



***Growing Seeds of American Dreams:
Art and literature as an expression of identity for Latino-American youth***

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This curriculum unit is recommended for:
Spanish for Native Speakers, Spanish Levels III, IV, AP Spanish

Keywords: Spanish, identity, SIOP, Latino youth, American Dream, Romare Bearden, Jacob Lawrence, Langston Hughes, Joseph Rodriguez, Judith Baca, heritage, migration, race, language, Lori Carlson, Friedlander method, storytelling, collage, photography, murals, urban life, cities, DREAM act, Mendez v. Westminster, Ipad

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

Synopsis: This unit is written for students who can speak and write at a novice-immediate level of Spanish or above. Students will explore what their personal family's path of migration has been, whether international or intranational and the unique elements of how this story began with a seed of a dream, progressed and sprouted, and firmly established roots. Students will analyze visual art and interpret Spanish language literature dealing with issues of race, gender, socioeconomic status, and education and how these notions impact our goals for the future. Students will present a digital story as a final project by creating a visual art piece representative of the style of the artists studied as well as a voice-over in Spanish narrating using available technology of various free Ipad apps. Students will determine how their family's dream will continue as the next generation to flower and grow.

I personally plan to teach the unit during the coming year in the following courses or curriculum areas: Spanish for Native Speakers, Grade 8; Expected Total Enrollment: 25.

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Ambrosia J. Wilson

“Did you hear about the rose that grew
from a crack in the concrete?
Proving nature's law is wrong it
learned to walk without having feet.
Funny it seems, but by keeping its dreams,
it learned to breathe fresh air.
Long live the rose that grew from concrete
when no one else ever cared.”
- Tupac Shakur¹

Introduction

The seeds of a dream start with a hope of something better. One may decide that one wants to live more comfortably or live on the “nice side of town.” Someone else’s desire may be to live in security without fear of abuse by corrupt individuals in power. A dream could be to have every educational opportunity for one’s children and that whatever one may not be able personally to provide, the resources will at least be available to be found.

A hope could simply be freedom to just “be” without discrimination based on race, gender, language or religion. Once an individual decides to take that step to visualize a better life, the hard part is sprouting that seed, making it grow and establishing roots to become a strong, rooted reality. My unit will focus on the theme of telling one’s story, from seeds of dreams, progressing to sprouting movement and migration with many lessons along the way, and ending with attainment of goals like racial equality, educational opportunity and financial freedom. My desire is that my students enjoy this process and can clearly see how the choices they personally make will greatly impact the hard work of their family to establish deep roots of opportunity for them. They will clearly be able to see how they are responsible for new seeds of dreams to continue for their family’s legacy to thrive.

One begins to dream and think deeper about one’s identity and place in life during adolescence. Identity for anyone is a complicated, strange and many times overwhelming concept that is difficult to limit by simple constructs. For some, aspects of identity like language and national origin are easy to describe, while race, class and gender are not. For others, every single one of these terms gives reason to pause because of family movement and national policy.

Additionally, peer pressure to fit in with a homogeneous group is high. As a teacher of six years experience, mostly in an urban setting, I have seen the damaging effects both academically and socially on my students of not having a clear and positively-defined identity. I have decided to use this seminar to help my students draw connections between these areas so that a hybrid and special “me” develops that each student can clearly define and embrace. They will be able to connect that identity with their family’s story of beginning seeds and “sprouting” change. Being clearly able to identify the seeds, development and maturity of one’s family heritage will cause a sense of pride and fostering of yet more goals for students to positively achieve. Telling their story allows the students to manage the problems that they face and solidify their ties with their family members and school community.²

While establishing roots can be a planned change, anxiety over new experiences can be difficult to bear. A new life in the city or urban landscape can especially be daunting as life tends to be busier and one can feel lost amongst all the commotion. I, too, have encountered feelings of culture shock and change being born and raised in Cleveland, Ohio and moving to just outside of Charlotte, North Carolina as an adult. I remember that the depressed economy and cold winters felt like they were bringing me down, so although I was frightened to start my life as an adult far from my family, a move to a sunny environment with lots of opportunities for Spanish-speakers like myself would provide satisfaction for me personally and professionally.

Encountering a large Latino population at my first school, a magnet, elated me as my contact with Spanish-speakers where I was raised was limited. I quickly immersed myself in the culture by attaining friendships personally and hearing the experiences of my Latino students first hand regarding their upbringing and traditions. I enjoyed teaching at a school of great diversity of both staff and students. Working with teachers from around the world, including Lebanon, Egypt, and Syria was enriching as my exposure prior to the Middle East was extremely limited. Creating Arabic and Spanish dances for our international festival allowed our students to combine interests in the two languages available at our school in a creative way.

However, when I moved to a new middle school within one of the largest urban districts of North Carolina, I did not feel the same cultural sharing. Latino kids hung with Latinos, Black kids with Black. Several students told me that I did not “look like a Spanish teacher” and my Latino students of my Spanish for Native Speakers class assumed I could not offer anything of value to them since I was not “hispana.” I was also disappointed to see that the pride of being of Latino heritage and enthusiasm for the chance to read literature of some of the greatest Latino authors in this course was lacking as well. I was more excited than my students were and motivating them was proving to be extremely difficult.

Although I would repeat that we were an “equipo” or a team, most were content to either not participate in class discussions or to complain. I realized that a major problem was that my kids could not relate to me as a person and appeared to have a fixed idea of what one’s identity should be. To them I was African-American and that they were Latino: period. They embraced stereotypes of Latinos being “cholos” or “gangsters” and viewed reading and writing in Spanish as useless in the real world. They knew few examples of positive minority role models. There was no mixing, no appreciation, and no mutual enthusiasm for what we could all bring to the course.

