A. *¡Exprésate!* Orlando, FL: Holt, Rinehart and Winston, 2008.

The *Exprésate* series was illustrative of the strengths of an older generation of language textbooks.

"Independence High." SchoolDigger. Accessed September 25, 2016. <https://www.schooldigger.com/go/NC/schools/0297001229/school.aspx>.

SchoolDigger.com lists statistics on schools based on information collected from public sources.

Lyall, Sarah. "Off the Beat and Into a Museum: Art Helps Police Officers Learn to Look." *The New York Times*. April 26, 2016. Accessed June 12, 2016. http://www.nytimes.com/2016/04/27/arts/design/art-helps-police-officers-learn-to-look.html?_r=0.

Describes a program and approach based on the work of Linda Friedlaender at Yale. Linda Friedlaender's method for teaching observation skills is also a very good way for teaching students how to look at art. It fits very well into media literacy curriculum objectives.

"Madrid--Google Maps." Google Maps. Accessed November 26, 2016.
[https://www.google.com/maps/place/Madrid, Spain/@40.4378698,-3.8196193,11z/data=!3m1!4b1!4m5!3m4!1s0xd422997800a3c81:0xc436dec1618c2269!8m2!3d40.4167754!4d-3.7037902](https://www.google.com/maps/place/Madrid,Spain/@40.4378698,-3.8196193,11z/data=!3m1!4b1!4m5!3m4!1s0xd422997800a3c81:0xc436dec1618c2269!8m2!3d40.4167754!4d-3.7037902).

An interactive map of Madrid, Spain.

"Mateo Cerezo." Biografías Y Vidas La Enciclopedia Biográfica En Línea. Accessed November 25, 2016.
http://www.biografiasyvidas.com/biografia/c/cerezo_mateo.htm.

Mateo Cerezo was a Spanish court painter of the mid-seventeenth century. His painting exemplified the Madrid school of Spanish painting. He painted on a variety of religious themes as well as producing notable still life paintings.

"Medellín--Google Maps." Google Maps. Accessed November 26, 2016.
[https://www.google.com/maps/place/Medellin, Antioquia, Colombia/@6.6106163,-77.1646157,7.25z/data=!4m5!3m4!1s0x8e4428ef4e52dddb:0x722fd6c39270ac72!8m2!3d6.244203!4d-75.5812119](https://www.google.com/maps/place/Medellin,Colombia/@6.6106163,-77.1646157,7.25z/data=!4m5!3m4!1s0x8e4428ef4e52dddb:0x722fd6c39270ac72!8m2!3d6.244203!4d-75.5812119).

A map of Medellín, Colombia, birthplace of Fernando Botero. The street view feature of Google Maps allows students to tour Botero Park.

"Morocco--Google Maps." Google Maps. Accessed November 26, 2016.
<https://www.google.com/maps/place/Morocco/@31.7159738,-11.575908,6z/data=!3m1!4b1!4m5!3m4!1s0xd0b88619651c58d:0xd9d39381c42cffc3!8m2!3d31.791702!4d-7.09262>.

An interactive map of Morocco.

Morton, Ella. "Beware of Blucifer, the Demon Horse of Denver Airport." Slate Magazine. March 17, 2014. Accessed November 08, 2016.
http://www.slate.com/blogs/atlas_obscura/2014/03/17/the_blue_mustang_is_part_of_several_conspiracy_theories_centered_on_denver.html.

A colorful and engaging description of Blue Mustang, the 32-foot fiberglass sculpture of a rearing horse by Chicano sculptor Luis Jimenez. The 65-year-old artist was killed when a portion of the sculpture fell on him.

"Muslim Contribution to Spanish Agriculture." Muslim Heritage. Accessed September 25, 2016. <http://www.muslimheritage.com/article/muslim-contribution-spanish-agriculture>.

Moorish contributions to Spanish agriculture included many products considered essentially Spanish today, such as rice and citrus fruit. The study of food gives teachers and students an easily accessible entry point into exploring the history of cultural exchange and the evolution of the global economy.

"Nuestra Carta Restaurante Botín." Restaurante Botín. Accessed November 6, 2016. <http://www.Botin.es/pdf/carta/Espanol.pdf>.

Established by Frenchman Jean Botin in 1725, Madrid's Restaurante Sobrino de Botín, also known as Restaurante Botín, is credited as the world's oldest restaurant. It features as a setting in the work of Ernest Hemingway; Francisco de Goya worked there as a waiter as an art student.

