

# **LAI Afro-Latinidad Teacher Workshop Series: Afro-Latinx Figures**

Ericka Arias  
Marleen Linares-González  
Jasmine Morse



**LATIN AMERICAN  
& IBERIAN INSTITUTE**

# Agenda

- Welcome and Introductions
- Workshop: Significant Afro-Latinx Figures
  - Buena Vista Social Club (Cuba)
  - Sonia Guimarães (Brazil)
  - Pedro Albizu Campos (Puerto Rico)
- Upcoming Events & Opportunities

# Introductions

- Name
- Where do you teach?
- What subject and grade level do you teach?
- What attracted you to this workshop?
- What are you hoping to get out of it?

Afro-Latinidad describes members of the African diaspora who were brought to Latin America and have since immigrated all over the world, bringing their culture with them. There are many culturally distinct characteristics of Afro-Latinidad, each region having a diverse and rich manifestation of this cross-cultural identity. African cultural traditions have permeated Latin America for hundreds of years, some are obvious and others are subtle. Only recently have many countries even began to start the process of officially recognizing Latin Americans of African descent. Teaching about Afro-Latinidad is essential when teaching about Latin America.

# Cuban Important Figures: Buena Vista Social Club

“As Cuban revolutions go, it was an entirely peaceable uprising – but its impact could not have been more profound. On the release of the Buena Vista Social Club™ album in 1997, few outside the specialist world music audience initially took much notice of the record’s elegantly sculpted tunes and warm, acoustic rhythms. Then something extraordinary occurred. The album was spectacularly reviewed by a few discerning critics, but although their words of praise did Buena Vista’s cause no harm, they cannot explain what subsequently happened. Good reviews create an early surge in sales, but unless it’s a big pop release sustained by an expensive TV advertising campaign, the established pattern is that interest then slowly tails off. Instead, Buena Vista’s sales figures kept steadily rising week by week, building almost entirely by word-of-mouth until it achieved critical mass: all who heard the record not only fell in love with Buena Vista’s irresistible magic, but were then inspired to play or recommend the album to everyone they knew. It was one of those rare records that transcended the vagaries of fad and fashion to sound timeless but utterly fresh. Once you heard it, you had to have a heart of stone not to be swept away by the music’s romantic impulses and uninhibited exuberance.”

[-http://www.buonavistasocialclub.com/story/](http://www.buonavistasocialclub.com/story) **LATIN AMERICAN  
& IBERIAN INSTITUTE**



**CARIFESTA**

3er FESTIVAL DE LAS ARTES DEL CARIBE  
del 16 al 22 de julio **Cuba 1979**

# Content and Materials

- UNM LAII film guide including guidelines for using film in the classroom, information about using film as a source for teaching about Latin America, and resources for using film in the classroom.
- Learning Objectives geared towards high school students.
- Cultural and political context, including educational articles and videos with classroom activity suggestions, to set the scene for the documentary *Buena Vista Social Club*.
- Introduction to *Buena Vista Social Club* with accompanying activities.



# Using Film in the Classroom

- If we use films written, directed, produced or acted by those from other countries, we're also providing exposure to another point of view, one that is often vastly different from our own.
- Stories that transport students to a country they have never seen, an ecosystem they've only read about, languages or music they've never heard of, or art they've never seen, can grab their attention and help them be active learners.

## Film as a source for teaching about Latin America

- Origins: Why, when, and how was this film produced? Who paid for production and dissemination? Who was supposed to see it?
- Motives: What was the film maker trying to accomplish by writing/directing/producing this film? What were the film-maker's immediate goals (to persuade its audience, to document events, to effect political or other change, etc.)?
- Perspective: What can you tell about the film-maker's values and assumptions by watching the film itself? What can you learn about his/her biography, historical context, or career from other sources? How does this affect the credibility or reliability of the film with respect to the events it portrays?
- Film: What major themes and topics emerge in the film itself? If the film claims to be "true," what evidence or techniques does the film-maker use to convey the story or message of the film, and are these assertions believable?
- Information: What does the film say about the events, people, or time period under discussion?

