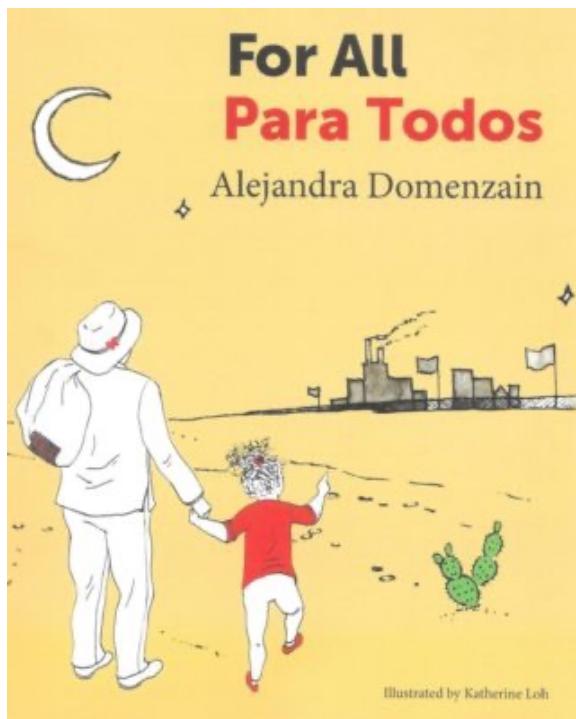


Para Todos: Teaching Immigration & Activism in the K-12 Classroom



Featuring Alejandra Domenzain
author of *Para Todos/For All*
Lesson plans by Emmy Tither,
Whitney Wagner, and Jasmine
Morse

Facilitated by Marleen Linares-
Gonzalez



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Welcome!

- In the chat box, please let us know:
 - Your Name
 - Where you teach
 - What drew you to this workshop

About The LAII

The Latin American and Iberian Institute (LAII) is committed to expanding awareness, knowledge, and understanding of Latin America and Iberia among diverse constituents. As part of that commitment, the LAII strives to create a stimulating and supportive environment for K-12 educators so that they can produce, enhance, and expand knowledge of Latin America within their classrooms. To this end we work with educators across grade levels and subject areas, providing them with the following resources:

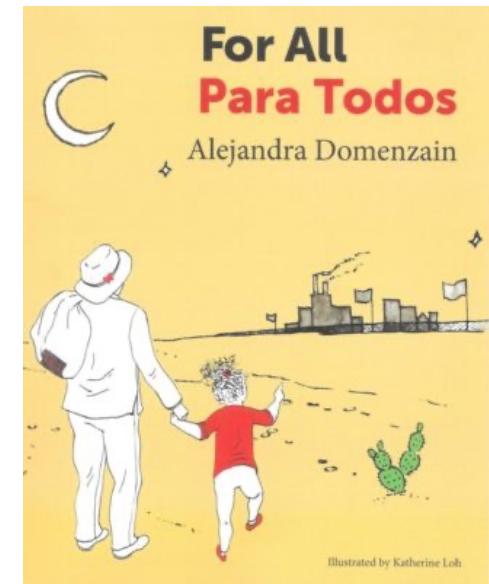
- Professional Development Workshops
 - Book Blog: Vamos a Leer
 - Curriculum
 - Lending Resources

Alejandra Domenzain

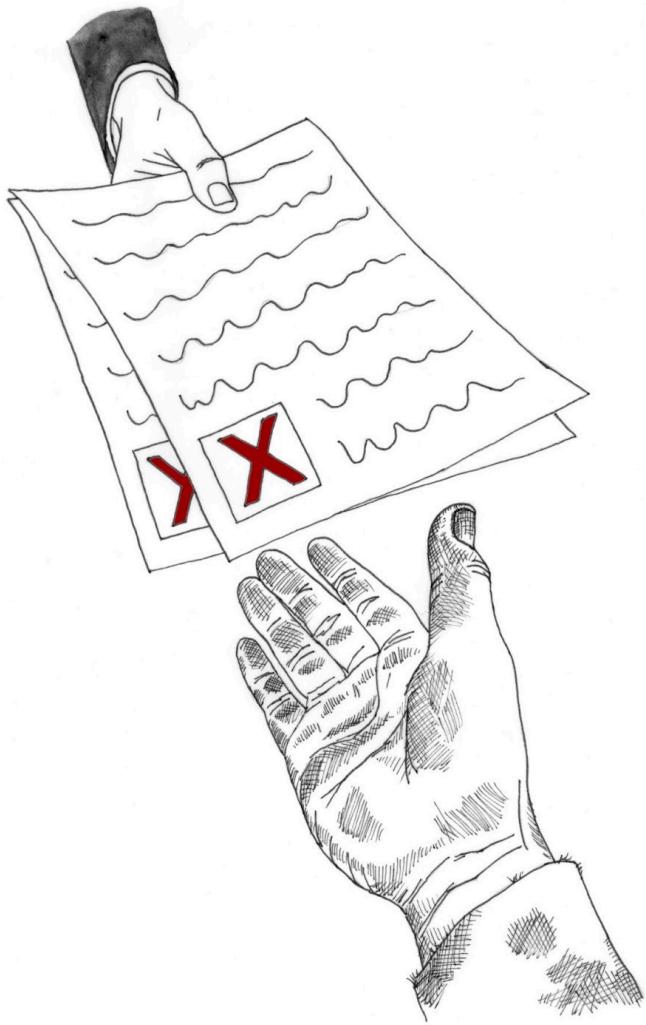


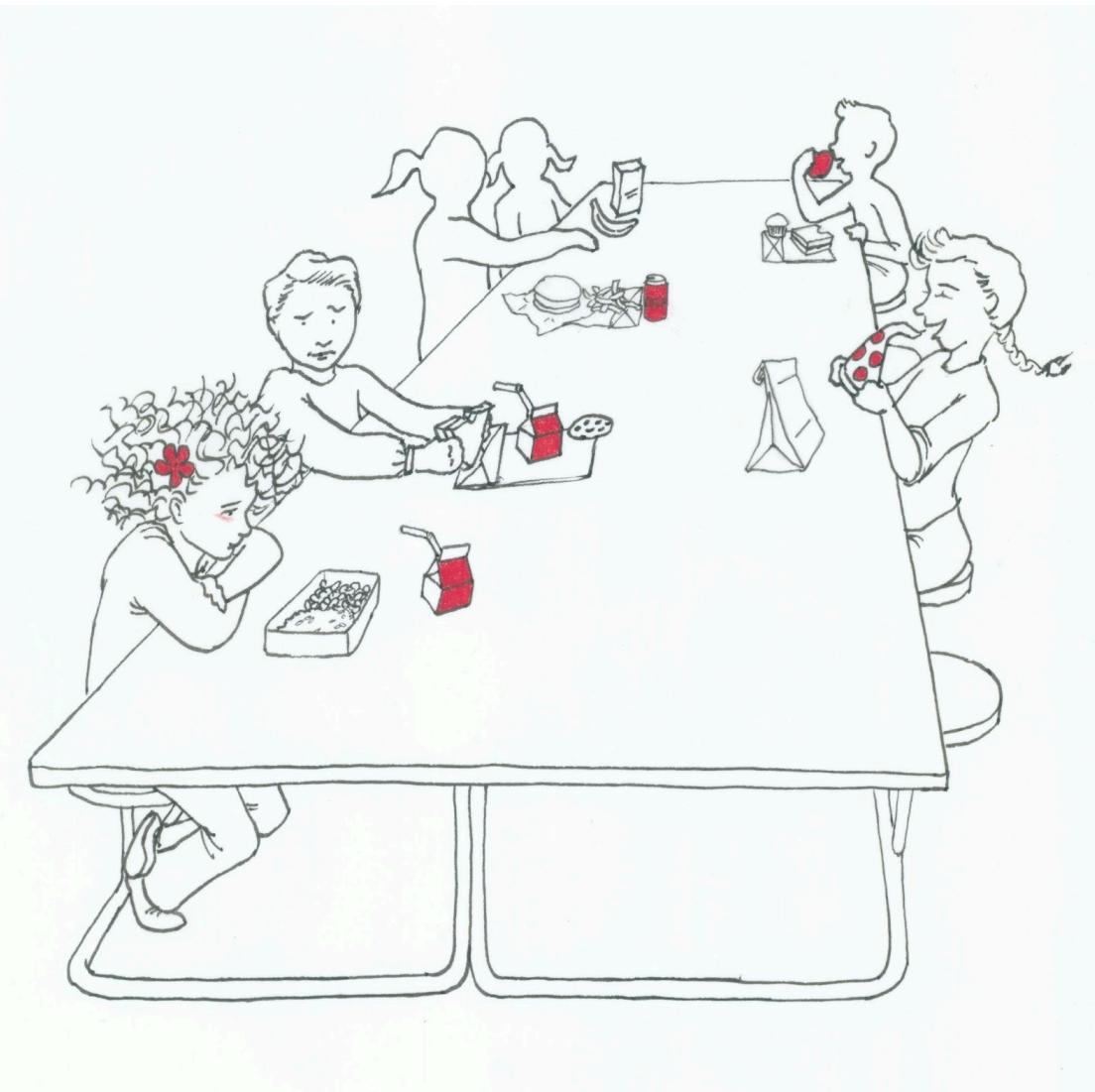
Alejandra Domenzain grew up in Mexico and the United States. She has been an advocate for immigrant workers for over 25 years, and also worked as an elementary school teacher. Currently, she is dedicated to improving workplace health and safety for low wage workers.

A young girl named Flor and her father are driven to leave their country for the promise of a land called For All. When Flor comes to understand the deep impact of their immigration papers, she picks up her green pen and writes from the heart, telling the story of immigrants who have been excluded from “justice for all.” She inspires others to speak up and take action in the hope that their new country will live up to its ideals. A timely bilingual story, written in musical rhyme, beautifully illustrated, calling children to compassion and courage.

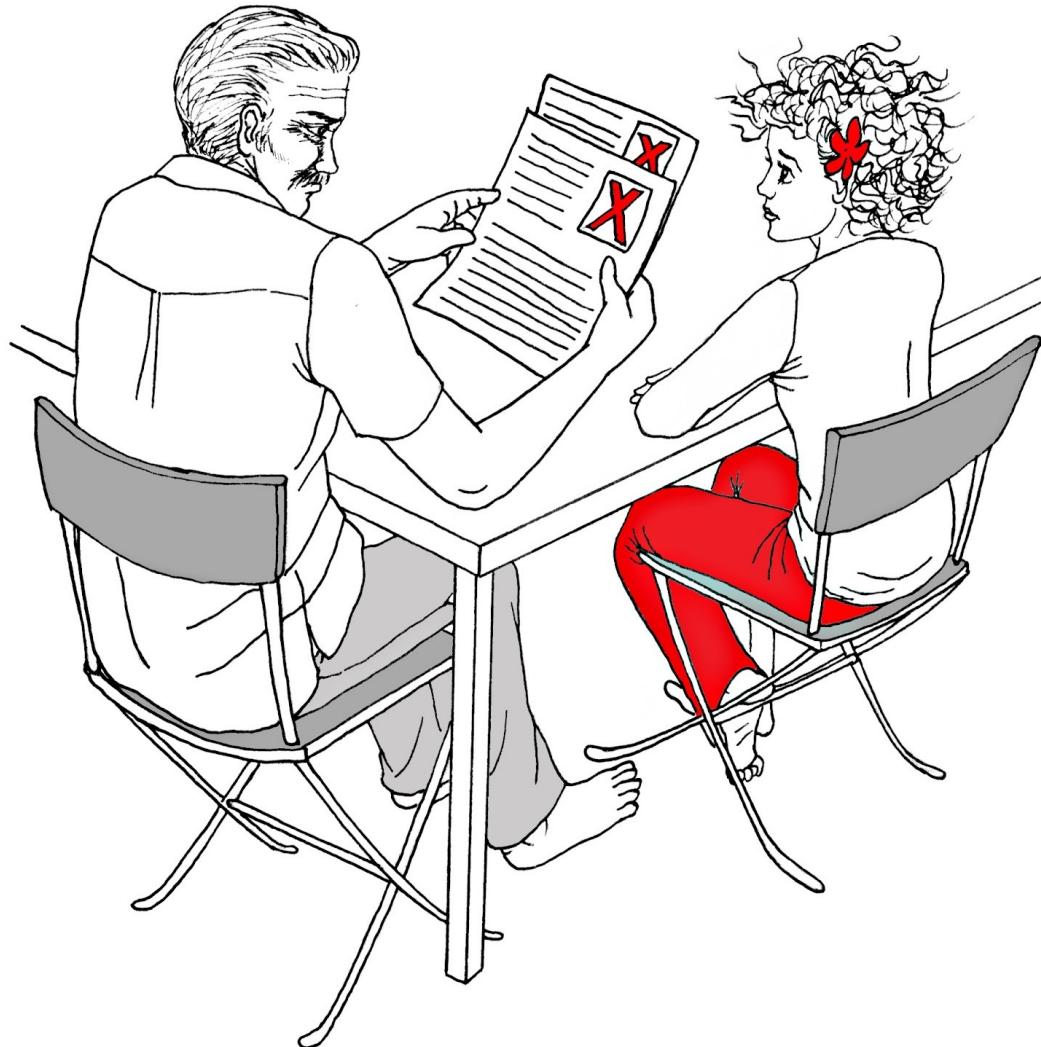


















Para Todos: A Discussion with Alejandra

What inspired you to write Para Todos?