Orwell, George. "Benefit Of Clergy: Some Notes On Salvador Dalí - Critical Essays - George Orwell, Book, Etext." Benefit Of Clergy: Some Notes On Salvador Dalí - Critical Essays - George Orwell, Book, Etext. Accessed November 25, 2016. <http://www.telelib.com/authors/O/OrwellGeorge/essay/CriticalEssays/salvadorDalí.html>.

The critical essay is the source of Orwell's famous quote, "One ought to be able to hold in one's head simultaneously the two facts that Dalí is a good draughtsman and a disgusting human being," one of the most important utterances about the interplay between an artist's work and an artist's life to enter popular culture. (Ironically, others have made the same observation about George Orwell the man and George Orwell the writer.) Orwell was concerned less with Dalí's politics (already flirting with Francoism at this time) than with Dalí's apparent psychosexual disturbance and the shocking and taboo elements of sexual paraphilia that manifested themselves in his work.

"Paris--Google Maps." Google Maps. Accessed November 26, 2016. <https://www.google.com/maps/place/Paris,France/@48.8588377,2.2775176,12z/data=!3m1!4b1!4m5!3m4!1s0x47e66e1f06e2b70f:0x40b82c3688c9460!8m2!3d48.856614!4d2.3522219>.

An interactive map of Paris, France.

"Pereda Y Salgado, Antonio De." Museo Del Prado. Accessed November 25, 2016. <https://www.museodelprado.es/aprende/enciclopedia/voz/pereda-y-salgado-antonio-de/b53e10b7-ade8-4311-8586-891442bdcc1c>.

The website of the Museo del Prado is an excellent resource for biographical information in the target language on painters whose work appears in the museum. The level of vocabulary is much more challenging than the comparable level of English vocabulary on Biography.com.

Peterson, Andrea. "Google Is Tracking Students as It Sells More Products to Schools, Privacy Advocates Warn." Washington Post. December 28, 2015. Accessed September 25, 2016. <https://www.washingtonpost.com/news/the-switch/wp/2015/12/28/google-is-tracking-students-as-it-sells-more-products-to-schools-privacy-advocates-warn/>.

Google offers a cheap Chromebook platform with free software to schools--then feeds data on students' online activity to advertisers who target ads towards kids. Digital education brings with it a whole world of new concerns about the privacy rights of consumers, especially children.

"Republic of Venice." Wikipedia. Accessed November 26, 2016. https://en.wikipedia.org/wiki/Republic_of_Venice.

A map of the Republic of Venice. I think it would be interesting for some students to find that political borders are fluid and that many countries, even major regional powers, have existed that no longer exist.

Rivera, Diego. "Bert Christensen's Cyberspace Gallery, Diego Rivera, *Mujeres Peinándose*." Bert Christensen's Cyberspace Gallery, Diego Rivera, *Mujeres Peinándose*. Accessed September 25, 2016. <http://www.bertc.com/subfive/g157/rivera.htm>.

Diego Rivera's *Mujeres peinándose* (1957) shows two indigenous women braiding each other's hair against a backdrop of cultivated fields and mountains.

"Rome, Metropolitan City of Rome--Google Maps." Google Maps. Accessed November 26, 2016. <https://www.google.com/maps/place/Rome,+Italy/@41.8767204,12.4152868,11.96z/data=!4m5!3m4!1s0x132f6196f9928ebb:0xb90f770693656e38!8m2!3d41.9027835!4d12.4963655>.

An interactive map of Rome, Italy.

Ross, Terrance F. "The Death of Textbooks?" The Atlantic. March 6, 2015. Accessed September 25, 2016. <http://www.theatlantic.com/education/archive/2015/03/the-death-of-textbooks/387055/>.

Terrance Ross discusses the growing impact of digital learning over traditional text-based learning in higher education and in the K-12 setting. More and more districts are moving away from textbooks. Proponents of the shift stress the importance of teacher independence and accountability, rather than the obvious financial motives for school districts.

The Biography.com Editors. "Salvador Dalí Painter (1904-1989)." Biography.com. Accessed November 25, 2016. <http://www.biography.com/people/salvador-dali-40389#art-school-and-surrealism>.

Salvador Dalí was an eccentric and iconoclastic figure who turned his personal psychosexual quirks into art market gold. An early Surrealist (though rejected and disavowed by the original circle of Surrealists), he combined realistic rendering with bizarre imagery to explore the subconscious impulses of the human mind.

"Sobrino De Botín." Atlas Obscura Sobrino De Botín. Accessed November 06, 2016. <http://www.atlasobscura.com/places/sobrino-de-Botín>.