## Resources for using films in the classroom

- The [Roger Thayer Stone Center for Latin American Studies](#) has an incredible [Lending Library](#). It is “the most comprehensive lending collection of educational materials about Latin American topics available for classroom use. The library holds over 3,000 videos, slide packets, culture kits, curriculum units, games, and miscellaneous print items.” Films comprise a large part of their resources and they will ship the films to teachers nationwide.
- The [Institute for the Study of the Americas](#) at the University of North Carolina at Chapel Hill has extensive [Film Resources](#) that they too, freely lend to educators nationally. They also have a section devoted to k-12 classrooms with accompanying curricular materials for the majority of the films.



## **Learning Objectives** This resource incorporates activities aligned to the following [Common Core Standards](#):

### **Reading Standards for Information Texts grades 11-12:**

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. 7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

### **Writing Standards grades 11-12:**

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases. c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from and supports the argument presented. 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. 8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation. 9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”). b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

### **Speaking and Listening Standards grades 11-12:**

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, wellreasoned exchange of ideas. b. Work with peers to promote civil, democratic discussions and decisionmaking, set clear goals and deadlines, and establish individual roles as needed. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task. 2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data. 4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

# Cultural Context

**Afro-Cuban Music-** [Cuba: Son and Afro-Cuban Music](#), [Cuban Music History](#), [UN Video: The African Roots of Cuban Music](#)

**Afro-Latinidad in Cuba-** [AFRO CUBA LIBRE: A Mini-Documentary on Race in Cuba](#), [Black in Latin America E01 Cuba: The Next Revolution](#), [Three Generations of Cuban Women Speak Out](#), [For Blacks in Cuba, the Revolution Hasn't Begun](#)



## ***Ideas for engaging students with the material:***

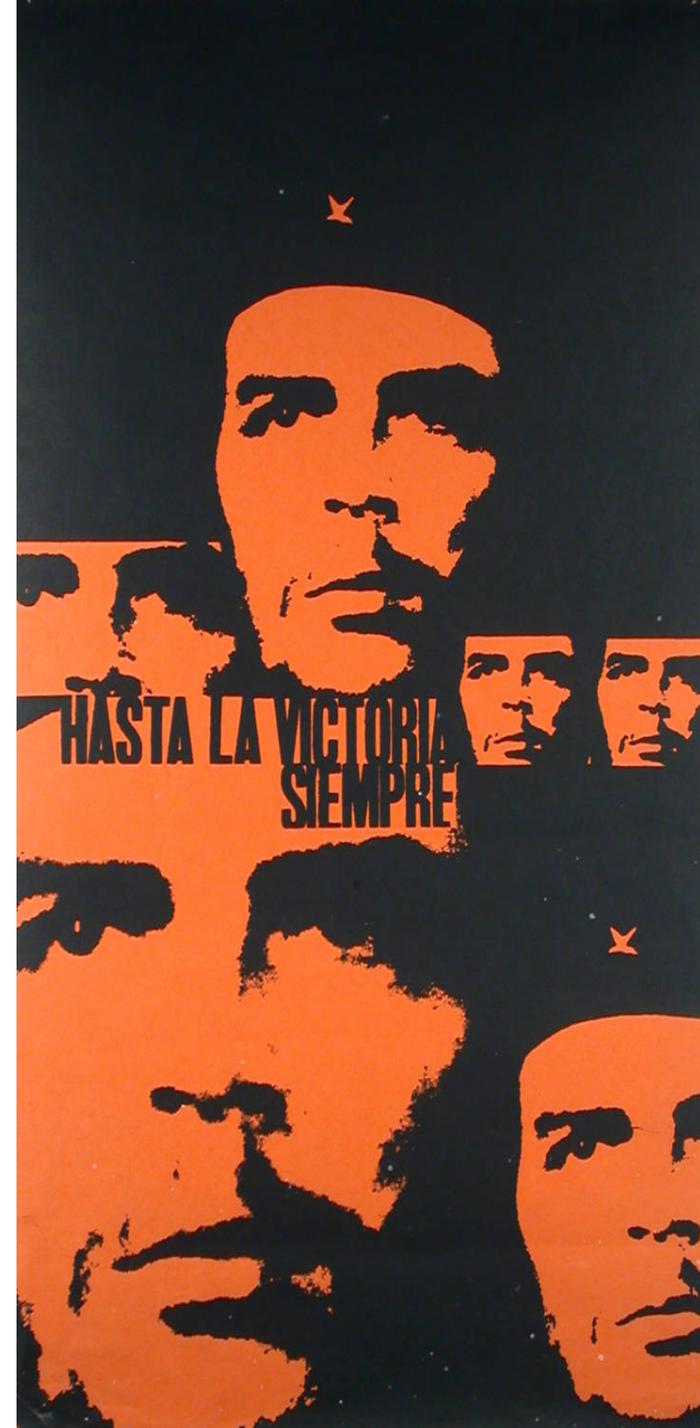
- *Break students up into **small groups**, each group assigned one or two (depending on length) video clips or articles to read from each section. Students then work in their groups to prepare short presentations for the class where they will teach their content.*
- *Students can work **individually/at home** and pick for themselves 2 pieces from each category to then write about and turn in as homework.*
- *Students can decide as a class on 1-2 items from each category to watch/read and then have a **whole class** discussion on the topics.*