What makes Flor and her dad belong to For All?

Why was it impactful/important that Flor shared her story with others?

How do we see immigrant rights intersect with workers' rights in For All?

What is the difference between an activist and an organizer?

Educator Guide: *For All/Para Todos*

For All/Para Todos, is a crucial addition to the classroom because it centers the experiences of undocumented immigrants. Using For All/Para Todos in the classroom will allow students to co-construct a space of intercultural understanding and exchange and practice compassion.

The Educator Guide of For All/Para Todos provides the necessary tools to incorporate the text into the classroom, while exploring the connection between immigration, activism and human rights.

Educator Guide: Para Todos/For All

- Discussion questions from Para Todos/For All
- Lesson plans adapted from the University of Minnesota's Immigration History Research Center

Immigration History Research Center

"Founded in 1965, the University of Minnesota's Immigration History Research Center (IHRC) aims to transform how we understand immigration in the past and present. Along with its partner, the IHRC Archives, it is North America's oldest and largest interdisciplinary research center and archives devoted to preserving and understanding immigrant and refugee life. The IHRC promotes interdisciplinary research on migration, race, and ethnicity in the United States and the world. It connects U.S. immigration history research to contemporary immigrant and refugee communities through its Immigrant Stories project. It advances public dialogue about immigration through its public programming, supports teaching and learning at all levels, and develops archives documenting immigrant and refugee experiences for future generations."



<https://www.youtube.com/watch?v=EjvBCpthP4Q>

Primary Resource Guide: Art and Community Activism

In this lesson, students are introduced to the concepts of art, community & activism.

Talking about activism and community helps children understand how change can happen.

This lesson allows students to consider the relationship between community activism and the visual arts.

This lesson has been adapted from Learning for Justice.

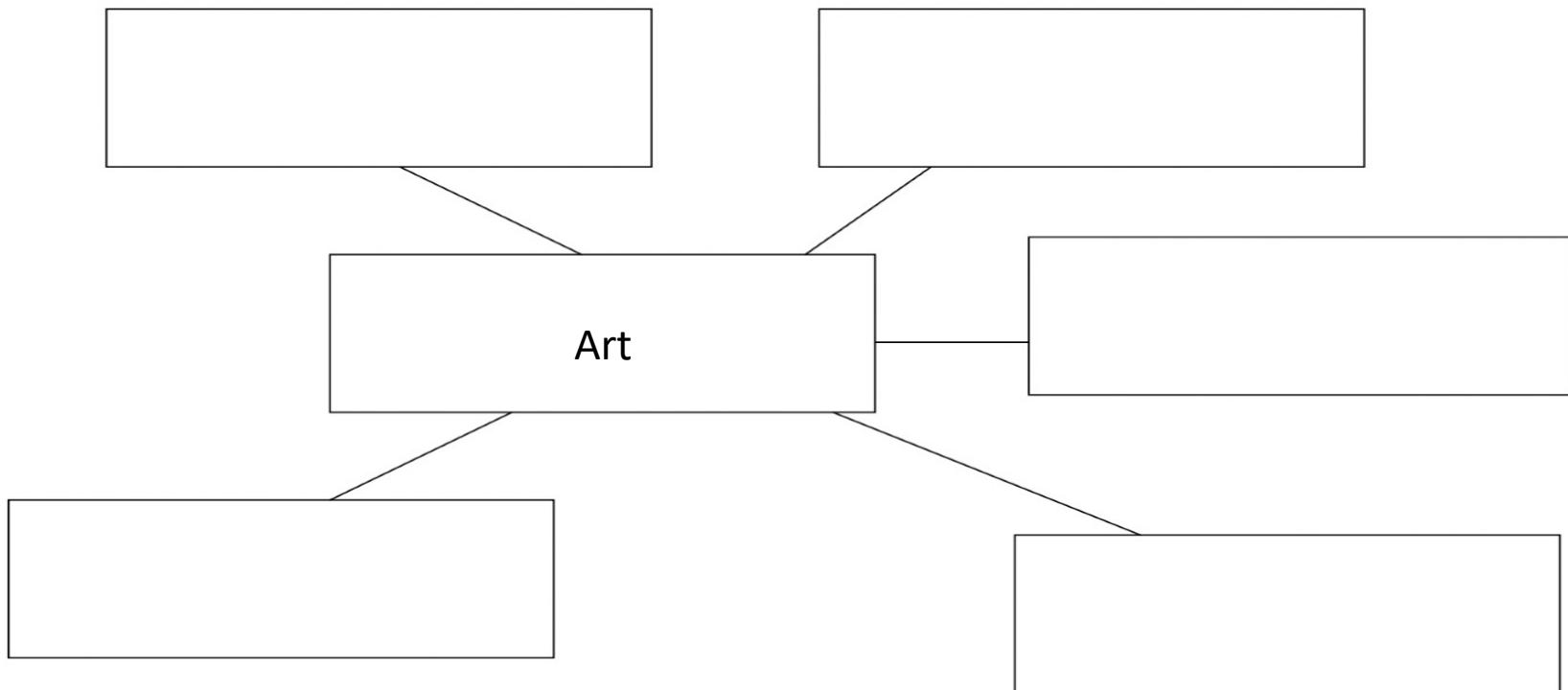
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Concept Map



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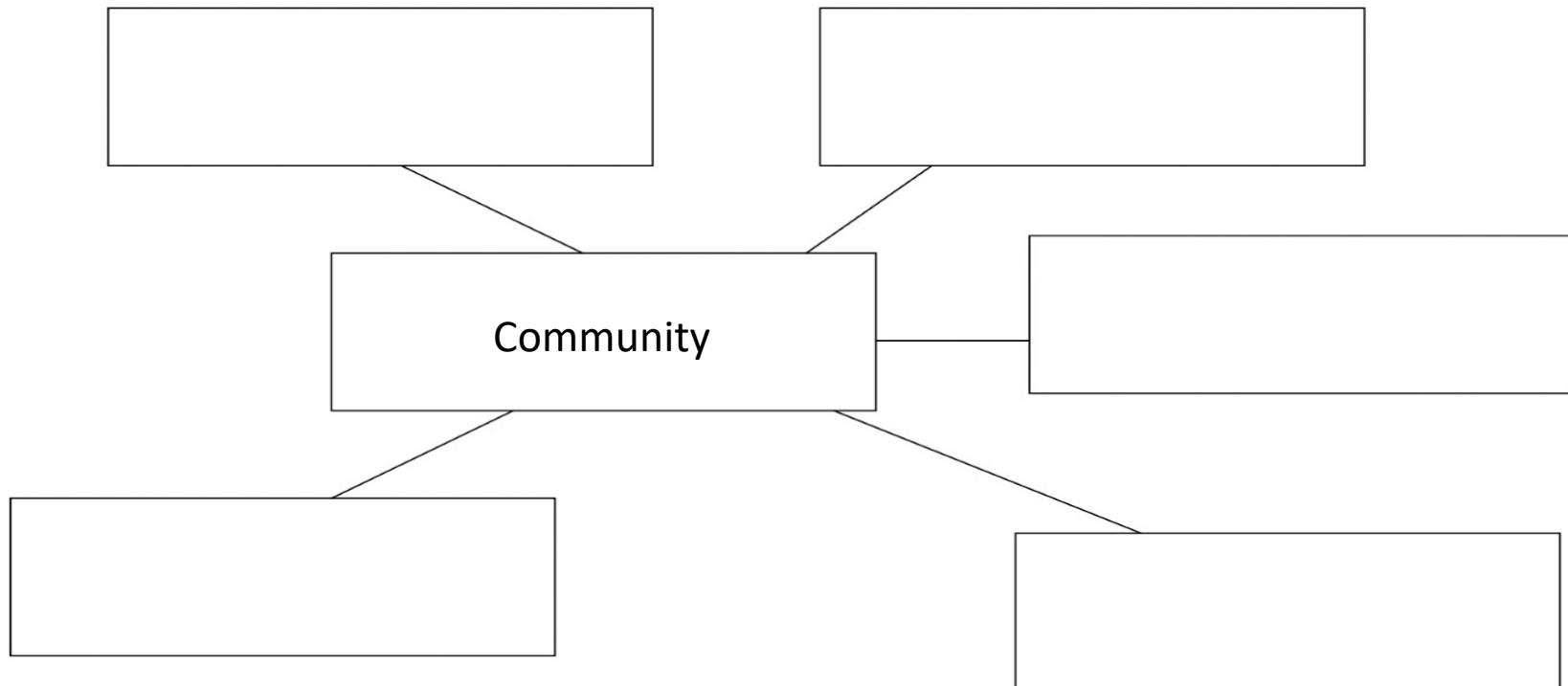
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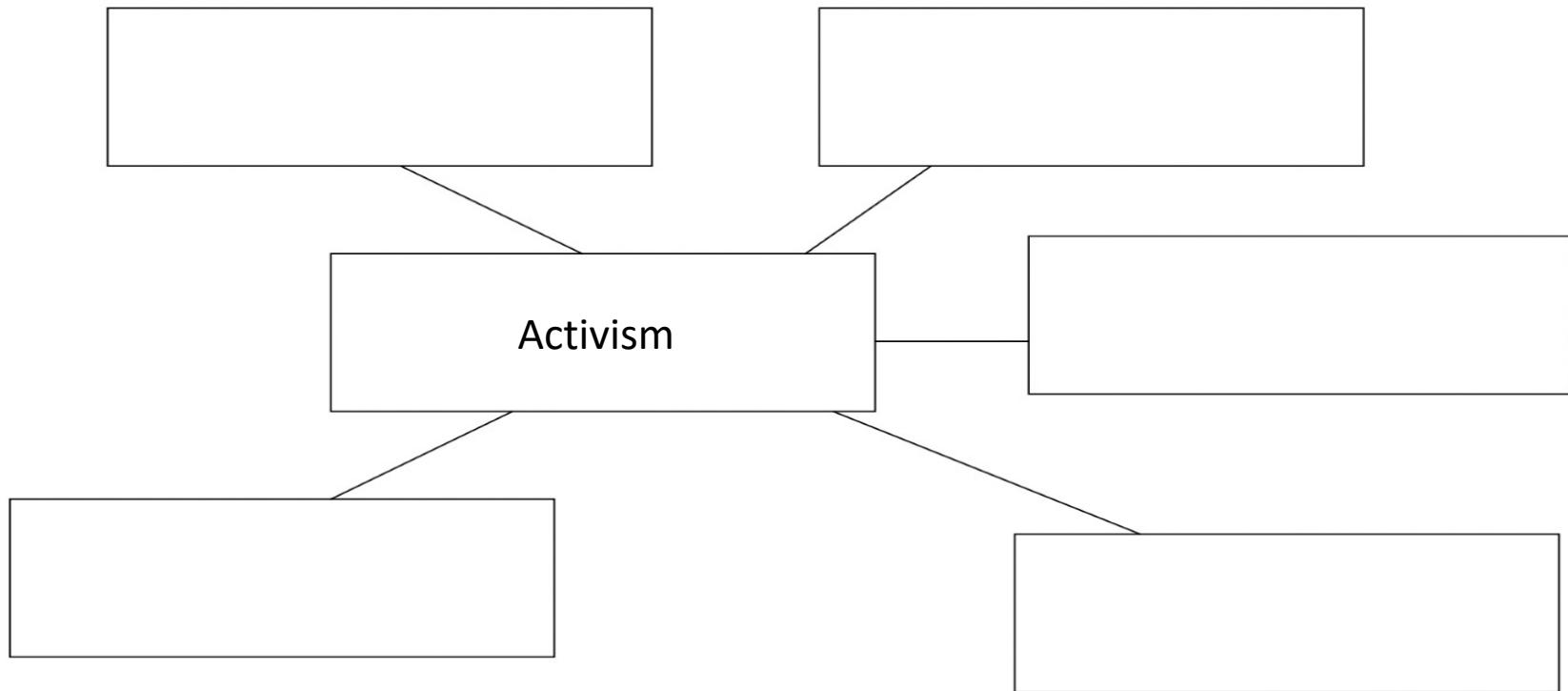
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Class/Subject _____

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Concept Map



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Primary Resource Guide: Art and Community Activism: Murals

This lesson builds upon the Art and Community Activism lesson by focusing on one art form: murals. Students will learn how to work and plan collaboratively to get their message of activism across in an artistic way. This lesson allows students to consider how to translate their thoughts into visual form to create a plan for a lasting vestige of their activism.

Pre-activity Class Discussion

- What is a mural?
- What makes muralism a unique genre of art/activism?
- Why might muralism be a particularly good genre for expressing an activist message?



- What messages does this mural convey? How can you tell?
- What do you like about this mural? What do you not like?



- What messages does this mural convey? How can you tell?
- What do you like about this mural? What do you not like?



- What messages does this mural convey? How can you tell?
- What do you like about this mural? What do you not like?

Primary Resource Guide: Art and Community Activism: Murals

Once students have discussed murals as community activism and seen some examples, they will work in groups to plan their own murals. They will carefully consider their message, create guidelines for working collaboratively, sketch out a design, and create their works of community activism through art.

Discussion

- What sort of challenges might you face when incorporating these guides in the classroom?
- Differentiation ideas?

Secondary Resource Guide: What are some of the issues immigrant workers face in the United States?