The article gives a brief profile in English of Restaurante Sobrino de Botín, founded in 1725. Patrons originally had to bring their own ingredients to be cooked on the premises. The artist Francisco de Goya purportedly worked there while awaiting acceptance to art school.

Songer, Melody. "T5 Project." T5 Project. April 21, 2012. Accessed September 25, 2016. <http://www.slideshare.net/ms423598mhs/t5-project-12633718>.

Melody Songer used some very good images in her project using Hispanic art to illustrate vocabulary.

Catone. "SOUTH BRONX RICKY FLORES." OLTRE IL MURO: ARTE E FOTOGRAFIA: 2016. Accessed September 25, 2016. <http://no-miedo.blogspot.ie/2013/04/south-bronx-ricky-flores.html?m=1>.

This post features photographs of dancers in a public park in the Bronx taken in 1982 by *nuyorican* photographer Ricky Flores.

"South Bronx, New York--Google Maps." Google Maps. Accessed November 26, 2016.
[https://www.google.com/maps/place/South Bronx, Bronx, NY 10455/@40.81767,-73.9206148,17z/data=!3m1!4b1!4m5!3m4!1s0x89c2f5ced4dc3487:0x81f84f13cf2ba594!8m2!3d40.81767!4d-73.9184261](https://www.google.com/maps/place/South+Bronx,+Bronx,+NY+10455/@40.81767,-73.9206148,17z/data=!3m1!4b1!4m5!3m4!1s0x89c2f5ced4dc3487:0x81f84f13cf2ba594!8m2!3d40.81767!4d-73.9184261).

An interactive map of South Bronx, New York. During the childhood of photographer Ricky Flores the area was economically distressed and beset by many social ills.

"The Beginning of the Paper Industry." Muslim Heritage. Accessed September 25, 2016.
<http://www.muslimheritage.com/article/beginning-paper-industry>.

Muslims acquired the technology for making paper from the Chinese in 751 and quickly refined the technology. The first paper mill in Europe was built in Spain by Moors from Morocco in 850.

"The Elephants." Wikipedia. Accessed November 08, 2016.
https://en.wikipedia.org/wiki/The_Elephants.

This is a really fun work. Used in a weather forecast exercise, I'll be surprised if a student doesn't make the comment, "It's so hot my watch melted!"

El Greco. "*Vista De Toledo*." Wikipedia. Accessed November 08, 2016.
https://es.wikipedia.org/wiki/Vista_de_Toledo.

We tell students, generally, not to cite Wikipedia, but Wikipedia and Wikimedia Commons do offer a great deal of material in Spanish at a reasonably accessible reading level and offer open-license images free for noncommercial use. Here we have an image of Vista de Toledo by El Greco.

"World Languages: PALS Rubrics." Prince William County Public Schools PALS Rubrics. Accessed November 25, 2016.
http://www.edlinesites.net/pages/Prince_William_County_PS/DPO/StudentLearningAccountability/InstructionalPgmsCurriculum/World__Foreign__Languages/PALS_Rubrics.

The Performance Assessment for Language Students (PALS) rubrics were developed by Fairfax County, Virginia Public Schools with the aid of a federal grant. They offer a comprehensive and easy-to-use system for evaluating student language output in the World Languages classroom. The PALS rubrics are used by many school

systems nationally. Their simplicity and ease of use makes them a good tool for students to use for self- and peer evaluation.

Yoon, Howard. "What's in a Name? The Avocado Story." NPR. July 19, 2006. Accessed September 25, 2016.
<http://www.npr.org/templates/story/story.php?storyId=5563805>.

The Spanish word *ahuacate* comes from the Nahuatl word *ahuacatl*, or "testicle." The native Mesoamericans considered it an aphrodisiac.

Zurbarán, Francisco de. "Agnus Dei." Agnus Dei. Accessed September 25, 2015.
<https://www.museodelprado.es/en/the-collection/art-work/agnus-dei/795b841a-ec81-4d10-bd8b-0c7a870e327b>.

The allegorical interpretation of the painting "Agnus Dei" was applied by later critics; it is not known for certain if this interpretation is correct.

Zurbarán, Francisco de. "Wikipedia: Francisco De Zurbarán." Wikipedia: *Plato Con Limones, Cesta Con Naranjas Y Taza Con Una Rosa*. Accessed September 24, 2016.
https://es.wikipedia.org/wiki/Francisco_de_Zurbarán#/media/File:Francisco_de_Zurbarán_063.jpg.

Plato con limones, cesta con naranjas y taza con una rosa, 1633 (60 x 107 cm.), Museo Norton Simon, Los Ángeles.