Here is where my thoughts for this topic began. Could I draw parallels between elements of texts and visual art by both African Americans and Latinos so that my students could see how alike we all are? Would I use this struggle as a push to elevate my students above negative and divisive stereotypes to personal and vivid images of what identity is for them? As a true teacher by heart, I knew that I had to.

Eighty-three percent of the school population where I teach is classified as “economically-disadvantaged.” Twenty-three percent of the school’s population is Hispanic/Latino while 59% is African American.³ Spanish for Native Speakers is a course under the umbrella of “Heritage Language Programs” under the North Carolina Department of Public Instruction. These students already have oral proficiency but are to strengthen their reading and writing skills in the target language within a variety of contexts and for a variety of audiences, including the family school and community. Literature of Spanish language is read and analyzed in Spanish with written assessments and portfolios.⁴

Based on a class survey, my SNS students were of mostly Mexican-American descent, followed by Central-American, and one South-American. Most were born in the United States of first generation immigrants. Many had moved to Charlotte within the last few years from out West, while one was a very new immigrant of the last two years to the United States. Everyone had a unique story to tell.

Content Objectives

Without a clear sense of identity, adolescents run the peril of becoming followers and making negative choices just to feel like they belong somewhere. Isolating oneself from other cultural groups can be damaging as the workforce of current times requires sensitivity to all, no matter gender, race, class or language. As psychologist and author Beverly Daniel Tatum states, “choices in adolescence ripple throughout the lifespan.”⁵ Every individual has a story to tell that is valid and important, and acknowledging this fact naturally causes a sense of pride for oneself but also appreciation of the stories of others. Expressing one’s story using the metaphor of a rose or a tree growing among the cement of the urban city allows one to embrace this identity and aspire to even more meaningful seeds of dreams for the future.

This unit will address the following guided questions:

How can the life cycle of a rose or plant serve as a metaphor for a family's dream of migration?

What story do I have to tell and why is it important to share?

How did my family's dream start as a seed, sprout and establish roots?

How does one know and define when he/she has established mature roots?

How do my family's mature roots continue to thrive?

How have elements like language, race and socioeconomic status impacted my family's "tree"?

How does discrimination affect one's story and how do I tell my story despite drought-like adversity?

How can I represent my family's story using art forms like painting, mural, collage or photography?

How does the young adult literature and poetry of several Latino authors support themes of my story?

Self-exploration: the window

In order to determine what is important in our unique identities, we will explore the visual art of Romare Bearden, Jacob Lawrence, Joseph Rodriguez and Judith Baca, as well as the literary texts of many Latino authors. Romare Bearden was chosen because his works reflect many elements of race, culture, class and education as told in his stories of African-American daily life. While Bearden created collages and photomontages of his daily life in the South and Harlem, New York, a universal dimension of what is common for all humans is clear.⁶ Students can relate to the images of family, nature, movement, rituals, and adversity no matter their ethnicity.

Bearden himself stated that "the artist has to be something like a whale swimming with his mouth wide open, absorbing everything until he has what he really needs."⁷ Students will, like Bearden, explore with "mouths open" what identity represented for Bearden as well by a detailed analysis of selected works. Moreover, they will absorb their culture at home and in the community by means of interviews in Spanish and critically thinking about who they could be.

Jacob Lawrence himself was a product of migration as his family was part of the first wave of African American migration around the time of WWI in search of better opportunities and better treatment than in the South.⁸ Moving to Harlem, NY at the age of thirteen allowed Lawrence to see how his story fit into the much larger history of African Americans in this country. Lawrence's work includes much of what he saw: street scenes of life in the city. But his major work, "The Great Migration", was created at the young age of twenty-two. A series of sixty panels, the struggle of leaving home and getting to the train station northbound is told by way of sequential images. The dignity and triumph

of those represented by Lawrence's work add to the American experience of achieving dreams despite adversity. Lawrence's work is personal and I know that my students will be able to draw connections between the migrations of African Americans north as depicted in Lawrence's poems and their family's journey over the generations.

Langston Hughes was a world-renowned African American poet whose literature first appeared in Cuba between 1928 and 1930.⁹ Some 163 of 856 of Hughes' poems have been translated into Spanish because many of Hughes' themes of pride for "blackness" and went right along with the Afro-Antillean movements which flourished in Cuba and Puerto Rico in the 1930s. Hughes's circle of friends included Afrolatino poet Nicolás Guillén who also challenged notions of denying one's black identity common due to the negative effects of racism and slavery. My students will be encouraged to draw connections between how their family has reacted to prejudice and the African American experience of challenging racism by embracing color and ethnicity as depicted in Hughes' poem, "A Dream Deferred" translated into Spanish for this course.

Joseph Rodriguez is a renowned Latino documentary photographer whose interest has been the "domestic landscape of America" for the last twenty-five years¹⁰. In Rodriguez's own words, his goal is to "diminish [the] distance" between images of photography being "too exotic" or "too foreign" and to increase understanding by depicting shared realities between the reader and the subject of the film. My students will be asked to analyze Rodriguez's messages as represented in his photography and brainstorm ways they can imitate his style and share their reality with others by means of art and digital storytelling.

Judith Baca is a Latina artist and lecturer known for her public murals and giving dignity through art to the population of people who may be the "majority of the population but who may not be represented in a visual way."¹¹ Baca has done much to create public conscience of diverse struggles for human rights to create common public memory for all to appreciate and support. Baca's use of street art is a nontraditional yet dignified way that students can imitate to tell their story.