In this stand-alone lesson, students will explore the issues faced by immigrant workers in the United States, the strategies they are using to address problems, and the role organizations, government agencies, and communities can play in ensuring just working conditions.

Secondary Resource Guide: What are some of the issues immigrant workers face in the United States?

Since the Gold Rush, California has starred in many of the nation's most successful endeavors: our shiniest movies, bounteous crops, and cutting-edge technologies.

The Golden State has a progressive tax system and environmental policy, the second-highest minimum wage in the nation, and politicians who openly celebrate diversity and immigration. If the state were a country, its economy would rank fifth largest in the world.

But California's towering growth has cast a long shadow.

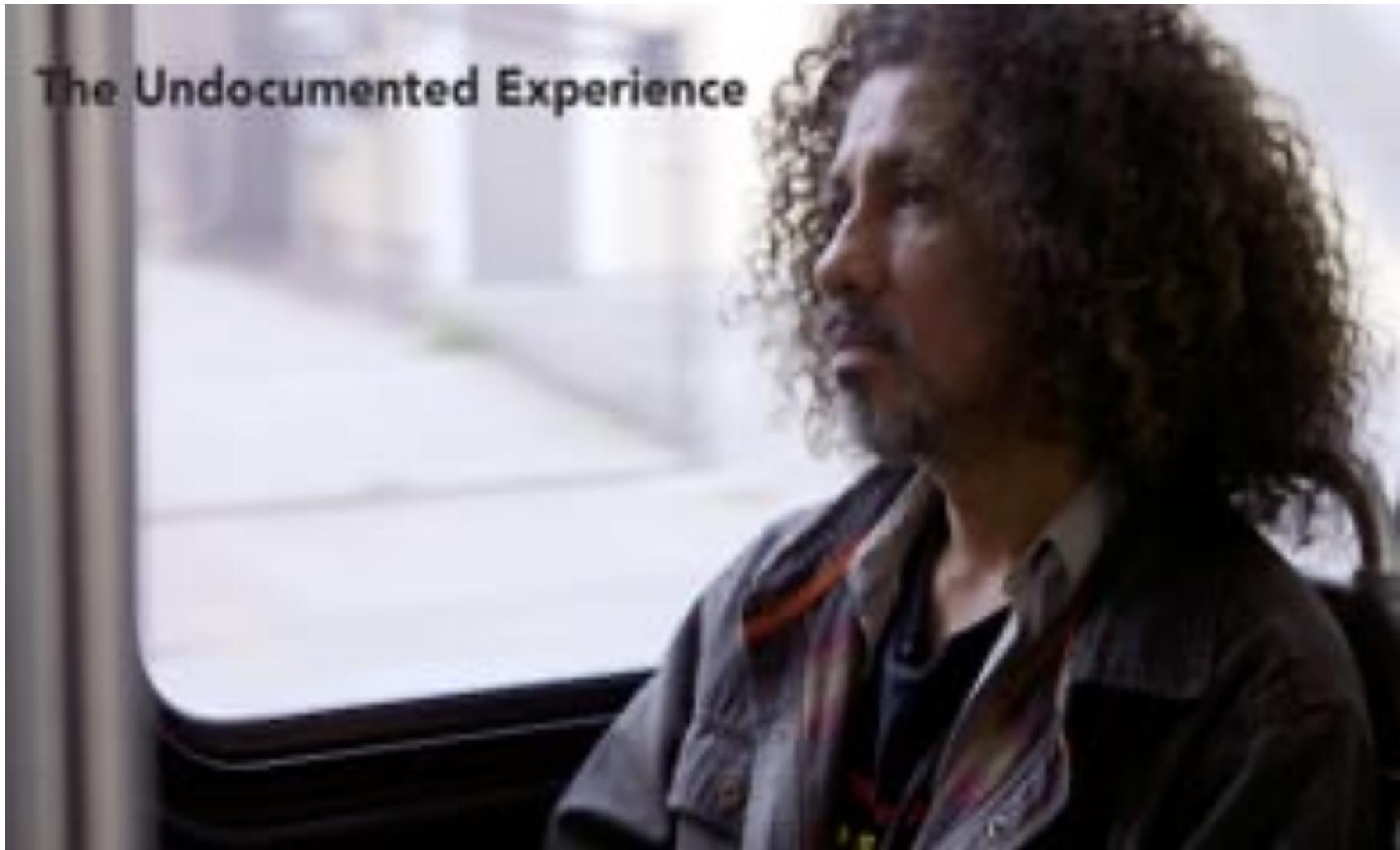
The state's growing population has put a strain on infrastructure and public services. Protections for workers are slipping, worker safety organizations are chronically understaffed, and wage theft is rampant. In a state where income inequality has risen sharply over the past two decades, faster than in the nation as a whole, those left at the bottom have fallen further behind.

- From [Unseen](#), a multimedia reporting project by students at the UC Berkeley School of Journalism

Discussion

*What are some of the issues
immigrant workers face in the
United States?*

The Undocumented Experience



Unseen – Second Class

Secondary Resource Guide: What are some of the issues immigrant workers face in the United States?

How do people, communities, and organizations work together to find a strategy to address a problem affecting immigrant workers? **What is the outcome of that strategy?** Support your answer using written or visual evidence from your assigned story.

- Group work - outline your groups' answer using the [burger method](#)
- Individual work - answer the prompt in a paragraph

Options for differentiation: content, process, product

Additional Resources

Students

- [NPR's "Where We Come From"](#) (multimedia stories relating to the American immigrant experience)
- [Center for Artistic Activism](#) (aids artists and activists in affecting social change)
- [This American Life "The Out Crowd"](#) (Pulitzer Prize-winning radio episode on immigration; original contains curse words, a "beeped" version is available at the link above)
- [The New York Times "In Florida Tomato Fields, a Penny Buys Progress"](#) (article on the enforcement of labor rights)

Educators

- Author Alejandra Domezain has put together [a fact sheet of resources](#) and [lesson plans](#) for teaching immigrant worker's rights in the classroom.
- [Learning for Justice - Immigration](#) (lesson plans and allied resources)
- [Learning for Justice - Labor Matters](#) (lesson plan on worker's rights)
- [Colorin Colorado - Immigration](#) (lesson plans and allied resources)
- [North American Association for Environmental Activism](#) (general suggestions for incorporating student-led activism in the classroom)
- [We Speak NYC - "Rolando's Rights" and "Sonam's Mom"](#) (lesson plans on immigrant worker's rights and other topics)
- [Immigration History Resource Center](#) (curriculum and lesson plans on immigration history)
- [Latino History Project - Workers' Movements and Civil Rights](#) (lesson plan covering art, activism, and immigrant workers' rights)

Final Thoughts/Discussion

- In For All / Para Todos, Flor's teacher gives her a green pen because "[she's] sure that writing will help you stay strong and endure". The green represents your voice to tell stories and advocate for justice. **What do you want to do with your green pen?**
- Lots of curricular resources are available [on our website](#). We also have [classroom book sets available](#) to borrow (soon to include For All / Para Todos!).



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For All, Para Todos Educator Guide

Summary

For All, Para Todos, is the story of Flor, a young girl, and her father who migrate, as prospects in their country of origin become scarce. In the land of For All, Flor's father works long and hard hours for very little pay and is afforded very few rights because of his immigration status. Meanwhile Flor works hard in school to get into university, but because of her own immigration status she is told she can no longer attend. Flor knows this is unjust and begins to fight to tell the stories like those of her dad and other undocumented immigrants to change public opinion. She picks up her green pen to share stories like hers to convince those who can vote to vote for all, and to help make her home, the land of For All, live up to its ideals. *For All, Para Todos*, is poetically written in both Spanish and English and is an inspirational book that reminds us of the power of our own stories, and the courage and love it takes to make our homeland better.

For All, Para Todos, es un cuento de una niña joven, Flor, y su padre, quien migran por falta de oportunidades en su país de origen. En el país de Para Todos, el padre de Flor trabaja largas y duras horas por poco pago y con pocos derechos, debido a su estatus de inmigración. Mientras tanto Flor estudia con fuerza para poder asistir universidad, pero debido a su propio estatus de inmigración la universidad no le deja asistir. Flor sabe que esto es una injusticia y empieza a contar historias como las de su padre y los demás quienes son indocumentados para cambiar la opinión pública alrededor de la inmigración. Ella usa su bolígrafo verde y empieza a compartir historias como la suya para que su patria, Para Todos, cumple con sus ideales. *For All, Para Todos*, está escrito de manera poética en español e inglés, un libro inspirador que nos recuerde del poder de nuestras propias historias y de la coraje y amor necesario para mejorar nuestra patria.

Immigration and Activism

Since the Gold Rush, California has starred in many of the nation's most successful endeavors: our shiniest movies, bounteous crops, and cutting-edge technologies.

The Golden State has a progressive tax system and environmental policy, the second-highest minimum wage in the nation, and politicians who openly celebrate diversity and immigration. If the state were a country, its economy would rank fifth largest in the world.

But California's towering growth has cast a long shadow.

The state's growing population has put a strain on infrastructure and public services. Protections for workers are slipping, worker safety organizations are chronically understaffed, and wage theft is rampant. In a state where income inequality has risen sharply over the past two decades, faster than in the nation as a whole, those left at the bottom have fallen further behind.

"You don't see the farm worker bending over in the fields when you pass by, and you don't see the janitor alone up in the building, and you don't see the construction worker that's hammering in the ditch," says State Assemblywoman Lorena Gonzalez.

"We either choose to not see them, or they do the work when we can't see them. Those are the

workers who are the most vulnerable.”

California’s unseen workers do jobs that help keep the state’s economy and services humming, but rarely come into public consciousness. They build houses, clean offices, sort through recycling, and harvest crops. These workers are hidden in plain sight; they work under cover of darkness, even beyond the physical boundary of our shores.

This project sheds light on the experience of those who labor in the shadows - and the limitations, even failure, of our legal promises to protect them on the job.

- From [Unseen](#), a multimedia reporting project by students at the UC Berkeley School of Journalism

Inmigración y activismo

Desde la fiebre del oro, California ha protagonizado muchos de los esfuerzos más exitosos de la nación: nuestras películas más brillantes, cosechas generosas y tecnologías de vanguardia.

El Estado Dorado tiene un sistema tributario progresivo y una política ambiental, el salario mínimo segundo más alto de la nación y políticos que celebran abiertamente la diversidad y la inmigración. Si el estado fuera un país, su economía ocuparía el quinto lugar en el mundo.

Pero el impresionante crecimiento de California ha arrojado una larga sombra.

La creciente población del estado ha ejercido presión sobre la infraestructura y los servicios públicos. Las protecciones para los trabajadores están disminuyendo, las organizaciones de seguridad de los trabajadores carecen de personal de una manera crónica y el robo de salarios es desenfrenado. En un estado donde la desigualdad de ingresos ha aumentado drásticamente en las últimas dos décadas, más rápido que en la nación en su conjunto, los que quedan en la parte inferior se han quedado más rezagados.

“No ves al trabajador agrícola doblado en los campos cuando pasas, y no ves al conserje solo en el edificio, y no ves al trabajador de la construcción que está martillando en la zanja”, dice la asambleísta estatal Lorena González.

“O elegimos no verlos o ellos hacen el trabajo cuando no podemos verlos. Esos son los trabajadores más vulnerables”.

Los trabajadores invisibles de California realizan trabajos que ayudan a mantener funcionando la economía y los servicios del estado, pero rara vez llegan a la conciencia pública. Construyen casas, limpian oficinas, clasifican el reciclaje y cosechan cultivos. Estos trabajadores están ocultos a la vista; trabajan al amparo de la oscuridad, incluso más allá de los límites físicos de nuestras costas.

Este proyecto arroja luz sobre la experiencia de quienes trabajan en las sombras y las limitaciones, incluso el fracaso, de nuestras promesas legales de protegerlos en el trabajo.

- De [Unseen](#), un proyecto de informes multimedia por estudiantes de la escuela de periodismo de UC Berkeley

About the Author

"Alejandra Domenzain grew up in Mexico and the United States. Her parents immigrated from Mexico in very different circumstances than Flor. They studied medicine in Mexico and were able to get a work visa to complete their training in Florida. Alejandra was born in the U.S., but then grew up in Mexico until she was 6, when her family moved back to the U.S. for good. Like Flor, Alejandra had to learn English and adapt to a new home. Growing up, Alejandra and her sister Gabriela spent most summers and winter breaks with their family in Mexico, and are still very close to their many relatives.

Alejandra was always passionate about advocating for social justice, and has worked in the field of immigrant labor rights for over 20 years. This has included doing outreach and education, organizing, policy work, and research with organizations ranging from national civil rights organizations to worker centers. Most of her work has focused on expanding labor rights for immigrant workers and giving them the tools they need to improve their working conditions. This story grew out of the love she feels for the brave immigrants who bring their hard work, ingenuity, faith, strength, and dreams to this country. It also honors the vibrant immigrant-led movements that have come before, and the current ones forging a path towards "justice for all."

In addition, Alejandra has a California CLEAR teaching credential and taught elementary school for five years, specializing in language arts. She loves reading and writing, and believes books can open minds, fuel movements, and change the world. That is why Alejandra is using her green pen to write books that invite kids to question, dream, and stand up for justice. Alejandra lives in California with her Brazilian husband and two school-aged children. *For All/Para Todos* is her first children's book, but she hopes to publish many more!"