# Political Context

- **The Cuban Revolution:** [The Cuban Revolution Explained: World History View youtube video](#)
- **Communism:** [Communism Explained Video](#), [Communism Explained Website](#)
- **The Special Period:** [The Special Period Explained](#)

## *Ideas for engaging students with the material:*

- *Break students up into three **groups** and assign each group one topic. They will then read/watch the material and prepare presentations together that they will share with the class where they will essentially teach the subject they were assigned.*
- *Students can work **individually/at home** and go through all the content and come to class ready to share and participate in discussion or, educators can assign students one topic that they can prepare to share about in class.*
- *There is room for **whole class** activities such as debates especially on the topic of communism. After watching the videos and reading the website break the class into 2 groups who will weigh the pros and cons of a communist society and then debate with the opposing group.*



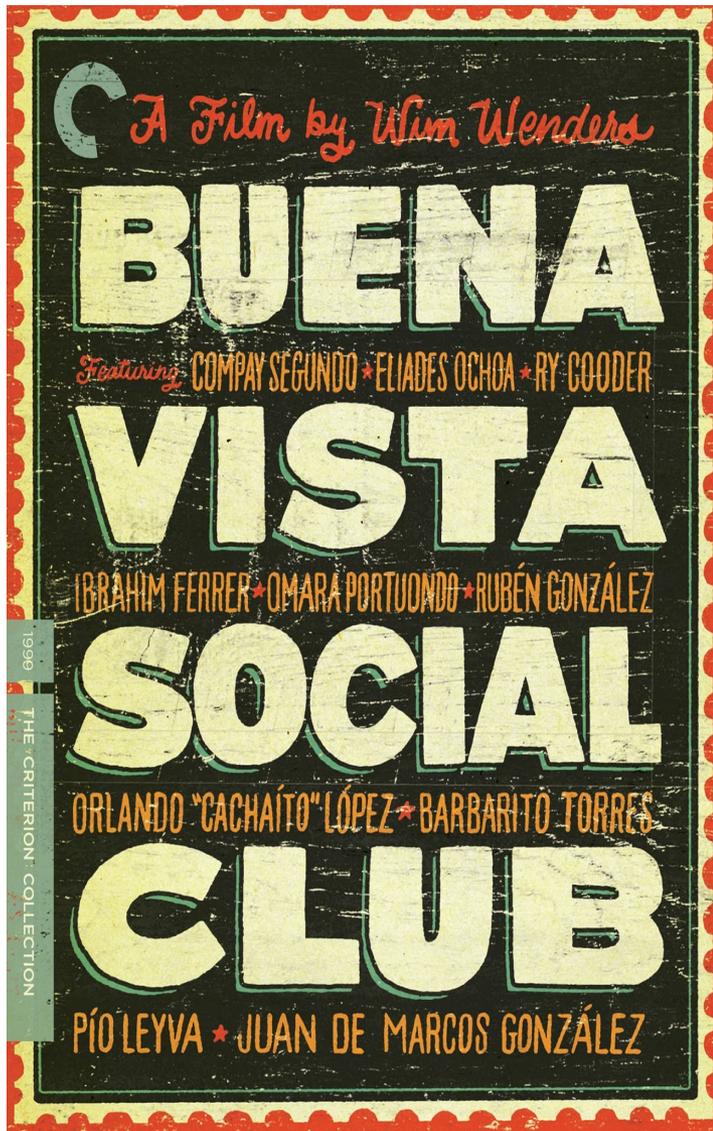
## Dialogue Journal for Film: Guiding Ideas