Dr. Brenda Flanagan, my Seminar Leader helped us to identify several elements of literature in the city, including why major cities are chosen as the end point of migrations for different groups. The urban landscape is the focus of the art and literature of this unit and since my students and I live in a large city, my students are very likely to relate their personal experience to the text at focus.

Dr. Shireen Campbell in her lecture for this fellowship described viewing literature as a "window" or a "mirror." Interpreting text from the perspective of an observer, much like the whale of Bearden's quote, allows one to look through that window without threat and simply enjoy what he/she is seeing. In the first part of this unit, students will find their window perches and describe what they see, neither joining in the scene nor changing it, just enjoying from it. This foundation is critical in the creation of the mirror

in which they will determine who they are, represent it and explain it to continue.

The Latino-American population within itself is very diverse. Even the very terms “Hispanic”, “Latino”, “Chicano” and “x-American” can be challenging to determine and can incite hostility if used unwisely. I will present to my students by means of a window view the text of several Latino writers that deal with the subjects of race, class, language and discrimination. Almost all of those chosen have been raised in the United States for at least a major part of their childhood and adolescence and write with the youth in mind.

Self-determination: the mirror

Students will gather from their self-exploration elements that they would like to use in their final product. The mirror is an appropriate metaphor as they will be creating art and text that is a reflection of who they individually are, involving complete participation and thought of what is most important for what they want in their futures. They will see themselves in the art they create.

Students will create their own art using either collage, photography, mural or painting. Students will story tell in this manner of who they are and who they wish to be, representing various elements as discussed in the unit. Students will share via spoken word and written text in lyrical form their story of who they are as it evolves into the future.

Background

All content used in this seminar has been developed for my Spanish for Native Speakers students. The literature is written in Spanish and all discussions are spoken in the target language. Visual art will be pulled from both African American and Latino artists as much as can be gleaned from shared story elements despite differences of color or language background.

The importance of involving visual art in this unit can be summed up by Bearden’s words himself: “There is only one art and it belongs to all mankind. Examine the forms of any culture and one becomes aware of the patterns that link it to other cultures and peoples.” Art connects all people and it is my aim that my students see themselves in the diverse representations of Bearden, Lawrence, Rodriguez and Baca.

The poems and short excerpts used in this unit connect with the themes of language, race and culture, class, education and discrimination. Authors chosen have family history from all over Latin America and with humor and sometimes pain do well to put in words the struggle of finding one self as a Latino youth. My students will be led to draw comparisons between their family’s history and journey despite adversity and those of the writers we discuss.

Mendez vs. Westminster- landmark case in which segregation of Mexican students was unlawful and California; a precursor of Brown vs. Board which later ended all segregation in U.S. Schools.¹² This case will be discussed so that my students will be able to link discrimination per educational opportunity for both Blacks and Hispanics and how education is key to reaching our dreams.

Strategies

Our “window” activities will include: graphic organizers, think-pair-share, Reader's Theater, Socratic seminars, SIOP (Structured Instruction Observation Protocol) strategies like “four corners”, “gallery walk” and jigsaw.¹³ Our “mirror” activities include: journaling, collage or photomontage, and digital storytelling.

I will introduce the unit with a collage of my own in which I tell my story visually. It will include elements of my youth, education, culture and language as well as representations of challenges and how they have been overcome. I will also include pieces in my collage of what I feel my future will look like. I will invite the students to identify symbols in my collage and describe what they think my story is based on the art. I will then tell my story in Spanish and how my identity has changed and continues to as an adult. Students will be asked to answer what is important in forming identity.

Graphic Organizers

Graphic organizers are known as a best practice as they allow students to clearly organize thoughts when analyzing text. This method allows information to be remembered more easily, making what may have been very long and detailed, simple to understand. Students will use graphic organizers to analyze each piece of art or text.

Think-Pair-Share

Think-pair-share strategies allow students to collaborate with partners to brainstorm and discuss ideas. Afterward, partners present on their piece together. Think-pair-shares will be implemented frequently when discussing elements of identity as seen in the text. For example, one pair would focus on language, while another race/color, etc.

Reader's Theater

Reader's theater involves students reading out loud lines of text with emotion and feeling to express the character's thoughts as the other students read along. We will use reader's theater often while reading longer texts/novels as well as create alternate scenes to be acted out by classmates reflecting a different narrative point of view.

Socratic seminars

Students will engage in Socratic seminars of art and text so as to interpret, critique and support their views. Norms will be established as to participation and teacher will

facilitate interaction.

Four Corners

Four Corners is effective at getting the students out of their seats in learning, and choosing at the option whether they “strongly agree”, “agree”, “disagree” or “strongly disagree” to the statement made. Students will have to decide how strongly they feel about this comment based on the four options and discuss their reasons why with their corner mates so as to present to the class afterwards.

Gallery Walk

Gallery Walk is a method in which students are able to visit in stations the work created by their classmates, and add comments or questions based on what they notice.

Dual Voice Poem

Dual Voice Poems allow for students to work alone or together to compare and contrast two items, one per column with an optional column being mixed with both. Each line contrasts the other and is meant to be read out loud.

Jigsaw

Jigsaw requires that students become experts of a certain theme as scene in art or text as a group. After these initial group members are separated and asked to mix with other groups so that each new group has a different member of each original group. Students are accountable to each other and must teach as the experts of their element as well as show respect necessary as a student of their classmate when it is his/her turn to teach.

Journaling

Students will journal privately on their reactions and reflections to each text to form the basis of their “mirror” or self-determination collage piece. Rubrics will be given for students to know what to include and the format for their journals.

