

# TEACHER RESOURCE GUIDE: Havana Hop

The lessons and activities in this guide are driven by the **Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science and Technical Subjects (2010)** which help ensure that all students are college and career ready in literacy no later than the end of high school.

The specific strands, standards and grade levels addressed are as follows:

RL.K.2, RL.K.7 RL.1.2, RL.1.7 RL.2.2, RL.2.7 RL.3.2, RL.3.7  
RL.4.2 RL.4.7  
L.K.2, L.K.6, L.1.2, L.1.6, L.2.2, L.2.6, L.3.2, L.3.6, L.4.2, L.4.6  
SL.K.1, SL.K.3, SL.K.5, SL.1.1, SL.1.3, SL.1.5, SL.2.1, SL.2.3,  
SL.2.5, SL.3.1, SL.3.3 SL.3.5, SL.4.1, SL.4.3, SL.4.5  
W.K.1, W.1.1, W.K.2, W.1.2, W.2.1, W.2.2, W.3.1, W.3.2,  
W.4.1, W.4.2

21st century skills of creativity, critical thinking and collaboration are embedded in process of bringing the page to the stage. Seeing live theater encourages students to read, develop critical and creative thinking and to be curious about the world around them.

The Teacher Resource Guide includes background information, questions and activities that can stand alone or work as building blocks toward the creation of a complete unit of classroom work.

## *Before the Show*

- About the Artist
- About the Performance
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- Sensory-Friendly Performance
- Coming to the Theater
- Hip Hop Culture
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- Cuban Cuisine
- Cuban Performers

## *Pre-Show Activities*

- ♦ Read Aloud: *Martina, The Beautiful Cockroach*
- ♦ Dreams

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- ♦ Everyone's a Helper
- ♦ My Family's Journey!
- ♦ Critical Response Questions
- ♦ Resources



**Ohio Arts Council**  
A STATE AGENCY  
THAT SUPPORTS PUBLIC  
PROGRAMS IN THE ARTS

The Ohio Arts Council helped fund this organization with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.

PlayhouseSquare is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.



## ABOUT THE ARTIST

**Paige Hernandez (Writer, Choreographer, Performer)** is a graduate of the Baltimore School for the Arts and the University of Maryland, College Park. She is a multifaceted artist, who is known for her innovative fusion of poetry, hip hop, dance and education. As a teaching artist, Paige has taught throughout the U.S. and partnered with many organizations including Wolfrap and Arena Stage where she was awarded the Thomas Fichandler award for exceptional promise in theater education.



In the D.C. metro area, she has performed on many stages including: Arena Stage, Folger Theatre, Roundhouse, The Everyman Theatre, The Kennedy Center, Imagination Stage, Manship Theatre, GALA, Discovery Theatre, Charter Theatre

and right here at PlayhouseSquare. As a performer and playwright, Hernandez has performed her children's show *Havana Hop* and her one-woman show, *Paige In Full*, in various theaters, schools and colleges along the East Coast.

## ABOUT THE PERFORMANCE

What if you were invited to dance for the President? You'd want it to be the best dance ever! Come meet young Yelia who visits her grandmother in Cuba to add a salsa flavor to her own hip-hop style! The audience gets to dance along in this dynamic participation play where one actress creates three generations of lively women. Journey with Yelia as she discovers the fun of her multi-cultural heritage.

## ARTIST INSPIRATION

Paige's inspiration as a performer comes from her multicultural background. It's important to her to acknowledge every aspect of her identity and not just one facet. Keeping this in mind, she created *Havana Hop*, a story that takes a young girl's passion and fuses it with culture and family history.

Paige creates different characters using props, music, dance and costumes and hopes that by the end of the performance, the audience will see that the differences that divide us can only make us more well-rounded if we accept them. As Paige says: "Anything is possible when you listen to your grandmother and keep an open mind!"

### Sensory-Friendly Performance

PlayhouseSquare is committed to ensuring that all individuals in the Cleveland community have the opportunity to experience the transformative power of the arts regardless of their age or ability. To further this commitment, the Community Engagement & Education Department will give individuals with autism, sensory challenges or developmental disabilities the opportunity to enjoy the fine arts by presenting its first ever sensory-friendly performance of *Havana Hop* on Tuesday, January 13, 2015 at 11 a.m. Adapt the activities in this guide as you see fit for your students' needs and abilities.

#### What makes a performance sensory-friendly?

- ♦ Lower sound level, especially for startling or loud sounds
- ♦ Guests are free to talk, leave their seats and move freely during the performance
- ♦ Designated quiet areas within the theater
- ♦ House lights will be left on low throughout the performance

Visit her web sites:

[www.paigehernandez.com](http://www.paigehernandez.com)

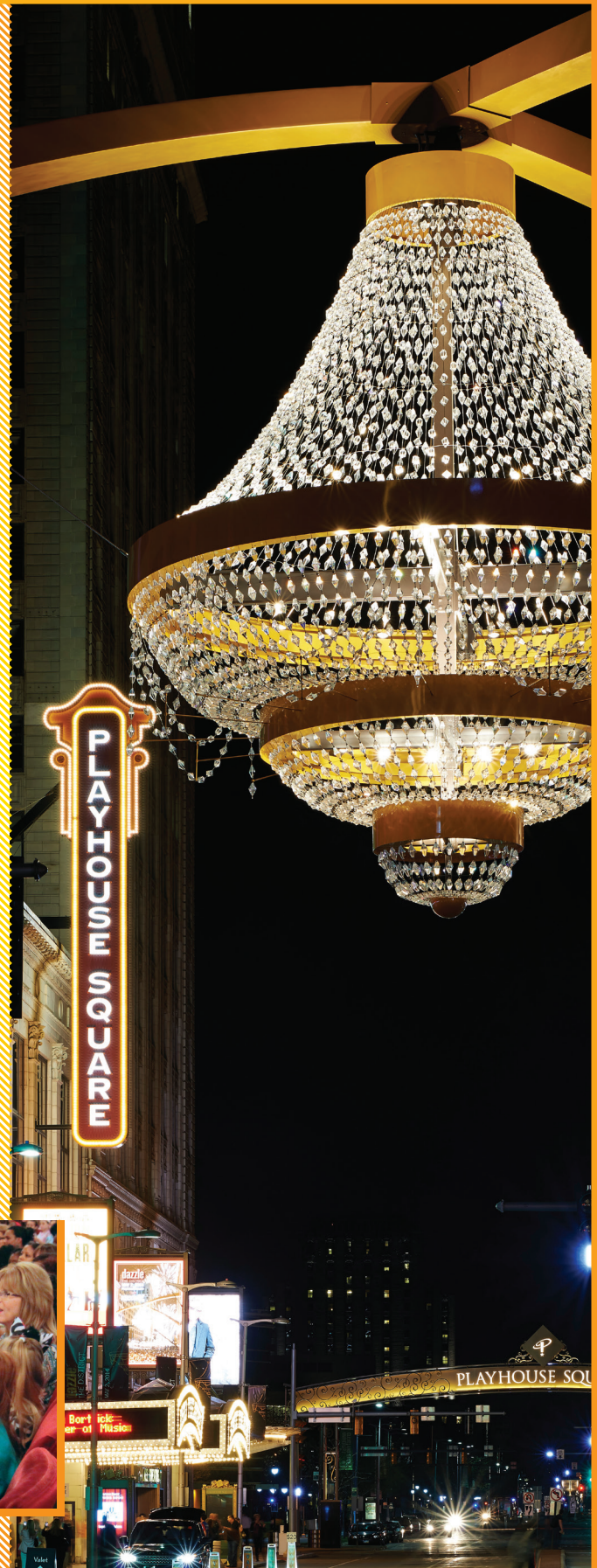
[www.paigeinfull.com](http://www.paigeinfull.com)