As you watch the film, keep track of scenes or dialogues that you want the class to come to for discussion, or that you want to think more about. Use your observations and reflections table to list the specific scene or dialogue, and to write your reaction. The following are ideas to help you think about what you are viewing.

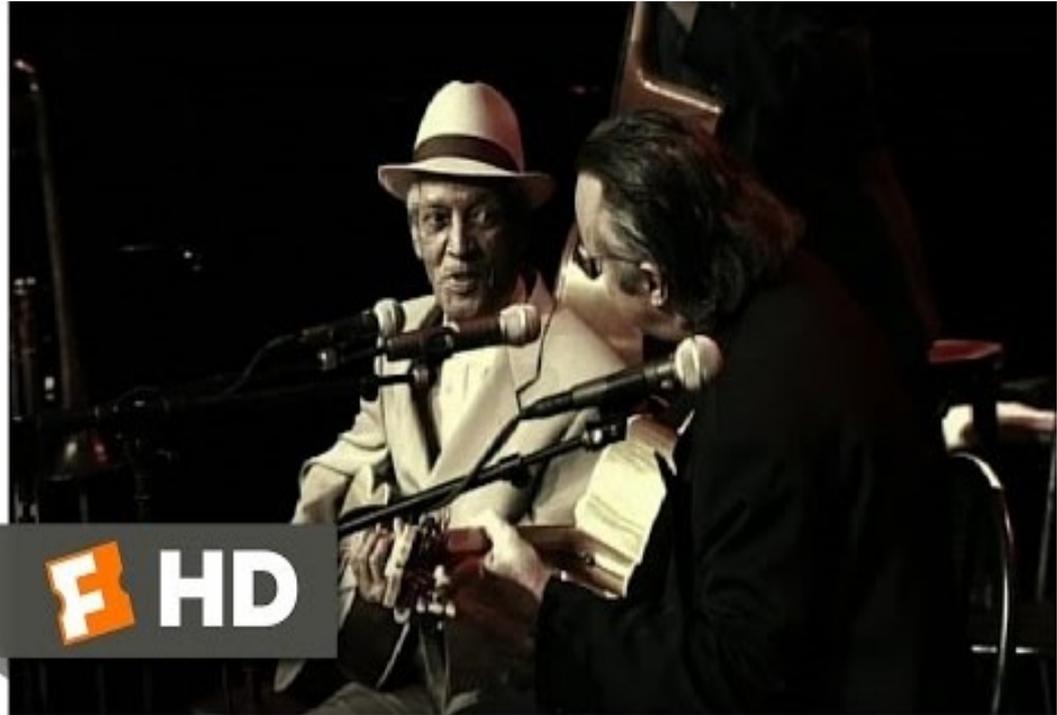
1. **SOCIAL QUESTIONS:** Looks for race, class, and gender inequalities. Write about what you notice and how it makes you feel, or why you think it's important.
2. **QUESTIONS:** It could be that you don't understand something that is happening in the documentary. These questions usually lead to classroom discussions.
3. **MEMORIES:** Every dialogue or scene changes somewhat depending upon the viewer and his or her experiences. You might hear yourself saying, "That reminds me of..." What memories click when you watch the film?
4. **AHA'S:** As you watch a movie/documentary you might start to notice a thread that you want to follow. Keep track of these. When it comes time to write an essay or an extended response questions, you will have the evidence that you need.
5. **OTHER READINGS OR FILMS:** Sometimes when we watch a film, other films or books come to mind. It's good to write those down.
6. **VISUAL TECHNIQUES:** Keep track of great visual techniques: use of imagery, flashback, scenery, filming style, etc. Notice the things that work and how they help to further the purpose of the film.