Collage

Collage is an art form in which many different items or materials are mounted together. While the items are diverse, they fit together so that the viewer can identify a connection uniting them and/or a story to be told. Students will have the option to create collages using paper, photographs and fabrics as part of their final unit project imitating the art techniques of Bearden. Each collage will have symbols of culture, language, race and class across time spans, so that students indicate where they have come from, where they are and their identity as they imagine in the future.

Photography

Due to the implementation of Bring Your Own Technology (BYOT) in my district, students will have the option to use their camera phones or tablets to capture images of their family’s story as in the style of Latino artist, Joseph Rodriguez.

Murals

Murals as an art form will be discussed by way of several important works of Latina artist, Judith Baca. Students will have the option to create a mural on large cardboard with paint to represent their story.

Painting

Painting panels from the same color palate as modeled by the art of Jacob Lawrence will allow students the option to share their story from seed, taking root to maturity.

Digital Storytelling

Digital storytelling allows students to explain their experience in a creative way with twenty-first century tools. Students will use an online tool like prezi with voice over, or a free app for I pads like Voice Thread. Students will videotape their collage and add their written text along with voice over as they tell their personal story in Spanish.

The Freidlander Method

Students are divided into groups of two or three. Students stand before an image with the label covered. Students are given ten minutes to observe the image and take notes only on what they observe in the image (no analysis or interpretation). At the end of ten minutes, the teacher asks open-ended questions to solicit the students' responses to the question, "What do you see?" Students will comment on what they have observed and will be instructed to comment without interpretation. Only once students have given a detailed description of the image, they will be asked for their interpretation of it, including specific examples to support their interpretation from their notes. Lastly, the teacher reveals the title of the image and historical setting and asks students to discuss its significance.

Classroom Activities

Day 1

How can the life cycle of a rose or plant serve as a metaphor for a family's dream of migration?

Teacher will present to students a graphic of the life cycle of a plant. Students will label the parts/process from the following: "seed", "sprout"/"seed with leaves", "growing tree", and "mature tree with fruit that contain seeds" Students will be helped to especially note that there is no end point, that the pattern is not linear and that the cycle continues with the seeds starting the process all over again from the mature tree. Teacher will then ask students how one's life story can be likened to a tree. For example, if someone has a hope or dream, where in the cycle would this be? Students will then locate on the image presented where a dream's beginning would be located, beginning, middle and end steps to make that dream become reality, dream fulfillment and the beginning of another dream

from the last one.

Teacher will discuss the meaning of Tupac Shakur's poem, "The Rose that Grew from Concrete" including: what is so special about a rose growing from concrete? What obstacles would this rose have to overcome in order to thrive? Since a rose does not typically grow in a crack of concrete, what does the concrete represent? What kinds of dreams do we have that can grow from the concrete in our lives? Teacher will guide students to the metaphor of the CITY representing concrete.

Day 2

What story do I have to tell and why is it important to share? How did my family's dream start as a seed, sprout and establish roots?

Students will label a graphic organizer of an image of a rose growing in concrete. Students will identify several aspects of life in the urban setting or city, including positive elements like: opportunity, jobs, movement and fast pace, freedom to hide or even reinvent oneself, finding others like you, culture and progress. Possible negative aspects of the city will be labeled including: crime and isolation from family or friends. Students will be asked to share generally where they and their family are from and how they ended up in the big city. What was their family's seed of dreams? Students will be encouraged to start gathering photos, memorable papers, ticket stubs, fancy paper, newspaper clippings, etc that may represent their family's dreams.

Day 3

How does the young adult literature and poetry of several Latino authors support themes of my story?

Teacher will present image of "Early Carolina Morning" by Romare Bearden, without label of title. Students will use the Friedlander method to observe exactly what they see in the image and what they feel the scene is about afterwards. Students will discuss what hopes or dreams they think the mother in the painting has for her child. Students will also be presented with Bearden's "Watching the Good Trains Go By" and analyzed according to the Friedlander method. Students will be asked to determine what the train may depict and what process of the plant metaphor actual movement would be. What hopes do the travelers have for their futures? Why may they want to leave their home and establish new roots elsewhere? How will their lives change as their dreams sprout and take root in new soil?

Teacher will provide brief notes on Romare Bearden's migration from Charlotte, NC to the big city of Harlem, NY. Finally, teacher will present Bearden's "The Block" collage and engage students in a discussion of: what do we really see behind closed doors? What would our story tell if we could "look in" as Bearden himself called them? What elements of the collage show that even though the lives of the people are unique, the community is

still unified within the city? Elements of collage will be discussed as an art form and how this is an option to tell our story.

Students will read in small groups Miguel Angel Figueroa's "Un jíbaro en Nueva York"¹⁴ and fill in a character map of the character, Mariano: his feelings, actions and motivations with evidence from the text. Students will determine why Mariano may have migrated to the big city, and how this affected how he appeared to his friends from the old country. Students will discuss how one changes upon pursuing life in the big city and how the opinions of others may change about us as a result. How do we react? Are we sell-outs for doing so and if not, how do we show that we appreciate our roots from before? How does how we speak affect how others view us? In my case, I will share with my students about the negative reaction I would receive for being the "new girl" and speaking differently than the kids I was around. Students will write in journals a self-reflection on these themes with specific examples from their lives.

Day 4

How have elements like language, race and socioeconomic status impacted my family's "tree"?

Students will be divided into two groups for a parallel reading of "Travo del café y el atole" (The Contest of Coffee and Corn Gruel)¹⁵, anonymous author, in which one student will read the voice of coffee and the other, corn gruel. Students will discuss: who really wins and why? Do we change upon migration? If so, how do our tastes change as well? Students will engage in a short Socratic Seminar facilitated by the teacher on the statement: "Real Latinos only eat Latin food." Norms will be established to support and counter why one may feel this way.