Sobre la escritora

"Alejandra Domenzain creció en México y Estados Unidos. Sus padres emigraron de México en circunstancias muy diferentes a las de Flor. Estudiaron medicina en México y pudieron obtener una visa de trabajo para completar su capacitación en Florida. Alejandra nació en los Estados Unidos, pero luego creció en México hasta los 6 años, cuando su familia regresó a los Estados Unidos para siempre. Al igual que Flor, Alejandra tuvo que aprender inglés y adaptarse a un nuevo hogar. Al crecer, Alejandra y su hermana Gabriela pasaron la mayoría de los veranos y vacaciones de invierno con su familia en México, y todavía están muy cerca de sus muchos parientes.

Alejandra siempre fue una apasionada de la defensa de la justicia social, y ha trabajado en el campo de los derechos laborales de los inmigrantes durante más de 20 años. Esto ha incluido la divulgación y la educación, la organización, el trabajo de políticas y la investigación con organizaciones que van desde organizaciones nacionales de derechos civiles hasta centros de trabajadores. La mayor parte de su trabajo se ha centrado en ampliar los derechos laborales de los trabajadores inmigrantes y darles las herramientas que necesitan para mejorar sus condiciones de trabajo. Esta historia surgió del amor que siente por los valientes inmigrantes que traen su arduo trabajo, ingenio, fe, fuerza y sueños a este país. También honra los vibrantes movimientos liderados por inmigrantes que han venido antes, y los actuales que forban un camino hacia la "justicia para todos".

Además, Alejandra tiene una credencial de enseñanza de California CLEAR y enseñó en la escuela primaria durante cinco años, especializándose en artes del lenguaje. Le encanta leer y

escribir, y cree que los libros pueden abrir mentes, alimentar movimientos y cambiar el mundo. Es por eso que Alejandra está usando su pluma verde para escribir libros que invitan a los niños a cuestionar, soñar y defender la justicia.

Alejandra vive en California con su esposo brasileño y dos hijos en edad escolar. For All/ Para Todos es su primer libro para niños, ipero espera publicar muchos más!"

Using *Para Todos* in the Classroom

Classrooms can be sites of intercultural exchange and understanding and For All is a crucial addition that centers undocumented members of our communities. Undocumented students, workers, and family members make up different parts of our communities and face challenges unique to their immigration status, such as difficulty accessing financial aid or reporting labor rights violations. It is important that our undocumented community members stories are heard, and that their experiences inform the way educators discuss labor and immigrant rights. For All is a perfect introduction to these difficult topics and begins to broach the subject of what it means to belong to or become part of a place. Additionally, due to the bilingual nature of the book it creates spaces for non-English language retention and the ability to teach other languages in our globalized society. The language diversity of the book also allows for a broader form of expression and self in the classroom.

Aulas pueden ser sitios de intercambio cultural y comprensión, Para Todos es una adición al aula que enfoca en los miembros indocumentados de nuestras comunidades. Estudiantes, trabajadores y parientes indocumentados forman parte de nuestras comunidades y enfrentan desafíos únicos dado a su estatus de inmigración, cuyas dificultades pueden ser la inhabilidad de acceder ayuda financiera y/o violaciones de los derechos del trabajador. Es importante que las historias de nuestra comunidad indocumentada sean escuchadas y que sus experiencias informan la manera en que educadores enseñan derechos de labor y inmigración. Para Todos es una buena introducción a estos asuntos difíciles, y empieza a abordar el tema de querencia. Adicionalmente, por ser un libro bilingüe crea espacio para retención de idiomas que no sean inglés y la habilidad de enseñar otros idiomas en nuestra sociedad globalizada. La diversidad de lenguajes en el libro también crea un espacio más inclusivo de expresión y ser en el aula.

Lesson Plans/Activities

Discussion Questions (from the book):

1. Flor and her dad decide to go to For All because there are no jobs in their country. What are other reasons why immigrants leave their home?
2. What are Flor's expectations of life in For All? How does the reality differ from what she dreamed about?
3. The dad did indeed find jobs in For All, but they were probably not what he had hoped for. Why?
4. Ms. Soto plays an important role in the story. What does Flor learn from her?
5. What is the role of writing and story-telling in this book?
6. How does Flor try to convince people to vote for fairness for immigrants? What other arguments could she make?
7. Flor feels that loving her new home means telling hard truths to help make it a better place. Do you think it's patriotic to try to change things that seem unfair to you?
8. Flor notices that stories of undocumented immigrants are not told from their point of view on TV (or other media). Why does this matter?

9. The dad chose to remain quiet and obey the instructions on the papers (until he decided to speak up at the very end). Why do you think he made that choice?
10. The X on the papers in this story stand for a kind of “deal” that’s made with immigrants—on the one hand they are needed to work and they make great contributions to For All. In this sense, they are members or “citizens.” On the other hand, they do not have the right papers or permission to be here. How could this be solved?
11. Flor found a group of people who also wanted to make change. What is the advantage of taking action with others?
12. The green pen represents your voice to tell stories and advocate for justice. What do you want to do with your green pen?

Preguntas (del libro):

1. Flor y su papá deciden ir a Para Todos porque no hay trabajo en su país. ¿Cuáles son otras razones por las cuales los inmigrantes dejan su hogar?
2. ¿Cuáles son las expectativas de Flor para la vida en Para Todos? ¿De qué forma es diferente la realidad de lo que ella había soñado?
3. El papá sí encontró trabajo en Para Todos, pero no era lo que había esperado. ¿Por qué?
4. La Señora Soto tiene un papel importante en la historia. ¿Qué aprende Flor de ella?
5. ¿Qué papel juega el escribir y contar historias en este libro?
6. ¿Cómo es que Flor trata de convencer a otras personas a que voten por la justicia para los inmigrantes? ¿Qué otros argumentos podría hacer?
7. Flor siente que el amar su hogar nuevo quiere decir que debe decir la verdad aunque sea difícil, ayudando así a mejorar el país. ¿Tú crees que es patriótico tratar de cambiar las cosas que te parecen injustas?
8. Flor se da cuenta de que las historias de los indocumentados no se cuentan desde su punto de vista en la televisión (o en otros medios de comunicación). ¿Cuál es la importancia de esto?
9. El papá decidió quedarse callado y obedecer las instrucciones en el papel (hasta que decidió alzar su voz al final). ¿Por qué crees que tomó esa decisión?
10. La X en los papeles en esta historia representa un tipo de “trato” que se hace con los inmigrantes. Por un lado, los necesitan para trabajar y ellos hacen contribuciones importantes a Para Todos. En este sentido, son miembros o “ciudadanos”. Por el otro lado, no tienen los papeles correctos o el permiso de estar aquí. ¿Cómo se podría resolver este problema?
11. Flor encontró un grupo de personas que también querían lograr cambios. ¿Cuál es la ventaja de actuar junto con otras personas?
12. La pluma verde representa tu voz para contar historias y abogar por la justicia. ¿Qué quieres hacer con tu pluma verde?

Immigrant Stories Project (adapted from the University of Minnesota: Immigrant Stories Project)

Part 1: Defining Immigration

1) Start with a class discussion about “migration” and how it differs from “immigration.” Ask students to consider the migration of Native Americans within the United States as well as African Americans, both of whom experienced forced migration which is distinct from immigration.

2) Ask Students to work in small groups and discuss the following questions:

- When do you think that humans first began to migrate?
- Do you think that a greater percentage of the world's population is migrating today than in previous periods? Why or why not?
- List three reasons why people migrate. Do you think that the reasons for migration have changed over the years?
- If you were going to move to another country, what are some issues you would need to consider?

3) Define

Ask students what they think the term “migration” means. Write their answers on the board.

Next, ask them to define “immigration.” What is the difference between migration and immigration? Provide the following definitions:

- Migration: people moving from one place to another
- Emigration: people moving out of a country
- Immigration: people moving into a new country.

Explain to students that migration is a fundamental human experience that has been going on for thousands of years. Immigration, in contrast, is a more recent phenomenon, the result of countries deciding to regulate and control the movement of people across national borders. While every person in the United States has some family history of migration, everyone does not have a similar experience with immigration.

Part 2: Human Rights and the Decision to Leave

1. Write

Instruct students to copy the phrase “human rights” into their notebooks. Ask students to write their own definition of human rights. Next, have students work in pairs to discuss their definitions and use them to create a new, comprehensive definition.

2. Define.

Write the question “What are human rights?” on the board. Have students share and compare their answers with the class. Offer the following definition of human rights: “The principles of human rights were drawn up by human beings as a way of ensuring that the dignity of everyone is properly and equally respected, that is, to ensure that a human being will be able to fully develop and use human qualities such as intelligence, talent and conscience and satisfy his or her spiritual and other needs.”³ The class should collectively decide on a definition to be used throughout this unit. Make sure that it covers the concepts contained in the UN definition. Post the class’s definition in a visible location.

3. Brainstorm

Once the class agrees on a definition of human rights, try to brainstorm as many different rights as possible, writing the answers on the board.

Use the following questions to prompt students if they get stuck:

- What rights do we protect in the United States in our Constitution and Bill of Rights?
- (possible answers: freedom of speech, religion, and assembly; right to a fair trial; freedom from arbitrary arrest)
- What is the minimum that people need to live in dignity? (possible answers: food, housing,

health care, education)

- Think of famous movements in our country's history - what kind of rights were they fighting for?
- (possible answers: freedom from slavery, non-discrimination, right to vote)

4. Create.

As a class or in groups have students create their own Declaration of Human Rights.

5. Compare and Discuss.

Once students have completed their own versions of the Declaration of Human Rights, hand out a copy of the UDHR (Universal Declaration of Human Rights). Ask students to compare their lists to that of the UDHR and open a discussion about what wasn't included, what was, and why.

[Universal Declaration of Human Rights](#)

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Parte 1: Definición de la inmigración

1) Comience con una discusión en clase sobre la “migración” y en qué se diferencia de la “inmigración”. Pida a los alumnos que consideren la migración de los nativos americanos dentro de los Estados Unidos, así como de los afroamericanos, quienes experimentaron una migración forzada que es distinta de la inmigración.

2) Pida a los alumnos que trabajen en grupos pequeños y analicen las siguientes preguntas:

- ¿Cuándo crees que los humanos comenzaron a migrar?
- ¿Cree que un mayor porcentaje de la población mundial está migrando hoy que en períodos anteriores? ¿Por qué o por qué no?
- Enumere tres razones por las que las personas migran. ¿Cree que las razones de la migración han cambiado a lo largo de los años?
- Si fuera a mudarse a otro país, ¿cuáles son algunos de los problemas que tendría que considerar?

3) Definir.

Pregunte a los alumnos qué creen que significa el término “migración”. Escriba sus respuestas en la pizarra.

A continuación, pídale que definan “inmigración”. ¿Cuál es la diferencia entre migración e inmigración? Proporcione las siguientes definiciones:

- Migración: personas que se trasladan de un lugar a otro
- Emigración: personas que se mudan de un país
- Inmigración: personas que se mudan a un nuevo país.

Explique a los estudiantes que la migración es una experiencia humana fundamental que ha estado ocurriendo durante miles de años. La inmigración, por el contrario, es un fenómeno más reciente, el resultado de los países que deciden regular y controlar el movimiento de personas a través de las fronteras nacionales. Si bien cada persona en los Estados Unidos tiene algún historial familiar de migración, todos no tienen una experiencia similar con la inmigración.

Parte 2: Los derechos humanos y la decisión de irse

1. Escribe.

Indique a los alumnos que copien la frase “derechos humanos” en sus cuadernos. Pida a los alumnos que escriban su propia definición de derechos humanos. A continuación, haga que los estudiantes trabajen en parejas para discutir sus definiciones y usarlas para crear una definición nueva y completa.

2. Definir.

Escriba la pregunta “¿Qué son los derechos humanos?” en la pizarra. Pida a los alumnos que compartan y comparan sus respuestas con la clase. Ofrezca la siguiente definición de derechos humanos: “Los principios de los derechos humanos fueron elaborados por los seres humanos como una forma de garantizar que la dignidad de todos se respete de manera adecuada e igualitaria, es decir, para garantizar que un ser humano pueda desarrollar y utilizar plenamente cualidades humanas como la inteligencia, el talento y la conciencia y satisfacer sus necesidades espirituales y de otro tipo”. La clase debe decidir colectivamente sobre una definición que se utilizará en toda esta unidad. Asegúrese de que cubre los conceptos contenidos en la definición de la ONU. Publique la definición de la clase en una ubicación visible.

3. Lluvia de ideas.

Una vez que la clase esté de acuerdo en una definición de derechos humanos, trate de hacer una lluvia de ideas sobre tantos derechos diferentes como sea posible, escribiendo las respuestas en la pizarra.

Use las siguientes preguntas para preguntar a los alumnos si se atascan:

- ¿Qué derechos protegemos en los Estados Unidos en nuestra Constitución y Declaración de Derechos?
- (posibles respuestas: libertad de expresión, religión y reunión; derecho a un juicio justo; libertad de detención arbitraria)
- ¿Cuál es el mínimo que las personas necesitan para vivir con dignidad?
- (posibles respuestas: alimentación, vivienda, atención médica, educación)
- Piense en movimientos famosos en la historia de nuestro país: ¿por qué tipo de derechos estaban luchando?
- (posibles respuestas: libertad de esclavitud, no discriminación, derecho al voto)

4. Crear.

Como clase o en grupos, haga que los estudiantes creen su propia Declaración de Derechos Humanos.

5. Compara y discute.

Una vez que los estudiantes hayan completado sus propias versiones de la Declaración de Derechos Humanos, entregue una copia de la DUDH (Declaración Universal de Derechos Humanos). Pida a los alumnos que comparan sus listas con las de la DUDH y abran un análisis sobre lo que no se incluyó, lo que sí se incluyó y por qué.

[Universal Declaration of Human Rights](#)

Art and Community Activism Lesson Plan

Acknowledgements

This guide is inspired by Learning for Justice and their unit on Art and Activism.

Grade Levels:

Primary (3-6)

Time Needed:

One 55-minute class period

Lesson Summary:

In this lesson, students are introduced to the concepts of art, community & activism. Most children have some experience being part of a community. This is an opportunity to think about what community means. Talking about activism, activists, and leaders, helps children understand how change can happen in a community. This lesson allows students to think about what these concepts mean and to consider the relationship between community activism and the visual arts.

This lesson uses examples of various artworks to facilitate classroom discussion. The examples provided can be used for this purpose or the educator can incorporate artworks that best speak to their classroom's culture.

Common Core Standards:

ELA-Literacy. CCRA. W.2; W.4; SL.1; SL.2; SL.3; SL.4; L.1; L.2; L.4

Essential Question (EQ) [What question will all students be able to answer at the end of the lesson?]:

What is an activist? What does an activist do? What is community activism and what is its purpose?

Learning Objectives (LOs) [What will most students be able to do at the end of the lesson?]:

- Students will be able to write words related to the terms community, activism and activist.
- Students will be able to identify how an activist is a person who works - in ways that can be quiet or loud - to solve a problem, improve a community, or reach a larger goal.
- Students will be able to begin thinking about the role art can play in activism

Enduring Understandings:

An activist is a person who works to solve a problem or improve a community by standing up for, and with, those who do not have the same opportunities as others.

Community activism provides a way for people to work together to solve a problem where they live or that is part of their lives.

Key Vocabulary Terms:

- Activism
- Activist
- Community

Opening - 10 minutes

Project or pass out the artwork samples to students' tables. Remind them that art can take many forms (painting, dance, etc.) and ask them: *What do you see in this piece of art? Why do you think the artist made it? How does art make you feel? Do you think art can be important?*

This lesson uses examples of various artworks in order to facilitate classroom discussion. The example provided (*VOTE* mural visible in the provided worksheet; further examples available: [K-2](#), [3-5](#)) can be used for this purpose or the educator can incorporate artworks that best speak to their classroom's culture.

Direct Instruction (I Do) - 3 minutes

Assign students to work in three small groups, or you may choose to lead this lesson as a whole group shared writing activity.

Give each group a concept map **with one of these words written in the middle: community, activism, art**. Note: you will have to write one of these words onto the worksheet prior to class.

Group Work (We Do) - 15 minutes

Have students to work together and write as many words as they can think of that **connect to, define, or question the word on their chart**. (Note: Students may also draw pictures).

Help your students understand these words better by offering some more context and explanation of the words in action such as: *"We often think of community as a group of people living or working together and sharing some common ideas. Activism is a way of working for change or for what you believe in. And we can say that art is a creative way of showing people, feelings, stories and ideas."*

Group Discussion (We Do) - 10 minutes

Have each group share the concept map they have created with their multiple meanings and associations with their classmates. Then help students come up with class/collective definitions of the three terms. Remind them that artists make art in order to communicate and convince others, as well as for opportunity to express themselves.

Continue the discussion until your students are comfortable using these terms. *Ask them to give examples of these words in action to gauge understanding when they present.*

Paired Assessment (You Do) - 15 minutes

Have students work in pairs, matching each student with someone who had a different term. Note: If you did the first step as a shared writing activity, you can pair up any students.

Ask each pair to collaborate on drawing a picture that demonstrates how the two terms relate to each other.

Ask: *"How does activism relate to community? How does art relate to community? How does activism relate to art?"* Encourage students to be creative and take risks with their picture.

Emphasize that the questions do not have right or wrong answers. Challenge your students to think of examples from their lives to illustrate relationships or connections. After students have had ample time to create their illustrations, *ask them as a whole group to discuss the*

illustrations each pair created.

Assessment [How will the educator determine students have achieved the EQ and LOs?]

Educators will be able to determine students have achieved EQ and LOs when students have been able to demonstrate an understanding of the key terms and how they relate to each other.

Closure - 2 minutes

Ask students to begin thinking about the role art can play in activism.

Lesson Materials

See the worksheet provided below. <https://www.readingrockets.org/content/pdfs/conceptmap2.pdf>

Differentiation and Modification Options [How can this lesson be modified to reach all students?]:

Content: see resources below for different forms of content (videos, podcasts, etc.)

Process: students can work individually on their assignments if they prefer; place students in differentiated groups based on ability and/or interest.

Product: students may provide their assessment work in a format that best suits them (written paragraph, diaorama, etc.).

Learning Environment: lesson can be provided in an in-person, virtual, or hybrid format by incorporating online tools such as Jamboard.

Extension resources: students may explore the resources provided below for extra content and evidence for their assessment work.

English Language Learners (ELLs): Vocab words defined in detail during direct instruction; can use notes in assessments; extended time.

IEPs and 504s; lesson can be modified in content, process, and product to reflect learning accommodations.

Further Resources on Allied Topics

Educators

- More Art and Activism mini lessons: <https://www.learningforjustice.org/classroom-resources/lessons/art-and-activism>
- Teaching about activism and justice in the classroom: <https://www.ascd.org/el/articles/stirring-up-justice>

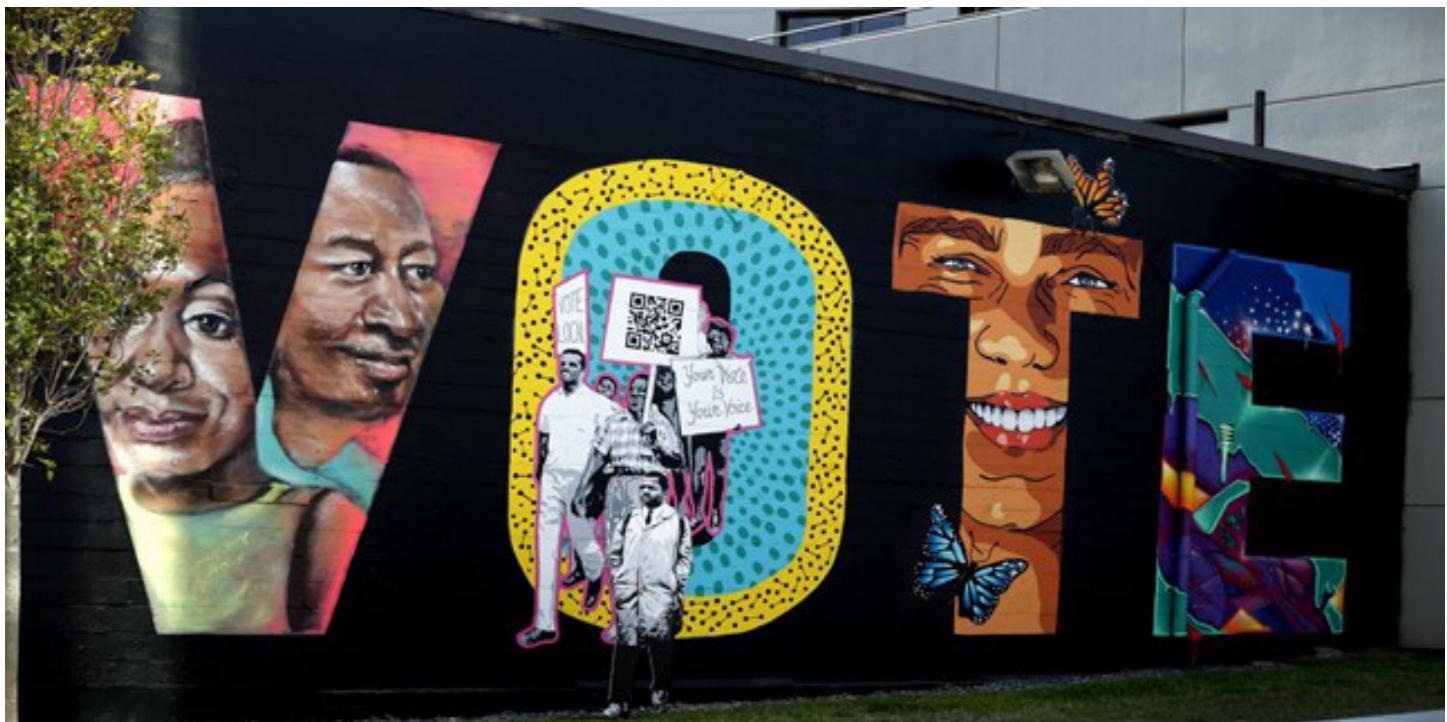
Additional Books

- A is for Activist by Innosanto Nagara
- Click, Clack, Moo: Cows That Type by Doreen Cronin
- That's Not Fair!/No Es Justo by Carmen Tafolla
- Freedom Summer by Deborah Wiles
- For All/Para Todos by Alejandra Domenzain

Art and Community Activism Worksheet

Name(s): _____

Students will be able to write words related to the terms community, activism and activist; they will identify how activism and change are important to communities and begin thinking about the role art can play in activism.



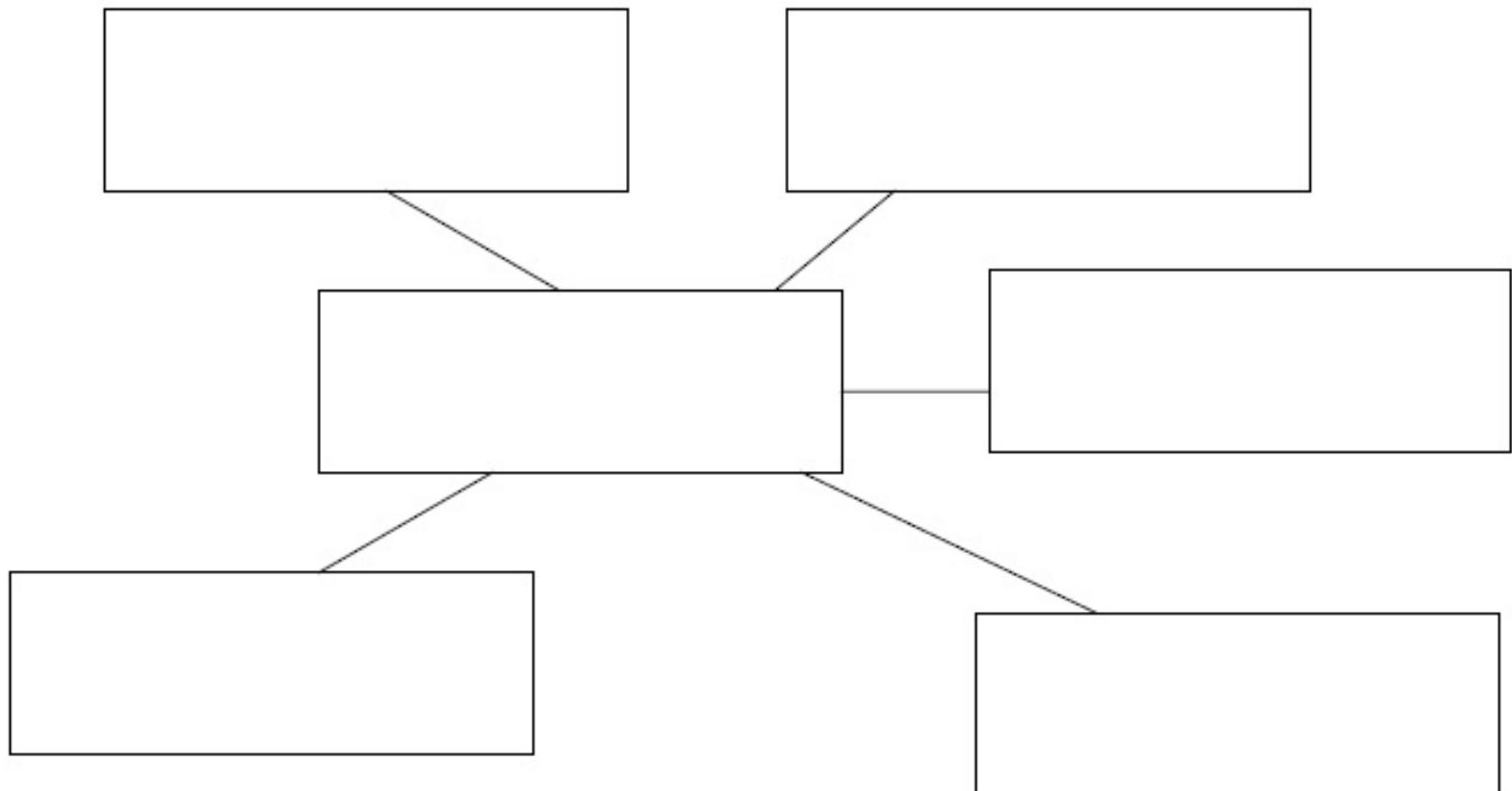
What do you see in this piece of art? Why do you think the artist made it? How does this piece make you feel? Do you think art can be important?

Art and Community Activism Worksheet

Instructions (Pt I):

Work together and write as many words as you can think of that connect to, define, or question the word on your chart. (Note: Students may also draw pictures).

Concept Map



Thinkport © 2003

Art and Community Activism Worksheet

Instructions (Pt II):

Work in pairs, with someone who had a different term. Collaborate on drawing a picture that demonstrates how the two terms relate to each other. Note: If you did the first step as a shared writing activity, you can pair up any students.

Closing Reflection: Begin thinking about the role art can play in activism.

Activate Activism: Planning Our Mural Lesson Plan

Grade Levels:

Primary (3-6)

Time Needed:

One 45-minute class period

Lesson Summary:

This lesson builds upon the Art and Community Activism lesson by focusing on one art form: murals. Students will learn how to work and plan collaboratively to get their message of activism across in an artistic way. This lesson allows students to consider how to translate their thoughts into visual form to create a plan for lasting vestige of their activism.

Common Core Standards:

ELA-Literacy. CCRA. W.2; W.4; SL.1; SL.2; SL.3; SL.4; L.1; L.2; L.4

Essential Question (EQ) [What question will all students be able to answer at the end of the lesson?]:

What is a mural? How can different artistic techniques and genres work together in one project? What skills help multiple artists work together to communicate a message?

Learning Objectives (LOs) [What will most students be able to do at the end of the lesson?]:

- Students will be able to collaboratively plan a mural project.
- Students will be able to translate their activism to art from.
- Students will be able to combine different techniques to create a mural.

Key Vocabulary Terms:

- Mural
- Collaborate
- Activism
- Genre

Learning Activities:

“Ask students, ‘What is a mural?’ Allow them to share examples of any murals they have seen or know of. If they brought images from home, give them a chance to share. Otherwise, present them with the following images ([K-2](#), [3-5](#)) so that they can get a sense of what a mural might look like. As students view these images, ask them to discuss the following questions: **1) What makes murals a unique genre? 2) Why might a mural be a particularly good genre for expressing an activist message? 3) What messages do these murals convey? How can you tell? 4) What do you like/not like about these murals?”**

“Explain to students that working communally on a piece of art is a serious and important undertaking. Ask them to think about what they think might be challenging about this work, and how they might address these challenges. Using these ideas as well as your classroom rules or guidelines, come up with a list of guidelines for working collaboratively on an activist mural. Create a chart of your guidelines and have all students sign their names to the chart.” “For the rest of the period, allow the class to work together to plan what their mural will look

like. First, they should do this by talking, and then they can switch to sketching a mock-up on a piece of chart paper. Student groups can be organized according to how best serves the educator's classroom. Monitor to make sure that each child has a voice in the creation of the plan and will be contributing something to the mural. When the plan is complete, ask students what was fun and what was challenging about working on that plan."

Lesson Materials:

- Mural examples
- Chart paper
- Pencils, colored pencils, markers, paint (depending on what medium educators prefer students to work with)

Differentiation and Modification Options [How can this lesson be modified to reach all students?]:

- Content: see resources below for different forms of content (videos, podcasts, etc.)
- Process: students can work individually on their assignments if they prefer; place students in differentiated groups based on ability and/or interest.
- Product: students may provide their assessment work in a format that best suits them (written paragraph, diaorama, etc.).
- Learning Environment: lesson can be provided in an in-person, virtual, or hybrid format by incorporating online tools such as Jamboard.
- Extension resources: students may explore the resources provided below for extra content and evidence for their assessment work.
- English Language Learners (ELLs): Vocab words defined in detail during direct instruction; can use notes in assessments; extended time.
- IEPs and 504s: lesson can be modified in content, process, and product to reflect learning accommodations.

Further Resources:

- Educators: https://nm.pbslearningmedia.org/collection/art_socialjustice/ "Many artists create work that intersects with political activism and social justice causes. Throughout history, art has been used as an accessible tool for communication, raising awareness about social issues and affecting positive change. This video collection will introduce students to artists who create work that inspires dialogue about problems faced by communities around the world, and will provide inspiration for classroom projects with a social, public or political purpose."
- Agents of Possibility: Examining the Intersections of Art/Education, and Activism in Communities by: ALINA CAMPANA "This article examines the motivations, perspectives, development, and experiences of five artist/educator/activists who worked in community-based settings in Tucson, Arizona. Common characteristics, relevant issues, and implications for the field are presented and discussed."
- [https://theartofeducation.edu/2017/02/02/perfect-project-teach-students-art-activism/
additional ideas for using art as activism in the classroom](https://theartofeducation.edu/2017/02/02/perfect-project-teach-students-art-activism/additional-ideas-for-using-art-as-activism-in-the-classroom)

Acknowledgements:

This guide is taken from Learning for Justice and their unit on Art and Activism.

Activate Activism: Planning Our Mural

Name(s): _____



Work in small groups. Share examples of murals brought from home with your group. Discuss the murals together and answer the question: What is a mural? Write your answer below. Share with the class. If students don't have an example, refer to the mural above.

Activate Activism: Planning Our Mural

After class discussion, expand and answer the following questions with your group picking one mural to focus on:

What makes murals a unique genre?

Why do activists use murals to convey their messages?

What message does the mural convey? How do you know?

What do you like/not like about the mural?

What does it mean to work communally? Work with your group to answer the question and come up with some examples of communal work.

Following a class discussion about what it means to work communally. Work with your group to answer the following questions:

1) What they think might be challenging about this work?

2) How might you address these challenges?

Activate Activism: Planning Our Mural

Keeping classroom guidelines in mind, come up with a list of guidelines for a creating a collaborative mural. List them below.

Guideline:	Why it's important:

Work as a class to discuss each group's guidelines to create a master guideline list. Write it down and have all students sign it.

Start planning your mural with your group. Start by brainstorming ideas, then start to sketch out your designs. Keep the class guidelines in mind when you start planning.

After planning your murals, discuss with the class what was challenging and what was fun about the planning.

Activate Activism: Planning Our Mural

Differentiation and Modification Options [How can this lesson be modified to reach all students?]:

- Content: see resources below for different forms of content (videos, podcasts, etc.)
- Process: students can work individually on their assignments if they prefer; place students in differentiated groups based on ability and/or interest.
- Product: students may provide their assessment work in a format that best suits them (written paragraph, diorama, etc.).
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Plan de lecciones - Arte y Activismo Comunitario

Niveles de la lección:

Primaria (grados 3-6)

Tiempo necesario:

Un período de clase de 45 minutos

Contexto/Resumen de la lección:

“En esta lección, los estudiantes tendrán una introducción a los conceptos de arte, comunidad, y activismo. Tendrán la oportunidad de hablar sobre su entendimiento de estos términos. La mayoría de los niños tienen experiencia en ser parte de una comunidad a través de conexiones con su familia, su escuela y su vecindario. Estudiantes necesitan oportunidades para pensar en lo que significa una comunidad antes de poder pensar en los roles de liderazgo que una comunidad necesita. Hablar de activismo, activistas y líderes ayuda a niños a entender cómo puede ocurrir cambio positivo en una comunidad. Esta lección les dará a los estudiantes la oportunidad de pensar sobre lo que significan estos conceptos y de considerar la relación entre el activismo y las artes visuales”.

Esta lección utiliza ejemplos de varias obras de arte para facilitar discusión en el aula. Los ejemplos proporcionados pueden usarse para este propósito o el educador puede incorporar obras de arte que mejor se relacionen con la cultura de su salón de clases.

Normas básicas comunes:

ELA-Alfabetización. CCRA. W.2; W.4; SL.1; SL.2; SL.3; SL.4; L.1; L.2; L.4

Preguntas esenciales [¿Qué pregunta podrán contestar todos los estudiantes al final de la lección?]:

¿Qué es un activista? ¿Qué hace un activista? ¿Qué es el activismo comunitario y cuál es su propósito?

Objetivos de aprendizaje:

Al final de la lección, los estudiantes podrán:

- escribir palabras relacionadas con los términos: comunidad, activismo y activista.
- identificar cómo un activista es una persona que trabaja - en maneras que pueden ser silenciosas o ruidosas - para resolver un problema, para mejorar a una comunidad, o para alcanzar a una meta más grande.
- empezar a pensar en el papel que el arte puede jugar en el activismo

Entendimientos duraderos:

Un activista es una persona que trabaja para resolver un problema o mejorar una comunidad, defendiendo y con quienes no tienen las mismas oportunidades que los demás.

El activismo comunitario proporciona una forma para que las personas pueden trabajar juntos para resolver a un problema en el lugar en donde viven o un problema que es parte de sus vidas

Términos claves de vocabulario:

- Activismo
- Activista
- Comunidad

Actividades de aprendizaje

Estreno

Proyecte o distribuya las muestras de arte a las mesas de los estudiantes. Recuérdale a los estudiantes que el arte puede tomar muchas formas (pintura, danza, etc.) y pregúntele: *¿Qué ves en esta obra de arte? ¿Por qué crees que el artista lo hizo? ¿Cómo te hace sentir esta obra de arte? ¿Crees que el arte puede ser importante?*

Esta lección utiliza ejemplos de varias obras de arte para facilitar discusión en el aula. Los ejemplos proporcionados pueden usarse para este propósito o el educador puede incorporar obras de arte que mejor se relacionen con la cultura de su salón de clases.

Enseñar

Yo lo hago

Asigne a los alumnos a tres grupos pequeños para trabajar juntos durante esta lección. Como alternativa, usted puede optar dirigir esta lección como una actividad de escritura hecha en conjunto con el grupo completo de alumnos.

Dele a cada grupo una cartulina (sobre la cual está imprimido este “[mapa de conceptos](#)”) con una de estas palabras escrita en medio del papel: comunidad, activismo, o arte. Indíquelo a los alumnos que trabajen juntos y que escriban tantas palabras como se les ocurra que se conecten, definan o cuestionen la palabra ya escrita en su cartulina. (Nota: Los estudiantes también pueden dibujar sus respuestas)

Lo hacemos juntos

Cada grupo comparte el póster que ha creado con sus compañeros de clase. En este proceso, ayude a los estudiantes a determinar en forma colectiva las definiciones de los tres términos.

Ayude a sus alumnos a entender mejor estas palabras, ofreciéndoles más explicación usando las palabras en contexto. Por ejemplo: *“A menudo pensamos en la comunidad como un grupo de personas que viven o trabajan juntas y comparten algunas ideas comunes. El activismo es una forma de trabajar por lo que se cree será un cambio positivo. Y podemos decir que el arte es una forma creativa de mostrar personas, sentimientos, historias e ideas”*. Recuérdelos que los artistas hacen arte para comunicarse y convencer a los demás, así como para tener la oportunidad de expresarse. Continúe la conversación hasta que sus estudiantes se sientan cómodos usando estos términos.

Pídale que den ejemplos de estas palabras en una frase para medir su comprensión.

Tú lo haces

Ponga a los estudiantes en parejas, haciendo coincidir a cada estudiante con un compañero que tuvo un término diferente.

Pídale a cada pareja que colabore en un dibujo que demuestre cómo los dos términos se relacionan entre sí.

Pregunte: “¿Cómo se relaciona el activismo con la comunidad? ¿Cómo se relaciona el arte con la comunidad? ¿Cómo se relaciona el activismo con el arte?” Anime a los estudiantes a ser creativos y tomar riesgos con su dibujo.

Nota: Si realizó la primera actividad como una actividad de escritura compartida, puede emparejar a cualquier estudiante con cualquiera de sus compañeros.

Enfatice que las preguntas no tienen respuestas correctas o incorrectas. Desafíe a sus alumnos a pensar en ejemplos de su vida diaria para ilustrar relaciones o conexiones. Después de que los alumnos hayan tenido tiempo suficiente para crear sus ilustraciones, pídaleles como grupo completo que analicen los dibujos creados por cada par.

Evaluación

Los educadores podrán determinar que los estudiantes han logrado los entendimientos duraderos y objetivos de aprendizaje cuando los estudiantes puedan demostrar una comprensión de los términos clave y cómo se relacionan entre sí.

Para terminar

Pídale a los alumnos que comiencen a pensar en el rol que el arte puede desempeñar en el activismo y pídaleles que comparten sus pensamientos con la clase.

Materiales de la lección

- [Mapa de conceptos](#)
- Cartulinas (una cartulina para cada grupo)
- Materiales artísticos (marcadores, lápices de colores, etc.)

Opcional, material para extender a la lección

Libro: That's Not Fair!/"No Es Justo" por Carmen Tafolla

Opciones de diferenciación y modificación [*¿Cómo se puede modificar esta lección para alcanzar a todos los estudiantes?*]:

Contenido: vea los recursos a continuación para diferentes formas de presentar el contenido (videos, libros, etc.)

Proceso: los estudiantes pueden trabajar individualmente en sus tareas si así lo prefieren; coloque a los estudiantes en grupos diferenciados en función de su capacidad y/o interés.
Producto: los alumnos podrán aportar su trabajo de evaluación en el formato que más les convenga (párrafo escrito, diorama, etc.).

Entorno de aprendizaje: la lección se puede proporcionar en un formato presencial, virtual o híbrido con la incorporación de herramientas digitales, por ejemplo: Jamboard.

Recursos de extensión: los estudiantes pueden explorar los recursos proporcionados a continuación para obtener contenido adicional y evidencia para asistirlos con su trabajo de evaluación.