## COMING TO THE THEATER!

PlayhouseSquare is an exciting field trip destination! As the country's largest performing arts center outside of New York, the not-for-profit PlayhouseSquare attracts more than one million guests to 1,000+ performances and events each year. PlayhouseSquare thus acts as a catalyst for economic growth and vitality within the region. When you visit, be sure to note the GE Chandelier, the world's largest outdoor chandelier, and the retro PlayhouseSquare sign with its 9-foot-tall letters!

As audience members, you and your students play a vital role in the success of the performances. You are part of a community that creates the theater experience. For many students, this may be their first time viewing a live theater production. We encourage teachers to discuss some of the differences between coming to the theater and watching a television show, attending a sporting event or viewing a movie at the cinema. Here are a few examples to start the discussion:

- ◆ Students are led into the theater and seated by an usher.
- ◆ Theaters are built to magnify sound. Even the slightest whisper can be heard throughout the theater. Remember that not only can those around you hear you; the performers can too.
- ◆ Appropriate responses such as laughing or applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.
- ◆ There is no food, drink or gum permitted in the theater.
- ◆ Photography and videotaping of performances is not permitted.
- ◆ When the houselights dim, the performance is about to begin. Please turn your attention toward the stage.
- ◆ After the performance, you will be dismissed by bus number. Check around your seat to make sure you have all of your personal belongings.



## Hip-Hop Culture

Hip-hop is a cultural movement that exploded in the early 1970s in the Bronx, New York. It draws upon the dance, poetry, visual art, social and political legacy of African, African American, Caribbean and Latino immigrant communities in the United States. Hip-hop began as an independent, non-commercial musical and cultural form of expression.

The roots of hip-hop are often traced directly to the African American community, but hip-hop scholar Daniel Banks says it has been multi-ethnic since the beginnings. A distinct hip-hop culture emerged as urbanized youth united and, as a way to identify themselves with unions, formed gangs – often referred to as “crews” or “posses”– with whom they found support, identity and family.

**Four cultural activities converged in Hip-Hop. These four fundamental elements are:**

### **MCing or Rapping:**

Stemming from the initials for “Master of Ceremonies,” rapping is the art of speaking rhymes to the beat of music. It draws its roots from the Jamaican art form known as toasting. The influences of present day rap can be traced to artists like James Brown, The Last Poets and Gil Scott Heron, along with old “dozens” rhymes and jail house jargon passed down through the years and made popular by Black activist H. Rap Brown.

### **Graffiti:**

The first forms of subway graffiti were quick spray-painted or marker signatures (“tags”) of one’s crew, gang or nickname. Graffiti evolved into large elaborate calligraphy, complete with color effects, shading and more. Graffiti is now recognized as a force in contemporary visual art and is collected by major art institutions worldwide as well as remaining an expression of rebellion and youth culture in public spaces.

### **DJing:**

The art of “cuttin’ and scratchin’” and the manipulation of a vinyl record over a particular groove so it produces a highpitched recombinant scratching sound is known as DJing. The term also refers to the practice of selecting dance party records or other songs in a compelling thematic sequence. This was invented by Grand Master Flash and Grand Wizard Theodore, two popular disc jockeys from the Bronx.

### **Breakdancing:**

The acrobatic style of dance that includes headspins, backspins and gymnastic style flairs (long before Olympic athlete Kirk Thompson) is called breakdancing. No one knows who New York’s first break dancer was, but a group of youngsters known as “BBoys” or Break Boys and original members of an organization called Zulu Nation popularized it. At the same time breakdancing became known in the streets and dancehalls of New York, Black and Latino communities in California popularized a style of dance known as “Pop-Locking.”



### Hip-Hop's Fifth Element

Some members of the community have added a fifth element to the fundamentals of hip-hop: activism. Many see hip-hop as a larger movement – more than just a musical or cultural genre. While this means different things to different people, it suggests that hip-hop is a way of life with its own ethical code, politics and aesthetics. Author and journalist Jeff Chang writes:

*The hip-hop generation, the first to emerge after the civil rights and black power movement, has benefited from the cultural desegregation that followed those movements. That success created the conditions for hip-hop culture to become a multibillion-dollar commodity culture that guides what youth listen to, wear and watch.*

*Hip-hop has also reflected and reshaped youths' perceptions of race, power and reality. It serves as a critical space for young people to develop progressive thought and action.*

Chang goes on to describe how hip-hop activists have successfully stopped juvenile super-jails in the San Francisco Bay Area and in New York City; involved a new generation in environmental justice movements in the South; and fought anti-sweep ordinances in Chicago.