Students will be led to the point that change is inevitable when we migrate into a new culture but that adopting new tastes and interests is an advantage and not necessarily a test to our "authenticity." This process is part of developing our dreams of who we want to become. Students will work on a dual voice poem in which they compare/contrast another two items from the native culture of their families with one of mainstream United States. Afterwards, as one pair reads their poem, another two students will act out the scene in a Reader's Theater.

Days 5, 6

How does discrimination affect one's story and how do I tell my story despite drought-like adversity? How have elements like language, race and socioeconomic status impacted my family's "tree"?

Day 5

Students will be introduced to the paintings of Jacob Lawrence. Again by way of the Friedlander method, students will engage in a Gallery Walk in which they add

observations of Panels 1,10,14,30,33,44,45,46,49,54 and 58 of the “Great Migration” series¹⁶. Afterwards, students will share out one panel at a time what the class’ observations were and what the title and interpretation of the panels could be.

Symbolism of food, the family table, the Church and suitcases will be discussed as items of seeds of a dream while trains, crowds and new housing are part of the migration or spreading of the roots process. Students will determine why African Americans migrated during the Great Migration according to the panels and if these reasons resonate with them and their families’ reasons to migrate as well. The motivations of artist Jacob Lawrence to create these panels will be shared by way of a brief lecture.

By way of jigsaw, students will work in four groups to interpret “Negro Bembón” as translated by Camilo Pérez-Bustillo.¹⁷ Each group will determine from their stanza how three specific ways how the “heat” of racism has impacted the narrator’s dream to achieve success in high school. After a few minutes, students will regroup in which one student from each group forms a new group so that each individual is responsible on leading the discussion for their stanza. Teacher will facilitate discussions by asking kids to come up with examples in their lives of feeling similar to the narrator and how being judged by skin color can affect our dreams.

Teacher will have students engage in think-pair-share of “Un sueño postergado”, Emiliano Álvarez’s translation of Langston Hughes’ poem, “A Dream Deferred.”¹⁸ Teacher will ask the students to identify what life would have been like for Hughes, a Harlem resident of the first half of the twentieth century. What was the plight of African Americans during this time? Students will underline the most powerful words of the poem and present to the class reasons why a poem may be “deferred” but not forgotten or destroyed. Students will be encouraged to share ways in which they or their families have individually overcome obstacles to achieve their goals, especially in regard to race, gender and socioeconomic status. Students will take notes on the ideas of the class for later use in their final projects.

Students will then view the eight minute PBS video clip on “Mendez vs. Westminster”¹⁹ and determine three specific ways how Latino children were treated unfairly by being denied access to education in California schools. Teacher will discuss with students why this story may not be as well known as Brown vs. Board of Education which involved discrimination based on race of African American children. Students will be led to draw parallels between the discrimination suffered by African Americans and Latinos in the United States. Students will use the Friedlander method to observe and then interpret Lawrence’s painting “The Libraries are Appreciated” and share thoughts as to why education is so important to achieve our dreams.

Day 6

Students will engage in think-pair-share viewing the “Migrantes” collection of

photography by Joseph Rodriguez. Each pair will be assigned four images from the college to present and teach to their classmates using the Freidlander method²⁰. After students brainstorm and share, teacher will facilitate a discussion of Rodriguez's introduction about life for the "New American" migrant and their impact on the United States' economy. Students will then read as a large group "El lavaplatos"²¹ (anonymous author) and perform a four corners exercise in which students respond to whether they agree, strongly agree, disagree, or strongly disagree to this statement: "The American Dream" is possible for everyone. Students in each corner will create a list with specific examples of why they feel the way they do, incorporating specific lines from the poem and/or details from the "Migrantes" photographs to support their argument.

After the class regroups, teacher will facilitate discussion as to how economic prosperity or the lack there of affects the development of a family's dream. How does one overcome financial obstacles to a dream? Teacher will begin to alert students to their final project including some aspect of visual art which can include photography as their medium like Rodriguez, painting in the manner of Lawrence or collage like Bearden.

Day 7

How does one know and define when he/she has established mature roots? How do my family's mature roots continue to thrive?

Students will engage in Friedlander once again to observe and analyze the mural of Judy Baca, "Gente del Maíz." Class discussion will focus once again on education, but this time in a Socratic Seminar as to if higher education should be available for all, regardless of legal status. The DREAM Act²² will be discussed as a major focus of this mural. Afterwards, students will read "Where are You From?"²³ the bilingual poem of Gina Valdés and identify elements of "transnationality" and how are roots may stretch between two borders.

Students will be asked to come up with ways of how they can use their family's seeds of dreams for them to create a mature identity uniting multiple cultures. Students will read "The Three Sisters" a vignette from La casa en Mango Street by Sandra Cisneros²⁴ and fill out a graphic organizer per three reasons the character Esperanza should come back to Mango Street "for the ones who cannot leave as easily." Students will be encouraged to draw parallels between their lives and the passage, and how they help others achieve their dream by remembering their roots and where they came from. Students will be asked to come up with ways we know that our dreams have become realized and mature.

Days 8-12

How can I represent my family's story using art forms like painting, mural, collage or photography?