Observations/Quotes	Reactions & Reflections

The following is adapted from Linda Christensen's book *Reading, Writing, and Rising Up* (2000, p. 48-49)



New cover by Jon Contino <https://www.criterion.com/films/28792-buena-vista-social-club> 1999 1 hour 46 minutes TV-G



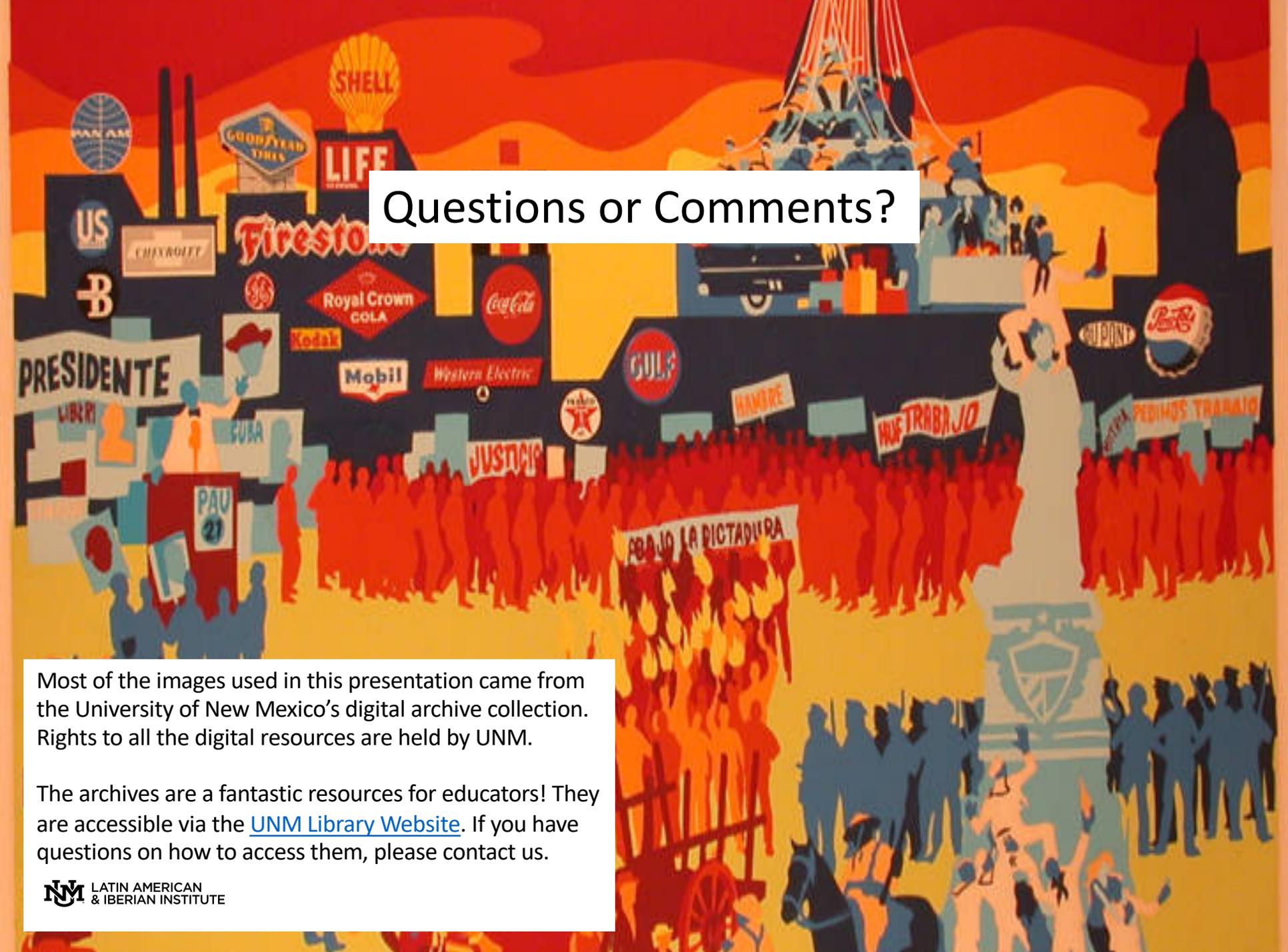
***Buena Vista Social Club* Film Guide includes:**

- A long set of comprehension questions students will answer as they watch.

***Example:* What did Compay Segundo share about himself? Write down what you learned about him.**

- Post-watch reflective writing questions to be answered considering both the documentary and the previous cultural and political context material.

***Example:* Think back to the short video clips about race in Cuba. Does the documentary address race at all? In your opinion, why or why not? What clips can you connect this concept back to?**



## Questions or Comments?

Most of the images used in this presentation came from the University of New Mexico's digital archive collection. Rights to all the digital resources are held by UNM.

The archives are a fantastic resources for educators! They are accessible via the [UNM Library Website](#). If you have questions on how to access them, please contact us.



# Afro-Latinidad in Brazil:

Dr. Sonia Guimarães's Experiences as an  
Educated, Black Woman in Academia



LATIN AMERICAN  
& IBERIAN INSTITUTE

# About Lesson Plans & Materials

- Activities are linked to Common Core Standards for ELA & Literacy in History/ Social Studies, Science, and Technical Subjects for Reading, Writing, Speaking & Listening, and Language
- Current events, articles, videos are included and have been adapted for high school students

# Representation Matters

– Nikesha Elise Williams



# What is Prejudice?

Discuss with your small groups:

- What is prejudice?
- How did Williams's experiences impact her?
- Have you ever experienced or witnessed prejudice?  
*Share what you are comfortable with sharing! 😊*  
*This is a safe space.*



# What is Prejudice?

Discuss with your small groups:

- What is prejudice?
- How did Williams's experience impact her?
- Have you ever experienced or witnessed prejudice?  
*Share what you are comfortable with sharing! 😊*  
*This is a safe space.*

**What was your main takeaway from your group discussion?**

# Violence Against a Black Woman with a PhD in Physics (*an excerpt*) – Dr. Sonia Guimarães

*How was my life at IAE [the Institute of Aeronautics and Space]?*

*Again, I was the only Black woman. For conferences in Brazil, I had no problem; I was able to go to all of them. But then I had an article accepted for a conference in Portugal...*

**As you read the excerpt,** think about ways in which violence and prejudice that Dr. Guimarães impacted her, her students, and her career.

## **How was my life at IAE [the Institute of Aeronautics and Space]?**

Again, I was the only Black woman. For conferences in Brazil, I had no problem; I was able to go to all of them. But then I had an article accepted for a conference in Portugal. In this same period, the Brazilian Space Agency, AEB, needed assistance to judge requests for research assistance – work that has no extra resources. In other words, you do not get paid for this, and you did not receive any special promotions or accolades. So, in short, nobody wanted to do it; and, who did they send? Me.

Well, when my work was accepted and I needed resources to go to Portugal, I asked AEB if they could help me. And they did, promptly, with travel, daily expenses, everything! However, when my boss found out, he was very angry and called AEB asking for explanations as to why only I could go. And, AEB replied “only Sonia accepted to be our advisor.”

The following year, my article was accepted for one of the most important conferences in our field (in Boston). I asked for resources from the aeronautics department. When the manager of my project saw that it would be me who was traveling, he flipped out; he left the corridors of the department threatening that if I went to Boston, he would no longer be the project manager. So, I didn't go to Boston...

# Prejudice & Violence Against Dr. Sonia Guimarães

- How does this excerpt demonstrate prejudice?
- How has prejudice and violence impacted Guimarães?
- For those of us that have faced, encountered, witnessed, etc. prejudice, how can we share these experiences with students?



*“If one has  
courage, nothing  
can dim the light  
that shines from  
within.”*

*– Maya Angelou*



**What can we as individuals do when we  
encounter or experience prejudice?  
*{Think about our individual prejudice}***



**How would you adapt and incorporate this lesson into your class?**



LATIN AMERICAN  
& IBERIAN INSTITUTE

# **What is Nationalism?**

Nationalism is a sense of national consciousness exalting one nation above all others and placing primary emphasis on promotion of its culture and interests as opposed to those of other nations or supranational groups

“Nationalism.” *Merriam-Webster.com Dictionary*, Merriam-Webster, <https://www.merriam-webster.com/dictionary/nationalism>. Accessed 1 Dec. 2020.

# Pedro Albizu Campos

Born Sept. 12, 1891 in Ponce, Puerto Rico to parents of Spanish, African and Taino ancestry, Pedro Albizu Campos is known for his leadership in the Puerto Rican Independence Movement.

Campos volunteered to serve in the Army during WWI, and his experiences with racism in the military changed his views on the relationship between the United States and Puerto Rico.

Notorious for giving powerful speeches, he was known as El Maestro and used his skill to educate people on the island about the United States' colonialism toward Puerto Rico. He is remembered as one of the most visionary leaders of Puerto Rico for his resistance of colonial rule.



# Video/Podcast Activity

- Democracy Now! - War Against All Puerto Ricans: Inside the U.S. Crackdown on Pedro Albizu Campos & Nationalist Party
  - Panel discussion with Rep. José Serrano (D-NY); Nelson Denis, author of the book, “War Against All Puerto Ricans: Revolution and Terror in America’s Colony”; and Hugo Rodríguez of the Puerto Rican Independence Party.
  - Available in Video, Podcast and Transcript form
  - Listening/reading comprehension activity included in packet

# Complementary Content

- Easy Español Podcast Episode:
  - 5-minute podcast about Pedro Albizu Campos tailored for Spanish language learners  
<https://www.easyespanol.org/blog/podcasts/pedro-albizu-campos/>
- ReadWriteThink Activity on Nationalism
  - <http://www.readwritethink.org/classroom-resources/calendar-activities/pedro-albizu-campos-leads-30522.html#description>

# Breakout Room Discussions

- How would you incorporate these themes into your classroom?
- How have you incorporated “controversial” topics into the classroom in the past?
- How do you create a safe space for your students while addressing topics of race and prejudice?

# Join us!

AfroLatinidad Teacher Workshop Series:

Afro-Mexican Culture

Friday, February 5 | 3:30 MT

Register at: <https://bit.ly/3cZ8GSx>

# Stay in Touch!

- Marleen Linares-Gonzalez - Communication & Outreach Specialist ([mlinares@unm.edu](mailto:mlinares@unm.edu))
- LAll's Website
  - <https://lail.unm.edu/info/k-12-educators/index.html>
  - Subscribe to our listserv: <https://lail.unm.edu/connect-now.html>
- LAll Vamos a Leer Blog
  - <https://teachinglatinamericathroughliterature.wordpress.com>
  - Option to subscribe is along the righthand side



**LATIN AMERICAN  
& IBERIAN INSTITUTE**