### More about Hip-Hop? Check out these resources:

***Hip Hop as Performance and Ritual: Biography and Ethnography in Underground Hip Hop*** by William E. Smith Ph.D. (Trafford Publishing, 2006) There are many individuals who have upheld the art form of hip-hop in the shadow of Washington DC's popular music, go-go. This is the story of one of those MC's, Priest da Nomad, in historical, musicological and anthropological context.

***Total Chaos: The Art and Aesthetics of Hip-Hop***, Jeff Chang (Basic Civitas Books, (2007) In this wide-ranging, academic anthology of essays, interviews and panel discussions, 2005 American Book Award-winner Jeff Chang (*Can't Stop, Won't Stop*) presents hip-hop's past, present and future as seen by some of its founding figures, guiding lights, journalists and scholars.

***Lyrical Swords: HipHop and Politics in the Mix*** by Adisa, Banjoko, (YinSumi Press, 2004) *Lyrical Swords: Hip-Hop and Politics in the Mix* is a powerful, soul-stirring collection of essays and interviews with some of the world's top entertainment professionals.

***Can't Stop Won't Stop: A History of the Hip-Hop Generation*** by Jeff Chang (St. Martin's Press, 2005) Hip-hop journalist Chang looks back on 30 years of the cultural landscape, with a particular focus on the African-American street scene, in this engaging and extensive debut. Chang shows how hip-hop arose in the rubble of the Bronx in the 1970s, when youth unemployment hit 60%-80% traces the music through the black/Jewish racial conflicts of 1980s New York to the West Coast scene and the L.A. riots; and follows it to the Kristal-soaked, bling-encrusted corporate rap of today.

### An Overview: Hip-Hop 101 Website

[http://archive.itvs.org/outreach/hiphop/resources/brief\\_hiphop.pdf](http://archive.itvs.org/outreach/hiphop/resources/brief_hiphop.pdf)

Resource guide provided by the website accompanying the film *HIPHOP: Beyond Beats and Rhymes* which takes an in-depth look at representations of manhood, sexism and homophobia in hip-hop culture. This groundbreaking documentary is a "loving critique" of certain disturbing developments in rap music culture from the point of view of a fan who challenges the art form's representations of masculinity. Leading rap and hip-hop artists including Mos Def, Busta Rhymes and Russell Simmons are interviewed – and pressed – to answer some difficult questions about the violent and sexually explicit content of many hip-hop songs and videos.

***Hip-Hop: Beyond Beats and Rhymes by Byron Hurt*** (God Bless the Child Productions, 2006)

<http://www.pbs.org/independentlens/hiphop/> and  
<http://archive.itvs.org/outreach/hiphop/>

A groundbreaking 60-minute documentary that examines representations of manhood, sexism, and homophobia in hip-hop culture. It is a "loving critique" of certain disturbing developments in rap music culture from the point of view of a fan who challenges the art form's representations of masculinity. Teacher's guide available online.

### What's a Record Player?

A record player or phonograph is a device for reproducing sound that has been recorded as a spiral, undulating groove on a disk. This disk is known as a phonograph record or simply a record (see [sound recording](#)).

In using a record player, a record is placed on the player's motor-driven turntable, which rotates the record at a constant speed. A tone arm, containing a pickup at one end, is placed on the record. The tone arm touches the groove of the record with its stylus, or needle. As the record revolves, the variations in its groove cause the stylus to vibrate. The stylus is part of the pickup, a device that also contains a [transducer](#) to convert these mechanical vibrations into corresponding electrical signals.

These signals are then increased in size by an [amplifier](#). After leaving the amplifier, they are passed to a [loudspeaker](#) that converts them into sound.

See B. Steffens, *Phonograph: Sound on Disk* (1992); E. L. Reiss, *The Complete Talking Machine: A Collector's Guide to Antique Phonographs* (1998); T. C. Fabrizio and G. F. Paul, *Antique Phonographs: Gadgets, Gizmos, & Gimmicks* (1999).



### Cuban Cuisine

Cuban cuisine is a fusion of Native American [Taino](#) food, [Spanish](#), [African](#) and [Caribbean cuisines](#). Some Cuban recipes share spices and techniques with Spanish and African cooking, with some Caribbean influence in spice and flavor. This results in a unique, interesting and flavorful blend of the several different cultural influences, with strong similarities with the cuisine of the neighboring [Dominican Republic](#) and [Puerto Rico](#). A small but noteworthy Chinese influence can also be accounted for, mainly in the Havana area.

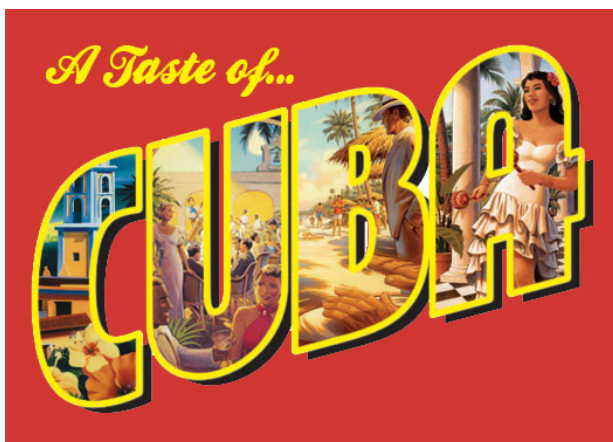
A typical meal would consist of:

- Rice and beans, cooked together or apart
- Main course (mainly pork or beef)
- Some sort of *vianda*
- Salad

When cooked together, the rice and beans dish is called either *conгри* or *moros* or *moros y cristianos* (black beans and rice). If cooked separately it is called “*arroz con – or y – frijoles*” (rice with – or and – beans).

The term *vianda* – not to be confused with the French *viande* (meat) – encompasses several types of tubers: yuca, malgana and potato all served either *hervidas* (boiled) or *fritas* (fried), as well as plantains, unripe bananas and even corn.

The salad is usually simply composed of tomato, lettuce and avocado, though cucumber, carrots, cabbage, fermented green beans and radish are not uncommon.



## Cuban Performers



### DESI ARNAZ

Born Desiderio Alberto Arnaz III on March 2, 1917, in Santiago, Cuba, Desi Arnaz fled Cuba to the United States with his family in 1933. Early success led to him being offered a role in the 1939 Broadway musical *Too Many Girls*, and he later starred in the film version where he met his future wife, Lucille Ball.

In 1949, Arnaz turned his efforts to developing the hit television series *I Love Lucy*, which ran for six years on CBS and became the most successful television program in history. Arnaz and Ball had a clear goal in mind when the series began development. Not only did they request the show be shot on film as opposed to the cheaper kinescope, but they also retained full ownership of the program under their production company, Desilu Productions. The show first aired in 1951.

The show touched on many personal and taboo issues of the time, including marriage and pregnancy. And as a couple both on and off camera, Arnaz and Ball's show had parallels to their actual marriage, giving birth to their son on the show on the same day that Ball gave birth to their son in real life. The novelty of the series, coupled with Arnaz and Ball's strong chemistry, proved to be a success. *I Love Lucy* became the No. 1 show in the country for four of its six seasons. The series ended in 1957.

**Desi Arnaz performing *Babalu*:**

<https://www.youtube.com/watch?v=rAV3bOJaQuY>



### CELIA CRUZ

Celia Cruz was born in Havana, Cuba on October 21, 1925. She first gained recognition in the 1950s as a singer with the orchestra Sonora Matancera. Relocating to the United States after the ascent of Fidel Castro, Cruz recorded 23 gold records with Tito Puente, the Fania All-Stars and other collaborators.

Celia Cruz grew up in the poor Havana neighborhood of Santos Suárez, where Cuba's diverse musical climate became a growing influence. In the 1940s, Cruz won a "La hora del té" ("Tea Time") singing contest, propelling her into a music career. While Cruz's mother encouraged her to enter other contests around Cuba, her more traditional father had other plans for her, encouraging her to become a teacher – a common occupation for Cuban women at that time.

Cruz remained relatively unknown in the United States beyond the Cuban exile community initially, but when she joined the Tito Puente Orchestra in the mid-1960s, she gained exposure to a wide audience which was enthralled with her flamboyant attire and crowd engagement. She made more than 75 records, including nearly 20 that went gold, and won several Grammys and Latin Grammys in her 40-year career.

**Celia Cruz performing *Guantanamera***

<https://www.youtube.com/watch?v=JsOrKmv-0lw>

# PRE-SHOW ACTIVITIES

## Read-Aloud

(Grades K-4)

*Martina, the Beautiful Cockroach* by Carmen Agra Deedy

### College and Career Readiness Anchor Standard

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

**SL.K.1, SL.1.1, SL.2.1, SL.3.1, SL.4.1**

Before reading, have students respond to the Anticipation Statements on the chart below. Use a tally mark to indicate how many students agree or disagree with the statements. Recreate the chart on a poster, whiteboard, or display on a SMARTBoard. After reading the story, have students respond to the questions again. Was there been a change in their thinking after hearing the story?

Before		<u>Martina the Beautiful Cockroach</u> by Carmen Agra Deedy	After	
Agree	Disagree		Agree	Disagree
		You can judge the way someone will act by the way they look.		
		How a person reacts to an accident will tell you a lot about their personality.		
		Cockroaches have feelings too.		
		It is okay to test someone's character.		
		You might find the person for you to love where you least expect to find him or her.		
		You should always listen to the advice your elders/grandparents give you.		

### DISCUSSION QUESTIONS:

- 1) Martina's grandmother gives her some good advice when she is 21 days old. What kind of advice has your grandmother given you?
- 2) What do you think of Don Gallo, the rooster? Don Cerdo, the pig? Don Lagarto, the lizard? Would you marry any of them if you were Martina? Why or why not?
- 3) How would you react if someone poured coffee on your shoes?
- 4) Do you think a mouse would make a good husband for a cockroach? Why or why not?
- 5) Why does Martina choose to marry the mouse? Who would you have chosen to marry? Why?



## Dreams

(Grades K-4)

Carmen Lomas Garza, *Camas para Sueños (Beds for Dreams)*

This lesson has been adapted from *Latino Art & Culture*, a bilingual study guide produced by the education department of the Smithsonian American Art Museum. [http://americanart.si.edu/education/pdf/new\\_life\\_in\\_america.pdf](http://americanart.si.edu/education/pdf/new_life_in_america.pdf)

### Learning Standards

These standards are achieved through guided work with the teacher.

**U.S. History: K-4** (from the National Center for History in the Schools)

- Standard/Topic 3 - The History of the United States: Democratic Principles and Values and the Peoples from Many Cultures Who Contributed to Its Cultural, Economic and Political Heritage

**Language Arts** (from the National Council of Teachers of English)

- N.4. Students adjust their spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences for a variety of purposes.
- N.9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

### College and Career Readiness Anchor Standards

*Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.*

**RL.K.2, RL.1.2, RL.2.2, RL.3.2, RL.4.2**

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

**RL.K.7, RL.1.7, RL.2.7, RL.3.7, RL.4.7**

*Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization*



*and analysis of content.*

**W.K.2, W.1.2, W.2.2, W.3.2, W.4.2**

*Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.*

**L.K.2, L.1.2, L.2.2, L.3.2, L.4.2**

*Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.*

**L.K.6, L.1.6, L.2.6, L.3.6, L.4.6**

### Objectives

- To examine the story of a person from a particular culture group
- To understand how a painting can tell a story
- To develop vocabulary using a painting as a prompt

### Duration

One to two 45-minute classes

### Materials and Reproducibles

Make copies of the following image for students or display it on a computer screen:

- Carmen Lomas Garza, *Camas para Sueños (Beds for Dreams)*, 1985, gouache on paper, 58.4 x 44.5 cm (23 x 17 ½ in.). Smithsonian American Art Museum, Museum purchase in part through the Smithsonian Collections Acquisition Program (see picture on page 5).

From the library, obtain a copy of Carmen Lomas Garza's *Family Pictures (Cuadros de familia)*, (Children's Book Press, 1996). In the book, the artist talks about *Beds for Dreams* and several other paintings depicting her childhood memories of growing up in a traditional Mexican American community.

### Key Concepts

Dreams (both sleeping and waking)

#### Background Information for the Teacher

Artist Carmen Lomas Garza

Carmen Lomas Garza is a Chicana (Mexican American) artist who lives in San Francisco but grew up in Kingsville, a medium-size town in southern Texas. Her family history in the Americas dates back to the 1520s when Spanish ancestors on her father's side first came to Mexico from Spain. Her father was born in Nuevo Laredo just before his parents fled from the hardships of the Mexican Revolution by crossing the Rio Grande into Texas. Lomas Garza's mother's family had worked for generations in Texas as ranch hands or *vaqueros* (cowboys) and on the railroad. A great-grandfather on her mother's side walked from Michoacán, Mexico, to Kingsville to work as a chuck-wagon cook on the King Ranch.

Lomas Garza has many stories to tell about her family's rich heritage, about her memories of growing up in south Texas, and about how supportive her parents were of her desire to become an artist. In fact, *Camas para Sueños (Beds for Dreams)* is dedicated to her mother, who also wanted to be an artist:

*I have a very vivid memory of what people were doing, where they were, what they were wearing, the time of day, the colors of the atmosphere, and so when I recall something, I have the whole picture in my mind. So*

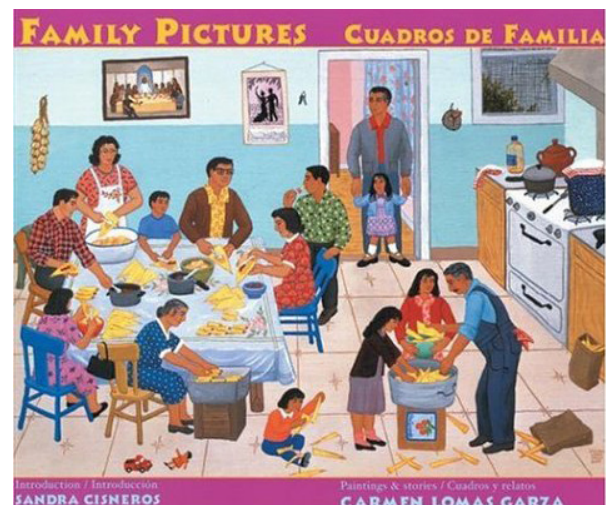
*when I'm getting ready to do a certain painting, I rely on what I already have in my mind, and then I do move some things around.*

*I do have poetic license to make the picture be able to tell the whole story with all its details. . . . That actually is me and my sister Margie up on the roof. We could get up on the roof by climbing up on the front porch. . . . That's . . . my bedroom, actually it's the girls' bedroom. . . . My sister and I would hide there [on the roof] and . . . we also talked a lot about what it would be like to be an artist in the future because both of us wanted to be [artists]. And I dedicated this painting to my mother because she also wanted to be an artist. And she is an artist, she's a florist now, so her medium is flowers.*

*. . . She gave us that vision of being an artist. . . . That's her making up the bed for us.*

Carmen Lomas Garza, from an interview with Andrew Connors, May 1995, at the Smithsonian American Art Museum.

The self-defining purpose behind Lomas Garza's art is to make it as easy, simple, and direct as possible. She wants the Mexican American population to see themselves in her work, recognize that fact, and celebrate their rich cultural heritage as a result. It is Lomas Garza's hope that, in this process, others will see similarities to their own cultures or differences that are interesting to them and that they are curious about. She also wants her work to educate others as to who the Mexican Americans are as a people.



## Directions

### Step I

Show students the illustrations in *Family Pictures* without reading it, then ask them to predict what the book might be about. Explain that they will be looking closely at one of the pictures in this book.

Display the painting *Beds for Dreams* without revealing the title. Ask students to think of a title and record their suggestions. Then have students suggest words that describe what they see. Make a list of these words on the board. Prompt them to give words that describe:

- People
- Setting
- Nature
- Time of day
- Actions (e.g., *What are the people in the painting doing?*)

After completing this section of the brainstorm, ask students to think beyond what they actually see and describe how the picture makes them feel when they look at it. Put in a separate list any words that describe students' emotional responses to the painting or the story they think it depicts (e.g., scary, naughty, peaceful). Responses may be very different from each other but all are valuable; the objective is to distinguish between what they can see and describe and how they feel about what they see.

Have students write a paragraph – or a story with a beginning, middle, and end – about what they think is happening in the picture. They should use some of the vocabulary words they have generated. Display the students' writing with *Beds for Dreams* as an illustration for it.

### Step II

Read aloud selections from Lomas's *Family Pictures*, which shows activities such as visiting grandparents, a birthday party, cooking and eating. Then read to students what the artist said when asked about the story in the painting, either from page 30 of *Family Pictures* or from this excerpt from the Background Information above:

*That actually is me and my sister Margie up on the roof. We could get up on the roof by climbing up on the front porch. . . . That's . . . my bedroom, actually it's the girls' bedroom. . . . My sister and I would hide there [on the roof] and . . . we also talked a lot about what it would be like to be an artist in the future because both of us wanted to be [artists]. And I dedicated this painting to my mother because she also wanted to be an artist. And she is an artist; she's a florist now, so her medium is flowers. . . . She gave us that vision of being an artist. . . . That's her making up the bed for us.*

Carmen Lomas Garza, from an interview with Andrew Connors, May 1995, at the Smithsonian American Art Museum

### Step III

Compare students' story or stories with the artist's story about the picture. Did students infer what was unspoken? Did they guess that the girls were “dreamers”? If not, look again at the painting for clues. (The full moon makes the sky bright; the girls are gesturing upwards as if to hopes and dreams; the mother is taking care of the home; the house looks neat, organized, and peaceful. Note too that the moon is a traditional symbol of the feminine, of intuitions and feelings, and the possibility of personal growth.) Conclude by asking students what they dream about, what they want to be when they grow up, where they go to dream, etc. (See the Extension below.)

### Extension

Ezra Jack Keats's picture book *Dreams* depicts sleeping dreams with color and abstraction. Develop the many meanings of the word *dream*, comparing the book to the painting and to the children's own experiences. Are dreams important? Why? Have students create their own “dream” pictures, one depicting dreams from sleep, the other showing their dreams (hopes) for the future.

# POST-SHOW ACTIVITIES

## Everyone's a Helper

(Grades K-4)

### College and Career Readiness Anchor Standards

*Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.*

**W.K.2, W.1.2, W.2.2, W.3.2, W.4.2**

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

**SL.K.5, SL.1.5, SL.2.5, SL.3.5, SL.4.5**

*Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.*

**L.K.2, L.1.2, L.2.2, L.3.2, L.4.2**

### Objectives

Activities will help students:

- Understand the concepts of strengths, struggles and what it means to help
- Read and write complete sentences about themselves and their classmates
- Create visual representations of the concepts they discuss
- Develop an understanding of community
- Feel safe and supported in their classroom community

### Essential Questions

- What are “strengths” and “struggles”?
- What does it mean to really help another person?
- How can you use your strengths to help other members of your classroom community?

### Glossary

strength [strength]

(*noun*) something you are really good at

struggle [struhg-uhl]

(*noun*) something you sometimes have a hard time with

help [help]

(*verb*) to use your strengths to support someone else who is struggling with something

community [kuh-myoo-ni-tee]

(*noun*) a group of people who share something, like an interest, a goal, or a living or working space; a group of people who cooperate and learn to work together

### Materials

- Handout: [http://www.tolerance.org/sites/default/files/general/tt\\_everyones\\_a\\_helper\\_k.pdf](http://www.tolerance.org/sites/default/files/general/tt_everyones_a_helper_k.pdf)
- Chart paper
- Construction paper
- Colored pencils
- Oil pastels or crayons



### Activities

1. What is strength? As a class, make a list on chart paper of STRENGTHS you think you might have. These are things you are really good at. Once you have a list, turn and talk to your neighbor about how you each might use your strengths during the school day.
2. What is a struggle? As a class, make a list on a separate piece of chart paper of STRUGGLES you might have. These are things you might have a hard time with. Once you have a list, turn and talk to a different neighbor about times during the school day you might struggle, and how a classmate could help you.
3. Now that you have two charts, go to your table and fill out the handout, **Sometimes I HELP, Sometimes I NEED Help** [1]. Talk with your table mates about what you are writing. Draw a picture in each box using colored pencils; your pictures should show a situation where you are using a strength to help someone else and a situation where you are struggling and need help from a classmate.
4. Come together as a class and share your work. Go around your circle and explain how you are able to help your classmates.
5. On construction paper, “publish” the “Sometimes I *HELP*” part of your handout. Write your sentence neatly, and illustrate it using crayons or oil pastels. When everyone has finished publishing, your teacher will put these pages together to make an “Everyone’s a Helper” quilt (see [http://www.daniellesplace.com/html/paper\\_crafts1.html](http://www.daniellesplace.com/html/paper_crafts1.html) [2] for an example). This quilt can hang in your classroom all year. When you need help with something, remember to consult your quilt and see if there’s another classmate who can help you.

### ELL Extension

With a partner, explore your “Everyone’s a Helper” quilt for new vocabulary words. Write each new word on an index card and draw a picture to help you remember what the word means. Hang these index cards in your classroom so they will be handy when you need to use these words.

### Extension Assignment

Learning about strengths, struggles and how we can help each other is important in every community, not just at school. When you go home, talk to your family or other children in your neighborhood about the activity you did at school. Have a conversation about your strengths and struggles and how you help each other. The next morning in school, write or draw something in your journal to show what you talked about and learned. Share these thoughts at your morning meeting.

### APPLYING WHAT YOU’VE LEARNED

Think about the conversations and activities in your class around learning each other’s strengths and struggles and finding out how you can help each other. In a journal, respond to the following questions:

- Do you agree that knowing one another’s strengths and struggles helps make a community safer, stronger and more productive? Explain why or why not, and challenge yourself to use specific examples.
- Who can you imagine yourself going to next time you need help with something that is a struggle for you? Why? Who do you think you might be able to help? How and why?
- What do the words – strength, struggle, help and community – mean to you? Has your understanding of these words changed after these lessons? Explain why or why not.

*Adapted from the **Teaching Tolerance** website*

Source URL: <http://www.tolerance.org/supplement/everyone-s-helper-primary-grades>

### Links:

[1] [http://www.tolerance.org/sites/default/files/general/tt\\_everyones\\_a\\_helper\\_k.pdf](http://www.tolerance.org/sites/default/files/general/tt_everyones_a_helper_k.pdf)

[2] [http://www.daniellesplace.com/html/paper\\_crafts1.html](http://www.daniellesplace.com/html/paper_crafts1.html)

## My Family Journey!

Grades K-4)

### College and Career Readiness Anchor Standards

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

**SL.K.1, SL.1.1, SL.2.1, SL.3.1, SL.4.1**

*Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.*

**SL.K.3, SL.1.3, SL.2.3, SL.3.3, SL.4.3**

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

**SL.K.4, SL.1.4, SL.2.4, SL.3.4, SL.4.4**

*Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.*

**SL.K.6, SL.1.6, SL.2.6, SL.3.6, SL.4.6**

*Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.*

**W.K.1, W.1.1, W.2.1, W.3.1, W.4.1**

### Objectives:

- Identify different aspects of culture
- Interview a family member to learn about their cultural history
- Identify why aspects and traditions of their cultural history are important and how they contribute to society
- Understand, appreciate and respect differences and similarities among classmates' cultures

### Essential Questions:

- What is interesting about my family history?
- How does my family's cultural history contribute to our community?
- What cultural tradition would I like to share with my own children?
- How do different cultures make a community better?
- Why did my ancestors come to this country?

### Materials Needed:

- World map
- Thumb tacks
- Pieces of string
- Family Interview (Grades K-2 [11], 3-5 [12])
- Art materials



### Framework

The Census Bureau projects that by the year 2042, the U.S. majority population will become a minority, as non-Hispanic whites will then make up just under half of the U.S. population. As the United States becomes more and more culturally and ethnically diverse, with growing percentages of African Americans, Hispanics, Asians and other minority groups, schools have become more diverse too. In fact, schools are actually more diverse than the nation as a whole.

No doubt students will need to learn how to interact in a diverse environment for success while they are in school and once they leave. One way to help students learn about, experience and appreciate different cultures and their contributions to society is through a study of family cultural journeys.

After all, everyone has a family and everyone's family has a story to tell. Our cultural histories can help teach us who we are, connecting us to a heritage and identity handed down across generations. It can also help to teach students about the unique contributions that every culture brings to a community.

Family stories, in particular, can be a relevant resource for historical research that provides a uniquely personal insight into our past. As students trace their family's journey, they can see where they came from, learn how traditions affect their lives, and consider which elements of that cultural history they would like to pass on. It's important to note that each family's retention of ethnic traditions may be as unique as their country of origin.

Some families may continue to follow their ethnic traditions while others may not. And some students, including adopted or foster children, may not be comfortable sharing their personal history, may not have access to their birth family's history, or may feel they must "choose" between their birth and adoptive families in deciding whose stories to tell. Rather than single out reluctant students, give all students the choice of sharing the journey of anyone who cares about them. After all, everyone in a community helps to shape our identity, and this may provide an equally interesting opportunity to share a story nobody knows!



## Glossary

ancestor [an-ses-ter]

(*noun*) a person from whom one is descended

culture [kuhl-cher]

(*noun*) the behaviors and beliefs of a certain social, ethnic or age group

diversity [dih-vur-si-tee]

(*noun*) variety, differences

family [fam-uh-lee, fam-lee]

(*noun*) a group of people going through the world together, often adults and the children they care for

historian [hi-stawr-ee-uhn]

(*noun*) an expert in past time periods

location [loh-kay-shuhn]

(*noun*) a place of settlement, activity or residence

unique [yoo-neek]

(*adjective*) having no like or equal

## Activities

*(Note: Before beginning the lesson, address any special concerns that families with adopted children and those living in foster care may have about the activity. You may want to call parents or guardians in advance to find out whether the activity raises sensitive issues with their children. Encourage parents or guardians to be involved with children completing the activity. For example, adopted children may want to include both sets of parents, or solely the adoptive parents or the biological parents. On the day before the lesson, ask students to find out the name of the city/country where they were born and the name of a city/country where a grandparent, great-grandparent, other relative or an important adult in their lives was born outside of the United States. You may have some students in your class who are adopted, undocumented or living in foster homes. Instead of singling any students out, you may want to remind all students that they can choose someone who is not related but who makes a special contribution to their lives. Before students enter the room, hang a large world map in a central location and place a pushpin over the city/location of your school.)*

1. Today we are going to take a journey. Share with a partner what you think the word “journey” means and share answers with the class.
2. Today’s journey might be different from other journeys you have taken. This journey is called a “Family Journey.” It will take you back in time to learn about your family history. You’ll also learn how that history connects to your life now.
3. Look at the world map. A pushpin shows the location of our school. If you were born somewhere else, find the location of your birthplace and place a new pin there. You may need to do this one person at a time. How many different places are marked on the map? Who was born the farthest from your current town?
4. Now, one at a time, try to find the location of the city/ country where your ancestor or an important adult in your life was born. (*Note: Share the Framework at the beginning of the lesson with the students.*) Place a pushpin at that location. Then take a piece of string and use it to connect your pushpins. Start with your ancestor’s location, then your birthplace and finally to your school. Your birthplace and place you live now may be the same.
5. After everyone in your class has had a chance to connect their strings, take a look at the map. These strings show part of the family journeys of your classmates! Share with a partner how you think those journeys have had an influence on the community we live in. For example, are there certain restaurants, celebrations or stores that reflect the cultural journeys that community residents have taken? Have each partner present your ideas to the class.
6. These journeys have helped to shape American culture. All of your ancestors and the important adults in our lives have brought unique customs and traditions to our community! So these journeys are important to you and to the community.
7. Sometimes it is hard to keep our cultural traditions alive. You are going to be a cultural historian for your family. You will interview a family member or an important adult in your life. You’ll learn more about where your family comes from and the traditions and customs that you have contributed to American life.



8. Distribute the Family Interview handout (Grades K-2 [11], 3-5 [12]). Choose a family member or important adult in your life who came to this country from another country. Explain to the person that you would like to interview them about their unique cultural history. Complete the handout together.
9. Bring your completed handouts to class. Pair up with another student and share what you learned about your cultural history.
10. Then, one pair at a time, present to the class this information about your partner's cultural history:
  - Partner's name
  - Number of people in family
  - Languages spoken
  - State or country where ancestor or important adult comes from
  - One special tradition that has been passed down and why it is special to the partner
11. After each pair has presented, have volunteers share something they learned about a classmate's culture that they didn't know before.

#### Additional Resources

- **Examining Identity and Assimilation** [13] Students examine identity and assimilation with an activity that asks the essential question: Was there ever a part of your identity you had to hide?
- **Exploring Community History and Cultural Influence** [14] In this activity, students identify aspects of culture that influence their own behavior and sometimes make it difficult to understand the behavior of other people.
- **What Makes a Family?** [15] Students use the 2010 Census to explore family diversity and the different ways to define a family. They also research the experiences of Michael Oher, a professional football player for the Baltimore Ravens, who scrambled for survival without a family.
- **Out of the Shadows** [16]

#### Extension Activity:

Imagine that a family member 50 years from now is trying to learn about you. You can put five objects into a time capsule that will tell that person what is important to you and what family traditions are important to you. Write a list of the five objects and explain how each one would help them understand your part in your family's cultural journey.

#### *Adapted from the Teaching Tolerance website*

**Source URL:** <http://www.tolerance.org/lesson/my-family-journey>

#### Links:

- [1] <http://www.tolerance.org/category/classroom-resources/family>
- [2] <http://www.tolerance.org/category/anti-bias-domain/identity>
- [3] <http://www.tolerance.org/category/level/pre-k-k>
- [4] <http://www.tolerance.org/category/level/grades-1-2>
- [5] <http://www.tolerance.org/category/level/grades-3-5>
- [6] <http://www.tolerance.org/category/subject/reading-and-language-arts>
- [7] <http://www.tolerance.org/category/subject/social-studies>
- [8] <http://www.tolerance.org/category/subject/science-and-health>
- [9] <http://www.tolerance.org/category/subject/ell-/esl>
- [10] <http://www.tolerance.org/activity/family-tapestry>
- [11] <http://www.tolerance.org/sites/default/files/general/family%20interview%20k-2.pdf>
- [12] <http://www.tolerance.org/sites/default/files/general/family%20interview%203-5.pdf>
- [13] <https://web3.tolerance.org/activity/examining-identity-and-assimilation>
- [14] <https://web3.tolerance.org/activity/exploring-community-history-and-cultural>
- [15] <https://web3.tolerance.org/activity/what-makes-family>
- [16] <https://web3.tolerance.org/magazine/number-24-fall-2003/out-shadows>
- [17] <http://www.corestandards.org>

## Critical Response Questions

Students develop their comprehension when they reflect upon what they wondered, noticed and felt. Ignite a classroom discussion with the following critical thinking questions:

1. What happened in the story?
2. How many characters were there in the show?
3. What do you think happened in the story just before the performance started?
4. What did you like about the show? Why?
5. What did you dislike about the show? Why?
6. What did you hear? Identify the different types of music.
7. What do you think the red flower meant to Yeila?
8. What would you do if you had to perform in front of the President of the United States?
9. Consider a disagreement you've had with a family member. Did you learn something from that experience?
10. What is something you learned from a family member?

## Resources

### Cuban Tales

Belpre, Pura. *Perez and Martina: A Puerto Rican Folktale*. Illustrated by Carlos Sanchez. Penguin Group USA, 2004.

Gonzalez, Lucia M. and Lulu Delacre. *The Bossy Gallito/El Gallo de Bodas: A Traditional Cuban Folktale*. Scholastic, 1999.

Gonzalez, Lucia M. and Lulu Delacre. *The Storyteller's Candle/La velita de los cuentos*. Children's Book Press; Bilingual edition, 2008.

Montes, Marisa. *Juan Bobo Goes to Work: A Puerto Rican Folk Tale*. Illustrated by Joe Cepeda. HarperCollins, 2000.

Pitre, Felix. *Paco and the Witch: A Puerto Rican Folktale*. Illustrated by Christy Hale. Lodestar, 1995.

Sacre, Antonio and Alfredo Aguirre. *The Barking Mouse*. Albert Whitman & Company, 2003.

### Folktale Collections

Bernier-Grand, Carmen T. *Juan Bobo: Four Folktales from Puerto Rico*. Illustrated by Ernesto Ramos Nieves. HarperCollins, 1995.

Campoy, F. Isabel, and Alma Flor Ada. *Tales our Abuelitas Told: A Hispanic Folktale Collection*. Illustrated by Felipe Davalos. Atheneum Books for Young Readers, 2006.

Gonzalez, Lucia M. and Lulu Delacre. *Señor Cat's Romance and Other Favorite Stories of Latin America*. Scholastic, 2001.

Hayes, Joe. *Dance, Nana, Dance = Baila, Nana, Baila: Cuban Folktales in English and Spanish*. Illustrated by Mauricio Trenard Sayago. Cinco Puntos Press, 2008.

Loya, Olga. *Momentos Magicos: Tales from Latin America Told in English and Spanish*. Translated by Carmen Lizardi-Riveria. August House Publishers, 1997.

## Resources

### Read Alouds

Ada, Alma Flor and Isabel Campoy. *Tales Our Abuelitas Told: A Hispanic Folktale Collection*. Illustrated by Felipe Davalos, Susan Guevara, Leyla Torres, and Vivi Escriva. Atheneum, 2006. Grades 1-4. A collection of 12 folktales retold by Ada and Campoy and illustrated by well-known Latino artists.

Cannon, Janelle. *Crickwing*. Harcourt, 2000. Gr. K-3. A lonely cockroach named Crickwing has a creative idea that saves the day for the leaf-cutter ants when their fierce forest enemies attack them.

Garcia, Cristina. *The Dog Who Loved the Moon*. Illustrated by Sebastia Serra. Atheneum, 2008. Gr. K-3. A warm portrayal of a lively, close-knit Cuban community in a creative story filled with magic and folktale flavor.

McDonald, Megan. *Insects Are My Life*. Illustrated by Paul Brett Johnson. Orchard Books, 1995. Gr. K-3. No one at home or school understands Amanda's devotions to insects until she meets Maggie.

### Poetry

Rosen, Michael. *Itsy-bitsy Beasties: Poems from Around the World*. Illustrated by Alan Baker. Carolrhoda Books, Inc., 1992. Gr. K-3. A collection of poems selected by Rosen about many different kinds of bugs.

### Websites

#### Academy of Cuban Folklore and Dance

<http://www.cubanfolkloricdance.com/home.php>

Website with information on Cuban dance and music

#### American Folklore

<http://www.americanfolklore.net/>

Contains retellings of American folktales, Native American myths and legends, tall tales, and ghost stories

#### *Martina the Beautiful Cockroach*

<http://www.beautifulmartina.com/>

Official website for the book.

#### Bilingual Lesson Plans

<http://www.csun.edu/~hcedu013/eslindex.html>

#### Cuba Tradition

<http://cubatradition.com/index.htm>

Art, Literature and Film promoting the cultural heritage of Cuba.

#### Hablas español?

<http://spanishlanguagelearner.com/index.htm>

[http://www.learnspanishtoday.com/learning\\_module/grammar.htm](http://www.learnspanishtoday.com/learning_module/grammar.htm)

<http://quizlet.com/14807/beginner-spanish-words-flash-cards/>

<http://www.studyspanish.com/vocab/bath.htm>

#### Hip Hop

"Hip-Hop Theatre," by Roberta Uno American Theatre, April 2004, available online:

<http://www.tcg.org/publications/at/Apr04/element.cfm>

## Resources

“Found in Translation” by Eisa Davis American Theatre, July/August 2004, available online: <http://www.tcg.org/publications/at/JulyAugust04/translation.cfm>

“Bling, or Revolution,” American Theatre, July/August 2004, available online: <http://www.tcg.org/publications/at/JulyAugust04/bling.cfm>

***Martina the Beautiful Cockroach*** Audio CD  
<http://peachtree-online.com/product/2872.aspx>  
Information from the publisher about the audio CD of the book.

**Myths, Folktales and Fairy Tales**  
<http://teacher.scholastic.com/writewit/mff/>  
A resource for learning about and writing in these genres.

**Salsa Videos**  
Salsa for Beginners  
<http://youtu.be/aVtWSZ0ttCO>

Salsa Performance  
<http://youtu.be/r-jlFN7pMdw>

Salsa Competition  
<http://youtu.be/SRWZ-Fg2kLO>

**Taste of Cuba**  
<http://www.tasteofcuba.com/index.html>  
Free Cuban food recipes.

**The Cuban Coffee Tradition**  
[http://3guysfrommiami.com/cuban\\_coffee.html](http://3guysfrommiami.com/cuban_coffee.html)  
Information on Café Cubano.