Students will be reintroduced to the image of the rose growing from concrete and be asked to identify what makes this rose so resilient by growing in this urban concrete. How does life in the city impact one's dream? Teacher will provide project guidelines for using a digital media like Prezi²³ with Voiceover or VoiceThread for Ipad²⁵ to narrate from start to finish their family's story (seed, sprouting, and growth to mature tree with new seeds) using either collage, painting, photography or mural. Students will also be encouraged to use the free app SketchGuru²⁶ to play around with photos they have brought in from home if they are either creating a collage, photography panels or a mural. SketchGuru allows users to experiment with black/white background, colored pencils, watercolor effects, etc with a simple upload of an image. Written text must accompany the digital storytelling. Grammar and mechanics will be part of the assessment as well.

Students will be provided a rubric with requirements including interviewing family members to obtain first-hand accounts. Storyboards must be approved via a one-on-conference with a teacher before the recording and usage of technology is permitted. Students will take the next several class periods to create their art and record their stories with the goal of presenting their story to the school wide community.

Endnotes

¹Shakur, Tupac. *The rose that grew from concrete*. New York: Pocket Books, 1999, 3.

²Leeming, David Adams, and Marion Sader. *Storytelling encyclopedia: historical, cultural, and multiethnic approaches to oral traditions around the world*. Phoenix, Ariz.: Oryx Press, 1997, 17.

³<http://www.cms.k12.nc.us/boe/School%20Improvement%20Plans%202012/Central%20Secondary%20Zone/450%20-%20McClintock%20Middle.pdf>

⁴http://www.cal.org/heritage/profiles/programs/spanish_CMS.pdf

⁵Tatum, Beverly Daniel. *Why are all the Black kids sitting together in the cafeteria? and other conversations about race*. New York: Basic Books, 1997, 19.

⁶Bearden, Romare, Carla M. Hanzal, and Ruth Fine. *Romare Bearden: Southern recollections*. Charlotte, N.C.: Mint Museum, 2011, 25.

⁷Greenberg, Jan, and Romare Bearden. *Romare Bearden: collage of memories*. New York: Harry N. Abrams, 2003, 16.

⁸Howard, Nancy Shroyer. *Jacob Lawrence: American scenes, American struggles*. Worcester, MA: Davis Publications, 1996, 32.

⁹Kutzinski, V.M. 2006. "'Yo también soy América': Langston Hughes Translated". *American Literary History*. 18 (3): 550-578

¹⁰"Joseph Rodriguez Photography." Joseph Rodriguez Photography.

<http://www.josephrodriguezphotography.com/> (accessed October 26, 2013).

¹¹"Judith F. Baca's Official Website." Judith F. Baca's Official Website. <http://www.judybaca.com> (accessed October 25, 2013).

¹²"Desegregating California's Schools." *Mendez vs. Westminster: For All the Children*. Film. Directed by

Sandra Robbie. Huntington Beach, CA: KOCE-TV Foundation, 2002.

<http://www.pbslearningmedia.org/resource/osi04.soc.us.h.civil.mendez/imendez-v-westminsteri-desegregating-californias-schools/>

¹³http://www.fresno.k12.ca.us/divdept/sscience/siop/siop_docs/InstructionalStrategiesActivities.pdf

¹⁴ Figueroa, Miguel Angel, and Anonymous Author. "Un jíbaro en Nueva York." In *Herencia: the anthology of Hispanic literature of the United States*. Oxford: Oxford University Press, 2002. 385-387.

¹⁵ Anonymous, "The Contest of Coffee and Corn Gruel (Trovo del café y el atole)." In *Herencia: the anthology of Hispanic literature of the United States*. Oxford: Oxford University Press, 2002. 89-91.

¹⁶ Lawrence, Jacob, Walter Dean Myers, Darla Decker, Elisabeth Foxley Leach, George Nicholson, Gwendolyn Knight, Harriet Bee, Michael Hentges, Tim McDonough, Helen Santini, John B. Murphy, Tom Starace, Osa Brown, Elizabeth Hutton Turner, Jessica Altholz, David Gale, Marc Sapir, John Vitale, and Lucille Schneider. *The great migration: an American story*. New York: Museum of Modern Art, 1993.

¹⁷ Espada, Martin, and Translator: Camilo Perez-Bustillo. "Negro Bembón." In *Cool salsa: bilingual poems on growing up Latino in the United States*. New York: H. Holt and Co., 1994. 68-69.

¹⁸ Orgaz, Osvaldo, and Chihuahua Arde. "Un sueño postergado: Langston Hughes." *Reflexiones de la ganga y otros poemas Delicias* (2007).

http://www.periodicodepoesia.unam.mx/index.php?option=com_content&task=view&id=266&Itemid=81 (accessed November 19, 2013).

¹⁹Ibid

²⁰ Jones, Daniel P., and Karen Peart. "Class Helping Future Doctors Learn the Art of Observation." *Yale News*, April 10, 2009. <http://news.yale.edu/2009/04/10/class-helping-future-doctors-learn-art-observation> (accessed October 26, 2013).

²¹ Anonymous, "The Dishwasher (El Lavaplatos)." In *Herencia: the anthology of Hispanic literature of the United States*. Oxford: Oxford University Press, 2002. 379-385.

²² <http://dreamact.info/>

²³ Valdes, Gina. "Where Are You From?" In *Cool salsa: bilingual poems on growing up Latino in the United States*. New York: H. Holt and Co., 1994. 21-23.

²⁴ "Adding sound to your prezi: Prezi Support." Prezi Support. <https://prezi.zendesk.com/entries/22596482-Adding-sound-to-your-prezi> (accessed October 29, 2013).

²⁵ "VoiceThread." App Store. <https://itunes.apple.com/us/app/voicethread/id465159110?mt=8> (accessed October 29, 2013).