Estudiantes que están aprendiendo el español: palabras de vocabulario definidas en detalle durante la instrucción directa; pueden usar notas en las evaluaciones; tiempo extendido.
IEP y 504; La lección se puede modificar en contenido, proceso y producto para reflejar las

adaptaciones de aprendizaje.

Otros recursos para educadores y estudiantes sobre temas aliados

- Más mini lecciones sobre el arte y el activismo: <https://www.learningforjustice.org/classroom-resources/lessons/art-and-activism>
- Como enseñar sobre el activismo y la justicia en el aula: <https://www.ascd.org/el/articles/stirring-up-justice>
- Plan de lecciones que cubre el arte, el activismo y los derechos de los trabajadores inmigrantes: [Proyecto de Historia Latina – Movimientos de Trabajadores y Derechos Civiles](#)
- Esta colección de videos presenta a artistas que crean trabajos artísticos que inspiran un diálogo sobre los problemas que enfrentamos como humanos en nuestras comunidades: https://nm.pbslearningmedia.org/collection/art_socialjustice/

Libros adicionales:

- A is for Activist by Innosanto Nagara
- Click, Clack, Moo: Cows That Type by Doreen Cronin
- That's Not Fair!/No Es Justo by Carmen Tafolla
- Freedom Summer by Deborah Wiles
- For All/Para Todos by Alejandra Domenzain

Agradecimientos:

Esta lección incorpora recursos provenidos de [Teaching for Justice](#) y [Reading Rockets](#).

Nombre(s): _____

Al final de la lección, los estudiantes podrán:

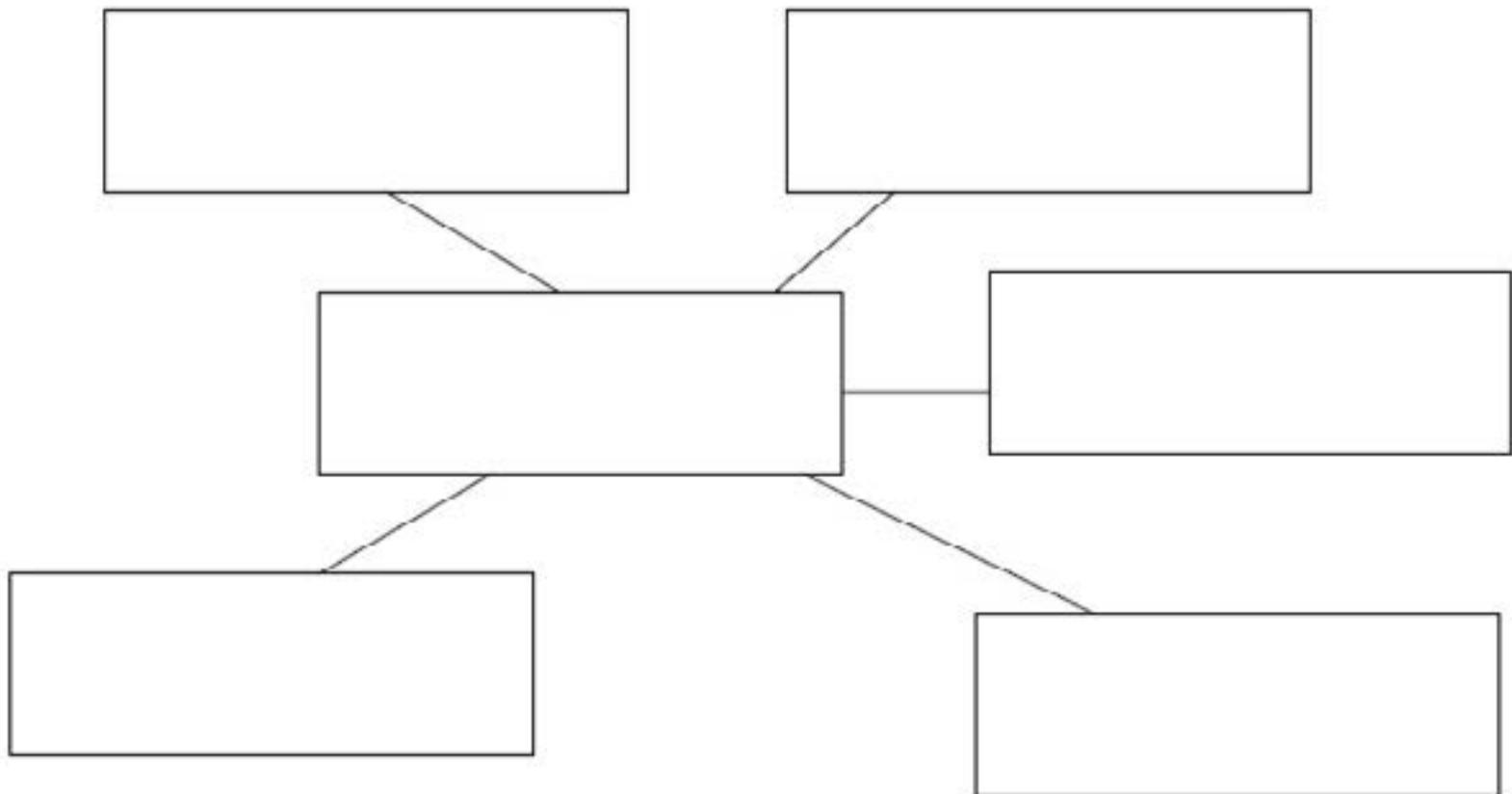
- escribir palabras relacionadas con los términos: comunidad, activismo y activista.
- identificar cómo el activismo y el cambio son importantes para las comunidades.
- empezar a pensar en el papel que el arte puede jugar en el activismo



¿Qué ves en esta obra de arte? ¿Por qué crees que el artista lo hizo? ¿Cómo te hace sentir esta obra de arte? ¿Crees que el arte puede ser importante?

Trabajen juntos y que escriban tantas palabras como se les ocurra que se conecten, definan o cuestionen la palabra ya escrita en su cartulina. (Nota: Los estudiantes también pueden dibujar sus respuestas)

Concept Map



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Trabajando en parejas, colaboren en un dibujo que demuestre cómo los dos términos se relacionan entre sí.

Pregunte: “¿Cómo se relaciona el activismo con la comunidad? ¿Cómo se relaciona el arte con la comunidad? ¿Cómo se relaciona el activismo con el arte?” Anime a los estudiantes a ser creativos y tomar riesgos con su dibujo.

Comiencen a pensar en el rol que el arte puede desempeñar en el activismo y pídale que comparten sus pensamientos con la clase.

Activando el activismo: creando un plan para nuestro mural

Niveles de la lección:

Primaria (grados 3-6)

Tiempo necesario:

Un período de clase de 45 minutos

Contexto/Resumen de la lección:

Esta lección se enfoca en una forma de arte: los murales. Los estudiantes aprenderán a trabajar y planificar colaborando juntos para transmitir su mensaje de activismo en una manera artística. Esta lección permite a los estudiantes considerar cómo traducir sus pensamientos en forma visual para crear un vestigio duradero de su activismo.

Normas básicas comunes:

ELA-Alfabetización. CCRA. W.2; W.4; SL.1; SL.2; SL.3; SL.4; L.1; L.2; L.4

Preguntas esenciales [¿Qué pregunta podrán contestar todos los estudiantes al final de la lección?]:

¿Qué es un mural? ¿Cómo pueden las diferentes técnicas y los diferentes géneros artísticos trabajar juntos en un proyecto? ¿Qué habilidades ayudan a artistas a trabajar juntos para comunicar un mensaje?

Objetivos de aprendizaje:

Al final de la lección, los estudiantes podrán:

- colaborativamente planificar un proyecto de mural artístico
- traducir sus impulsos activistas en una forma artística
- combinar diferentes técnicas artísticas para crear un mural

Entendimientos duraderos:

Un activista es una persona que trabaja para resolver a un problema o para mejorar a una comunidad.

El activismo comunitario proporciona una forma en la cual las personas pueden trabajar juntas para resolver un problema en su vecindario, pueblo o ciudad.

Términos claves de vocabulario:

- Mural
- Colaborar
- Activismo
- Géneros artísticos

Antes de la clase

Pregúntele a los estudiantes - ¿Qué es un mural? Proporcione ejemplos y pídale a los estudiantes que traigan imágenes de murales cuando vengan a la próxima clase (también pueden mandar sus imágenes por correo electrónico).

Actividades de aprendizaje

Estreno

Pregunte (“Hacer ahora”/Do Now): ¿Qué es un mural?

Enseñar

Yo lo hago

Guíe a los estudiantes a compartir ejemplos de un mural que hayan visto o conocido. Si trajeron imágenes de casa, deles la oportunidad de compartirlas. También preséntele las siguientes imágenes ([#1](#), [#2](#)) como ejemplos. A medida que los alumnos vean estas imágenes, pídale que analicen las siguientes preguntas entre ellos:

- ¿Qué hace que los murales sean un género de arte único?
- ¿Por qué un mural podría ser un género particularmente útil para expresar un mensaje activista?
- ¿Qué mensajes transmiten estos murales? ¿Cómo sabes?
- ¿Qué te gusta/no te gusta sobre estos murales?”

Lo hacemos juntos

Explíquelo a los estudiantes que trabajar en comunidad en una obra de arte es una tarea seria e importante. Pídale que piensen en lo que podría ser un desafío de este trabajo, y cómo podrían abordar estos desafíos. Escriba las ideas en el pizarrón.

Usando estas ideas, así como las reglas de su aula, presente en el pizarrón una lista de pautas para trabajar en colaboración en un mural activista. Pida a todos los estudiantes que firmen sus nombres en el pizarrón como acuerdo.

Tú lo haces

Durante el resto de la lección, permita que la clase trabaje en conjunto para planificar cómo se verá su mural, planeando y dibujando sobre unas cartulinas o sobre un pedazo de papel de mural. Supervise para asegurarse de que cada estudiante tenga una voz en la creación del plan y contribuya con algo al mural.

Los grupos de estudiantes se pueden organizar de acuerdo con la mejor manera de servir al aula del educador.

Evaluación

Los educadores podrán determinar que los estudiantes han logrado los entendimientos duraderos y objetivos de aprendizaje cuando los estudiantes puedan demostrar una comprensión de los términos clave y cómo se relacionan entre sí, y también en el nivel de participación de cada estudiante en el plan de mural colaborativo.

Para terminar

Pregúntele a los alumnos que fue divertido y que fue difícil en trabajar juntos en el plan de mural. ¿Es fácil trabajar juntos?

Materiales de la lección

- Imágenes de murales
- Cartulinas (una cartulina para cada grupo) o un pedazo de papel de mural
- Materiales artísticos (marcadores, lápices de colores, pintura, etc.)

Opciones de diferenciación y modificación [¿Cómo se puede modificar esta lección para alcanzar a todos los estudiantes?]:

Contenido: vea los recursos a continuación para diferentes formas de presentar el contenido (videos, libros, etc.)

Proceso: los estudiantes pueden trabajar individualmente en sus tareas si así lo prefieren; coloque a los estudiantes en grupos diferenciados en función de su capacidad y/o interés.

Producto: los alumnos podrán aportar su trabajo de evaluación en el formato que más les convenga (párrafo escrito, diorama, etc.).

Entorno de aprendizaje: la lección se puede proporcionar en un formato presencial, virtual o híbrido con la incorporación de herramientas digitales, por ejemplo: Jamboard.

Recursos de extensión: los estudiantes pueden explorar los recursos proporcionados a continuación para obtener contenido adicional y evidencia para asistirlos con su trabajo de evaluación.

Estudiantes que están aprendiendo el español: palabras de vocabulario definidas en detalle durante la instrucción directa; pueden usar notas en las evaluaciones; tiempo extendido.

IEP y 504; La lección se puede modificar en contenido, proceso y producto para reflejar las adaptaciones de aprendizaje.

Otros recursos para educadores y estudiantes

- Más mini lecciones sobre el arte y el activismo: <https://www.learningforjustice.org/classroom-resources/lessons/art-and-activism>
- Como enseñar sobre el activismo y la justicia en el aula: <https://www.ascd.org/el/articles/stirring-up-justice>
- Plan de lecciones que cubre el arte, el activismo y los derechos de los trabajadores inmigrantes: [Proyecto de Historia Latina - Movimientos de Trabajadores y Derechos Civiles](#)

Esta colección de videos presenta a artistas que crean trabajos artísticos que inspiran un diálogo sobre los problemas que enfrentamos como humanos en nuestras comunidades:

https://nm.pbslearningmedia.org/collection/art_socialjustice/

Agradecimientos:

Esta lección incorpora recursos provenidos de [Teaching for Justice](#) y [Reading Rockets](#).

Nombre(s): _____



En grupos, comparten ejemplos de un mural que hayan visto o conocido. Respondan a la siguiente pregunta: **¿Qué es un mural?**

Después de compartir, analicen las siguientes preguntas entre ustedes:

¿Qué hace que los murales sean un género de arte único?

¿Por qué un mural podría ser un género particularmente útil para expresar un mensaje activista?

¿Qué mensajes transmiten estos murales? ¿Cómo sabes?

¿Qué te gusta/no te gusta sobre estos murales?

¿Qué significa trabajar en comunidad? Trabaje con su grupo para responder a la pregunta y proponer algunos ejemplos de trabajo comunitario.

Después de una discusión en clase sobre lo que significa trabajar en comunidad, trabaje con su grupo para responder las siguientes preguntas:

1) ¿Qué creen que podría ser un desafío para este trabajo?

2) ¿Cómo es posible abordar estos desafíos?

Teniendo en cuenta las pautas de nuestra aula, elabore una lista de pautas para la creación de un mural colaborativo.

Pautas:	Por que es importante:

Trabajen en conjunto para planificar cómo se verá el mural de tu grupo, planeando y dibujando sobre unas cartulinas o sobre un pedazo de papel de mural.

¿Qué fue divertido y qué fue difícil en trabajar juntos en el plan de mural. ¿Es fácil trabajar juntos?

What are some of the issues immigrant workers face in the United States?

In this stand-alone lesson, students will explore the issues faced by immigrant workers in the United States, the strategies they are using to address problems, and the role organizations, government agencies, and communities can play in ensuring just working conditions.

This lesson is appropriate for the secondary level (grades 7-12) and covers one 90-minute lesson block or two 45-minute class periods.

[Note: Not all stories on the website may be suitable for younger ages, both in content and in vocabulary. As a result, please review the website prior to assigning it to students. For students at younger grade levels and/or as differentiation, provide downloaded article excerpts from the website and provide access to the accompanying videos separately. An option to easily adjust an article's Lexile level is [Rewordify](#).]

Learning Objectives:

Students will be able to explain how people, communities, and organizations work together to find a strategy to address a problem affecting immigrant workers and explain the outcome of that strategy.

This resource incorporates activities aligned to the following Common Core Standards:

CCSS.ELA-LITERACY.W.7.2;8.2;9-10.2;11-12.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Since the Gold Rush, California has starred in many of the nation's most successful endeavors: our shiniest movies, bounteous crops, and cutting-edge technologies.

The Golden State has a progressive tax system and environmental policy, the second-highest minimum wage in the nation, and politicians who openly celebrate diversity and immigration. If the state were a country, its economy would rank fifth largest in the world.

But California's towering growth has cast a long shadow.

The state's growing population has put a strain on infrastructure and public services. Protections for workers are slipping, worker safety organizations are chronically understaffed, and wage theft is rampant. In a state where income inequality has risen sharply over the past two decades, faster than in the nation as a whole, those left at the bottom have fallen further behind.

"You don't see the farm worker bending over in the fields when you pass by, and you don't see the janitor alone up in the building, and you don't see the construction worker that's hammering in the ditch," says State Assemblywoman Lorena Gonzalez.

"We either choose to not see them, or they do the work when we can't see them. Those are the workers who are the most vulnerable."

California's unseen workers do jobs that help keep the state's economy and services humming, but rarely come into public consciousness. They build houses, clean offices, sort through recycling, and harvest crops. These workers are hidden in plain sight; they work under cover of darkness, even beyond the physical boundary of our shores.

This project sheds light on the experience of those who labor in the shadows - and the limitations, even failure, of our legal promises to protect them on the job.

- From Unseen, a multimedia reporting project by students at the UC Berkeley School of Journalism

Name(s): _____

Students will be able to explain how people, communities, and organizations work together to find a strategy to address a problem affecting immigrant workers and explain the outcome of that strategy.

Write down the names of your group members here:

Circle which story has been assigned to your group: Stolen, Second Class or On The Line

Review your story as presented on the Unseen website (or as provided to you by your teacher) and answer the following question:

What are some of the issues immigrant workers face in the United States?

Students will be able to explain how people, communities, and organizations work together to find a strategy to address a problem affecting immigrant workers and explain the outcome of that strategy.

Write down the names of your group members here:

Circle which story has been assigned to your group: Stolen, Second Class or On The Line

Review your story as presented on the Unseen website (or as provided to you by your teacher) and answer the following question:

What are some of the issues immigrant workers face in the United States?

Your teacher will place you with your group and ask you to collaboratively outline your group's response to the prompt below using the burger method and evidence from an assigned story from Unseen.

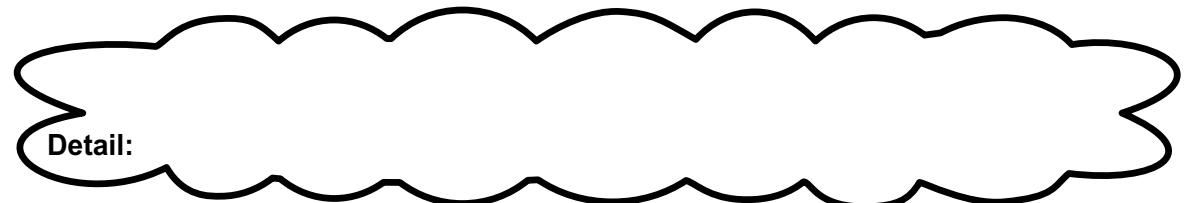
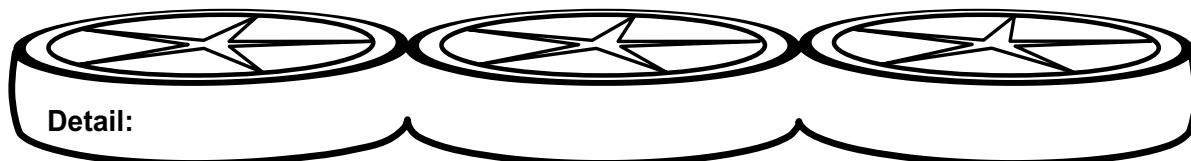
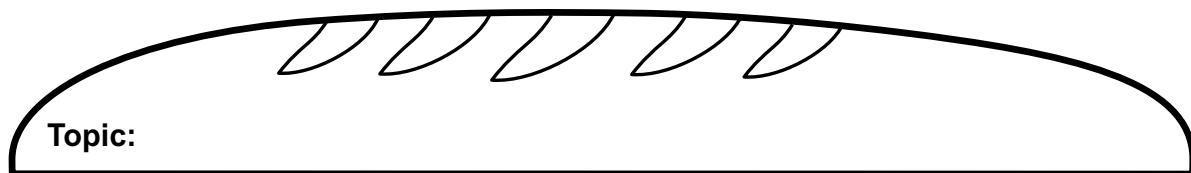
Prompt: *How do people, communities, and organizations work together to find a strategy to address a problem affecting immigrant workers? What is the outcome of that strategy? Support your answer using written or visual evidence from your assigned story.*

Make sure you write down your group's outline on the next page!

Name _____ Date _____

Sandwich Chart

Write your topic at the top. Add details to the middle layers. Add a concluding sentence at the bottom.



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Now, using your group's outline, answer the prompt in a paragraph using your own words.

How do people, communities, and organizations work together to find a strategy to address a problem affecting immigrant workers? What is the outcome of that strategy? Support your answer using written or visual evidence from your assigned story.

Need a more in-depth lesson plan? We've got you covered!

Lesson Title [Topic]:

What are some of the issues immigrant workers face in the United States?

Grade Levels:

Secondary (7-12); following the plan below, lessons can be adapted with other grade-level appropriate content as needed

Time Needed:

One 90-minute lesson block or two 45-minute class periods

Lesson Context/Summary [What is this lesson about?]:

In this stand-alone lesson, students will explore the issues faced by immigrant workers in the United States, the strategies they are using to address problems, and the role organizations, government agencies, and communities can play in ensuring just working conditions

Common Core Standards:

CCSS.ELA-LITERACY.W.7.2;8.2;9-10.2;11-12.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Essential Question (EQ) [What question will all students be able to answer at the end of the lesson?]:

What are some of the issues immigrant workers face in the United States?

Learning Objectives (LOs) [What will most students be able to do at the end of the lesson?; list 1-3 beginning with “Students will be able to...”]:

Students will be able to explain how people, communities, and organizations work together to find a strategy to address a problem affecting immigrant workers and explain the outcome of that strategy.

Key Vocabulary Terms [What vocabulary terms will students need to know to complete this lesson?]:

- Immigration
- Workers' rights
- Labor rights
- Protections for workers
- Undocumented workers

Learning Activities [What will happen during this class period?]

Before the lesson

Students into three differentiated (based on strengths and formative assessment data and/or interest) groups and assign each group a story.

Story options:

[Stolen](#)

[Second Class](#)

[On The Line](#)

Students will then review their story on the Unseen website and come prepared to class to answer the following question: *What are some of the issues immigrant workers face in the United States?*

[Note: Not all stories on the website may be suitable for younger ages, both in content and in vocabulary. As a result, please review the website prior to assigning it to students. For students at younger grade levels and/or as differentiation, provide downloaded article excerpts from the website separately. An option to easily adjust an article's Lexile level is [Rewordify](#).]

Opening - 10 minutes

When students enter the classroom, ask them to answer the lesson's "Do Now" question: *What are some of the issues immigrant workers face in the United States?*

After thinking time, students will be prompted to answer the question verbally or in writing (on paper or in the video call chat box).

Teacher will ask two students to share their answers with the class (one volunteer, one cold call).

Provide students with the learning objectives and road map for the lesson ("*What are we doing today and why is it important?*"): *Students will be able to explain how people, communities, and organizations work together to find a strategy to address a problem affecting immigrant workers and explain the outcome of that strategy*

Pause for questions.

Direct Instruction (I Do) - 15 minutes

Direct instruction on the intersection between immigrant and workers' rights. What are the issues? Who is affected? How can working together make solving a problem more achievable?

Brief explanation of the concepts and vocab words. After explanation, check for understanding verbally or by using [another method](#).

Use the story [New Path](#) as an example of people, communities, and organizations working together to find a solution to an issue.

For more context and information on immigrant and workers' rights, please see the "Further Resources" section below.

Teacher gives instructions for the group work portion (see below) and pauses for questions.

Group Work (We Do) - 35 minutes

Place students into their three differentiated (based on strengths and formative assessment data and/or interest) groups to collaboratively outline their response to the prompt in an online document or on paper using the burger method and evidence from their assigned story from Unseen- *“How do people, communities, and organizations work together to find a strategy to address a problem affecting immigrant workers? What is the outcome of that strategy? Support your answer using written or visual evidence from your assigned story.”*

Story options:

[Stolen](#)

[Second Class](#)

[On The Line](#)

Each group is then placed in their groups physically or in breakout room. Groups may work together and ask each other for help with questions.

While the students work, the teacher circulates to answer questions and check for understanding.

Bring class back together, ask students to turn in their group outlines (so teacher can check for understanding) and explain the independent assessment portion of the lesson (see below).

Independent Assessment (You Do) - 20 minutes

Students will answer the following prompt individually on paper or an online document after collaboratively outlining a response to the prompt - *“How do people, communities, and organizations work together to find a strategy to address a problem affecting immigrant workers? What is the outcome of that strategy? Support your answer using written or visual evidence from your assigned story”*. These prompts will be completed on in written paragraph or PowerPoint presentation form. Depending on your teaching style, you may open to other suggestions of “demonstration of knowledge” types as dictated by student interest. Suggestions include: podcast, video, poster, skit, etc.

As students work, teacher will circulate to answer questions and check for understanding, as well as provide extension resources (see section below) 1:1 and small group support as needed.

Assessment [*How will the educator determine students have achieved the EQ and LOs?*]

Teacher will determine student mastery by assessing their responses to the individual assessment assignment above.

Closure - 10 minutes

At the end of class, the teacher brings the students back to submit their work.

To close, the teacher restates the learning objectives, provides extension resources if students wish to learn more, and answers any last questions.

Lesson Materials [What is needed to teach this lesson?; include worksheets, links, etc.]

See worksheet provided above.

Differentiation and Modification Options [How can this lesson be modified to reach all students?]:

Content: see resources below for different forms of content (videos, podcasts, etc.)

Process: students can work individually on the outlining assignment if they prefer.

Product: students may provide their assessment work in a format that best suits them (PowerPoint, podcast, poster, etc.).

Learning Environment: lesson can be provided in an in-person, virtual, or hybrid format.

Extension resources: students may explore the resources provided below for extra content and evidence for their assessment work.

English Language Learners (ELLs): Vocab words defined in detail during direct instruction; can use notes in assessments; extended time.

IEPs and 504s; lesson can be modified in content, process, and product to reflect learning accommodations.

Further Resources [What other resources on this topic and allied topics are available?]:

Students

- [NPR's "Where We Come From"](#) (multimedia stories relating to the American immigrant experience)
- [Center for Artistic Activism](#) (aids artists and activists in affecting social change)
- [This American Life "The Out Crowd"](#) (Pulitzer Prize-winning radio episode on immigration; original contains curse words, a "beeped" version is available at the link above)
- [The New York Times "In Florida Tomato Fields, a Penny Buys Progress"](#) (article on the enforcement of labor rights)

Educators

- Author Alejandra Domezain has put together [a fact sheet of resources](#) and [lesson plans](#) for teaching immigrant worker's rights in the classroom
- [Learning for Justice - Immigration](#) (lesson plans and allied resources)
- [Learning for Justice - Labor Matters](#) (lesson plan on worker's rights)
- [Colorin Colorado - Immigration](#) (lesson plans and allied resources)

- North American Association for Environmental Activism (general suggestions for incorporating student-led activism in the classroom)
- We Speak NYC - “Rolando’s Rights” and “Sonam’s Mom” (lesson plans on immigrant worker’s rights and other topics)
- Immigration History Resource Center (curriculum and lesson plans on immigration history)
- Latino History Project – Workers’ Movements and Civil Rights (lesson plan covering art, activism, and immigrant workers’ rights)

Acknowledgments

This guide incorporates resources provided by Unseen and Reading Rockets