²⁶ "Sketch Guru." App Store. <https://itunes.apple.com/us/app/sketch-guru/id569424723?mt=8> (accessed November 19, 2013).

Annotated Bibliography for Teachers

- Bearden, Romare, Carla M. Hanzal, and Ruth Fine. *Romare Bearden: Southern recollections*. Charlotte, N.C.: Mint Museum, 2011. This book provides many illustrations and explanations as to the inspiration and life story of Romare Bearden.
- Carlson, Lori M.. *Cool salsa: bilingual poems on growing up Latino in the United States*. New York: H. Holt and Co., 1994. This anthology is full of bilingual poems describing the joys and perils of adolescence as a Latino.
- Cisneros, Sandra, and Elena Poniatowska. *La casa en Mango Street*. N.Y: Vintage Books, 1994. This text is the translated version of The House on Mango Street, the series of vignettes of a young girl's experiences growing up in a crowded Chicago apartment.
- Greenberg, Jan, and Romare Bearden. *Romare Bearden: collage of memories*. New York: Harry N. Abrams, 2003. This biography tells the story of Romare Bearden through his art and is very engaging for young adult readers.
- Howard, Nancy Shroyer. *Jacob Lawrence: American scenes, American struggles*. Worcester, MA: Davis Publications, 1996. This is a great resource for teachers with actual ideas for discussion questions as it follows the story of many African Americans as depicted in Lawrence's work.
- Jones, Daniel P., and Karen Peart. "Class Helping Future Doctors Learn the Art of Observation." *Yale News*, April 10, 2009. <http://news.yale.edu/2009/04/10/class-helping-future-doctors-learn-art-observation> (accessed October 26, 2013). This article describes the Friedlander method of art study used in this unit.
- Kanellos, Nicolás, Kenya Melindez, and Alejandra Balestra. *Herencia: the anthology of Hispanic literature of the United States*. Oxford: Oxford University Press, 2002. This anthology provides excerpts of literature spanning Hispanic writings in the United States from colonization to the present.
- Kutzinski, V.M. 2006. "'Yo también soy América': Langston Hughes Translated". *American Literary History*. 18 (3): 550-578. This article describes the translation work of Langston Hughes' poem and their significance for Latino literature.
- Lawrence, Jacob, Walter Dean Myers, Darla Decker, Elisabeth Foxley Leach, George Nicholson, Gwendolyn Knight, Harriet Bee, Michael Hentges, Tim McDonough, Helen Santini, John B. Murphy, Tom Starace, Osa Brown, Elizabeth Hutton Turner, Jessica Altholz, David Gale, Marc Sapir, John Vitale, and Lucille

Schneider. *The great migration: an American story*. New York: Museum of Modern Art ;, 1993. This book contains the 60 panels of Lawrence's "Great Migration" series depicting the exodus of African Americans from the South to the North during the first half of the twentieth century.

Lawrence, Jacob, Peter T. Nesbett, and Patricia Hills. *Jacob Lawrence: the complete prints (1963-2000) : a catalogue raisonnee* 2nd ed. Seattle, Wash.: University of Washington Press, 2005. This book is the authentic record of Lawrence's entire body of work from the years 1963-2000.

Leach, Deborah J., and Suzanne Wright. *I see you, I see myself: the young life of Jacob Lawrence*. Washington, DC: Phillips Collection, 2001. This text, written for young adult readers, examines the choices leading up to Lawrence becoming a major artist.

Leeming, David Adams, and Marion Sader. *Storytelling encyclopedia: historical, cultural, and multiethnic approaches to oral traditions around the world*. Phoenix, Ariz.: Oryx Press, 1997. This encyclopedia discusses the origins of storytelling around the world and the power it provides for all who engage in this tradition.

Miller, Tom. *Como aprendí inglés: 55 latinos realizados relatan las lecciones de idioma y vida*. Washington, D.C.: National Geographic, 2007. This text written in Spanish shares the personal challenges of several Latinos in regard to learning English in the United States: most include experiences of childhood and adolescence appropriate for us as teachers to understand to relate to our English-language learners.

Shakur, Tupac. *The rose that grew from concrete*. New York: Pocket Books, 1999. This is the last book of poems published by the late writer, poet and artist, Tupac Shakur: it reveals an intimate Shakur not so well known with copies of pages written in his own handwriting in his notebook.

Tatum, Beverly Daniel. *Why are all the Black kids sitting together in the cafeteria? and other conversations about race*. New York: Basic Books, 1997. This book provides insight into why adolescence is such a challenging time and how identity formation in regard to race and culture impacts students' choice of behavior and friends.

Thomas, Ebony Elizabeth. "Landscapes of City and Self: Place and Identity in Urban Young Adult Literature." *Teacher Education Faculty Publications*, January 1, 2011. This article discusses the impact of city life on young adult identity formation.

Reading List for Students

Anonymous, "The Contest of Coffee and Corn Gruel (Trovo del café y el atole)." In *Herencia: the anthology of Hispanic literature of the United States*. Oxford: Oxford University Press, 2002. 89-91. This poem is told in dual voice in which the traditional Mexican drink atole combats verbally the modern café in a challenge of wits.

Anonymous, "The Dishwasher (El Lavaplatos)." In *Herencia: the anthology of Hispanic literature of the United States*. Oxford: Oxford University Press, 2002. 379-385. This poem is written in the style of immigrant "corrido" describing the disappointment of one immigrant as he tries to survive life in a new land.

Kanellos, Nicolás, Kenya Melindez, and Alejandra Balestra. *Herencia: the anthology of Hispanic literature of the United States*. Oxford: Oxford University Press, 2002. Cisneros, Sandra, and Elena Poniatowska. *La casa en Mango Street*. N.Y: Vintage Books, 1994. This text is the translated version of The House on Mango Street, the series of vignettes of a young girl's experiences growing up in a crowded Chicago apartment.

"Desegregating California's Schools." *Mendez vs. Westminster: For All the Children*. Film. Directed by Sandra Robbie. Huntington Beach, CA: KOCE-TV Foundation, 2002.

<http://www.pbslearningmedia.org/resource/osi04.soc.us.h.civil.mendez/imendez-v-westminsteri-desegregating-californias-schools/>. This site provides lesson plans and discussions per the landmark Mendez vs. Westminster trial that fought the denial of educational opportunity for Mexican American students in California.

Espada, Martin, and Translator: Camilo Perez-Bustillo. "Negro Bembón." In *Cool salsa: bilingual poems on growing up Latino in the United States*. New York: H. Holt and Co., 1994. 68-69. This poem discusses the reactions of a student upon being called a racial slur and how he challenges this.

Figueroa, Miguel Angel, and Anonymous Author. "Un jíbaro en Nueva York." In *Herencia: the anthology of Hispanic literature of the United States*. Oxford: Oxford University Press, 2002. 385-387. This excerpt describes the conflicted feelings the main character undergoes after he migrates to the city from the country.

"Joseph Rodriguez Photography." Joseph Rodriguez Photography. <http://www.josephrodriguezphotography.com/> (accessed October 26, 2013). This

site offers the various collections of Joseph Rodriguez, including his “Migrantes” collection highlighting images of the struggle of many Latino immigrants.

"Judith F. Baca's Official Website." Judith F. Baca's Official Website.

<http://www.judybaca.com> (accessed October 25, 2013). Baca’s website presents her many amazing examples of vivid street art murals that promote awareness of issues involving those that may not have a voice otherwise.

Orgaz, Osvaldo , and Chihuahua Arde . "Un sueño postergado: Langston Hughes." *Reflexiones de la ganga y otros poemas* Delicias (2007).

http://www.periodicodepoesia.unam.mx/index.php?option=com_content&task=view&id=266&Itemid=81 (accessed November 19, 2013). This is an accurate Spanish translation of Langston Hughes’ poem, “A Dream Deferred.”

Valdes, Gina . "Where Are You From?" In *Cool salsa: bilingual poems on growing up Latino in the United States*. New York: H. Holt and Co., 1994. 21. This poem describes the author’s struggle to attain a “transnationality” in which she supports both her family’s home culture and mainstream U.S. culture.

List of Materials for Classroom Use

"Adding sound to your prezi: Prezi Support." Prezi Support.

<https://prezi.zendesk.com/entries/22596482-Adding-sound-to-your-prezi> (accessed October 29, 2013). This tutorial offers explanation as to how to add voice-overs to Prezi presentations that would serve in digital storytelling.

"Recursos." Ayudas gráficas. <http://www.eduplace.com/graphicorganizer/spanish/> (accessed October 29, 2013). This is a great collection of many effective graphic organizer templates in Spanish.

"Sketch Guru." App Store. <https://itunes.apple.com/us/app/sketch-guru/id569424723?mt=8> (accessed November 19, 2013). This free app allows students to create black/white or colored pencil sketches of photos that they upload for their collages or final products.

"VoiceThread." App Store.

<https://itunes.apple.com/us/app/voicethread/id465159110?mt=8> (accessed October 29, 2013). VoiceThread is a free app for Ipads that allows students to record their voices for digital storytelling.

Appendix I: Implementing Common Core Standards

Student will use the Friedlander method to analyze artist meaning and draw connections between their life stories and the images presented. Students will engage in Socratic Seminars to discuss art and literature presented in the seminar and create final products involving digital storytelling and an art form represented by an artist studied.

Language Arts Reading Standards

R1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text

R2 Determine central ideas or themes of text and analyze their development; summarize key supporting details and ideas

R7 Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words

Language Arts Writing Standards

W3 Write narratives to develop real or imagined experiences or events using technique, well-chosen details, and well-structured event sequences

W6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others

W7 Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation

Language Arts Speaking & Listening Standards

SL2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally

SL5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations

SL4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose and audience

Students will create a dual voice poem to compare Latin culture with the mainstream United States culture after reviewing aspects of a similar poem as presented in the unit.

Language Arts Reading Standards

R9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take

Language Arts Writing Standards

W4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience

W4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience

W8 Gather relevant information from multiple print and digital sources, access the credibility and accuracy of each source and integrate the information while avoiding plagiarism

Students will journal on their reactions to several issues presented in the seminar including how one overcomes challenges to reaching one's dreams. Students will also engage in interviews of family members on the trajectory of their family's story of migration.

Language Arts Writing Standards

W10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (single sitting or a day or two) for a range of tasks, purposes and audiences

Students will engage in various SIOP methods including: Think-Pair-Share, Four Corners, Jigsaw and Gallery Walk in which students work cooperatively to summarize what they are learning, compare and contrast their personal experiences with those of their classmates and provide comments of feedback to support the work process of their peers.

Speaking and Listening Standards

SL1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively

Appendix II: Rose that Grew from Concrete Graphic Organizer

Nombre _____ Clase _____ Fecha _____

Semillas de Sueños: ¿Por qué la ciudad?

Una razón positiva a favor de vivir en la ciudad es:

Otra razón positiva a favor de vivir en la ciudad es:



Llena la ayuda gráfica.

Un efecto negativo de vivir en la ciudad es:

Otro efecto negativo de vivir en la ciudad es:

Yo llegué a vivir en la ciudad porque: