

# An Immigrant's Perspective

## Curricular Unit for Grades 6-12

Funded by the Terra Foundation for American Art

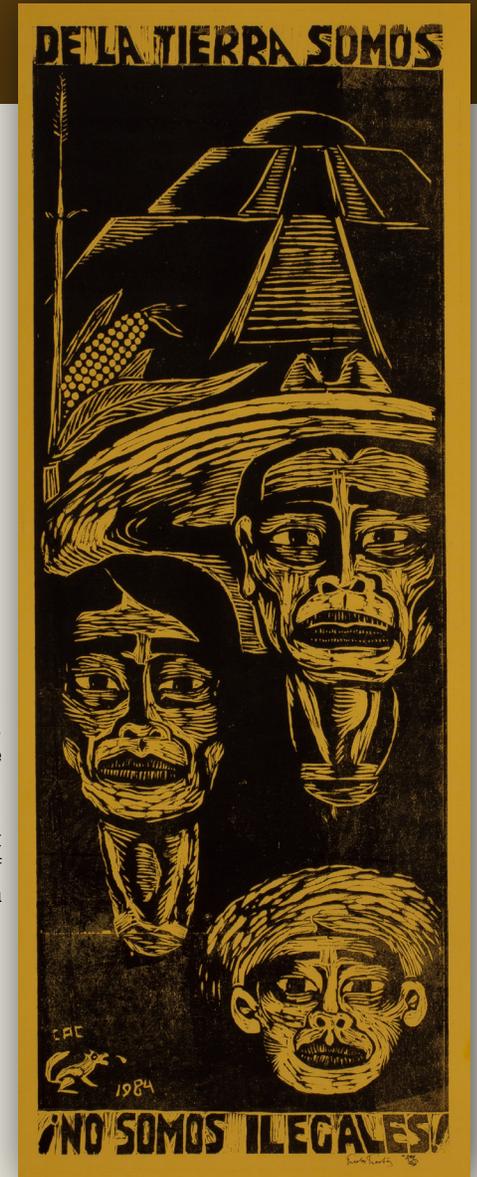
### Artwork at core of unit:



**Luis Jiménez, Crossing the Rio Bravo**  
/ Cruzando el Río Bravo, 1987,  
color lithograph with chine-collé, 87/90,  
38 3/4" x 28 3/4" (paper size),  
National Museum of Mexican Art  
Permanent Collection, 1993.10,  
Museum Purchase Fund,  
photo credit: Kathleen Culbert-Aguilar



**Carlos Cortéz, De la tierra somos.**  
**¡No somos ilegales!** / We are of the  
earth. We are not illegal., 1984, linocut,  
N.N., 36 3/8" x 16 3/8" (paper size),  
National Museum of Mexican Art  
Permanent Collection, 1990.29, Gift of  
the Artist, photo credit: Michael Tropea



**Grade(s):** 6–12

**Subject(s):** Language Arts, Social Studies, Visual Arts

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**Theme/Topic:** Mexican Immigration to the United States

**Timeframe:** 6–7 class sessions

**Description:** This unit pairs works of art from the National Museum of Mexican Art's Permanent Collection by Luis Jiménez and Carlos Cortéz with a variety of texts and text types to engage students in a discussion of the phenomenon of Mexican immigration to the United States from the immigrant's perspective. Students interpret and respond to the artwork of Jiménez and Cortéz, literature, and literary nonfiction through their own writing, discussion, and print-making projects.

**Enduring Understandings—themes & ideas central to unit and artworks:**

- Examining historical art allows students to become informed about social justice issues.
- The art form of printmaking lends itself well to enacting social change, both historically and today.
- Mexican immigration is an integral part of United States history and an important current-day issue.
- Stories and messages from the immigrant's perspective (in both text and visual form) promote understanding and tolerance and create personal connections to these issues for students.

**National Standards Addressed (Common Core State Standards):**

**College and Career Readiness Anchor Standards for Reading, 6–12**

**CCSS.ELA-Literacy.CCRA.R.1**

**CCSS.ELA-Literacy.CCRA.R.2**

**CCSS.ELA-Literacy.CCRA.R.3**

**CCSS.ELA-Literacy.CCRA.R.4**

**CCSS.ELA-Literacy.CCRA.R.6**

**CCSS.ELA-Literacy.CCRA.R.7**

**CCSS.ELA-Literacy.CCRA.R.9**

**CCSS.ELA-Literacy.CCRA.R.10**

**College and Career Readiness Anchor Standards for Speaking and Listening**

**CCSS.ELA-Literacy.CCRA.SL.1**

**CCSS.ELA-Literacy.CCRA.SL.3**

**CCSS.ELA-Literacy.CCRA.SL.6**

**College and Career Readiness Anchor Standards for Writing, 6–12**

**CCSS.ELA-Literacy.CCRA.W.1**

**CCSS.ELA-Literacy.CCRA.W.3**

**CCSS.ELA-Literacy.CCRA.W.4**

**CCSS.ELA-Literacy.CCRA.W.9**

**Common Core, Reading Standards for Literacy in Social Studies, 6–12**

**CCSS.ELA-Literacy.RH.6-8.1**

**CCSS.ELA-Literacy.RH.6-8.2**

**CCSS.ELA-Literacy.RH.6-8.6**

**CCSS.ELA-Literacy.RH.6-8.7**

**CCSS.ELA-Literacy.RH.6-8.8**

**CCSS.ELA-Literacy.RH.9-10.6**

**Illinois State Goals for Fine Arts**

**Illinois State Goals for Fine Arts Goal 26**

**Illinois State Goals for Fine Arts Goal 27**

**Student Objectives (Students will. . .):**

- investigate how works of art promote social justice and tell stories of Mexican immigration from a unique perspective by becoming critical consumers of visual texts.
- research the phenomenon of Mexican immigration through works of visual art, narrative, poetry, literary non-fiction, current events articles, statistical research, and national resources.
- evaluate the language surrounding immigrant issues and its implications to increase their media literacy.
- identify and opionate on a relevant issue in their school or community and create prints that diffuse an original message about this issue.

## VISUAL LITERACY: READING IMAGES

The importance of images and visual media in contemporary culture is changing what it means to be literate in the 21st century. Today's society is highly visual, and visual imagery is no longer supplemental to other forms of information. New digital technologies have made it possible for almost anyone to create and share visual media. Yet the pervasiveness of images and visual media does not necessarily mean that individuals are able to critically view, use, and produce visual content. Individuals must develop these essential skills in order to engage capably in a visually-oriented society. Visual literacy empowers individuals to participate fully in a visual culture.

**Visual literacy** is a set of abilities that enable an individual to effectively find, interpret, evaluate, use, and create images and visual media. Visual literacy skills equip a learner to understand and analyze the contextual, cultural, ethical, aesthetic, intellectual, and technical components involved in the production and use of visual materials. A visually literate individual is both a critical consumer of visual media and a competent contributor to a body of shared knowledge and culture.

(Excerpted from "ACRL Visual Literacy Competency Standards for Higher Education," ©1996–2014 American Library Association)

*An Immigrant's Perspective* is designed to help students and teachers slow down to carefully examine and discuss visual images. By doing so, they will be able to cite specific visual evidence when writing or speaking to support conclusions drawn from works of art, as well as determine central ideas or themes, skills that are vital to interpreting works from a variety of media and which transfer well to writing about texts. The discussion questions and activities in these lessons encourage students to analyze how the specific choices made by the artists—what they include, what they exclude, the time and place they created their artwork, the materials and techniques used, and the way they organize their work—shape meaning or tone, and will increase their awareness of their own choices when thinking, writing, and creating.

## TEACHING WITH WORKS OF ART: Look, Analyze, Investigate, Interpret, Synthesize

The following types and sequence of questions and activities can help students think about and draw meaning from works of art:

### Start by Looking

- Questions or activities that encourage students to examine the artwork—to spend time looking. Examples: Look closely at this work of art for a few minutes and then we'll have a discussion about what you see. Take a minute to study this image and list in writing the details you notice; afterward we'll have a discussion.
- Questions that invite students to share observations. Examples: *So what did you see? What's going on in the image/work of art?*
- Questions that direct attention to things you want students to notice, related to key ideas you want them to understand. Examples: *What is something you notice about \_\_\_? Describe the \_\_\_ in the image.*

### Begin to Analyze

- Questions that help students analyze the image and artist's visual strategies. Examples: *What did you notice first and why? What's the focal point? How does the artist show us what's important? How does your eye travel through the picture, and why? Notice the artist's use of lines (or colors, shapes, etc.). What adjectives would you use to describe the lines (colors, shapes, etc.)? What's the overall mood of the painting? What visual strategies did the artist use (lines, colors, etc.) to create that mood?*

### Make Some Inferences

- Questions that invite students to speculate about the meaning of the artwork. Guide students to support their responses with evidence. Examples: *What do you think the artist wanted to communicate? What do you see that makes you say that? What's the main idea? What in the artwork makes you think that? What title would you give it and why?*
- Questions that prepare students to do research—encourage students to ask their own questions. Examples: *What would you like to know about the artwork? What would you like to ask the artist? How might this work of art relate to the period/event we are studying?*

## Investigate

Start by learning what organization owns the work of art under investigation and whether that organization provides information about it on its website. Museum websites tend to have useful information and are good places to begin researching works of art. The questions and categories below can help students organize their research. Depending on the class subject, some of the questions will be more relevant than others.

- Questions about the time period—historical context

*At the time the artwork was made, what was happening in society, the economy, or politics that the artist was probably responding to?*

*What do primary or secondary sources tell us about that time period that is relevant to understanding the artwork?*

*How does the artwork relate to what was happening at that time? Cite specific evidence in the artwork when making your point.*

- Questions about the artwork

*What is the subject? What does the artwork represent?*

*Does the artwork represent a point of view—literally and figuratively?*

*What visual strategies did the artist use to get his/her ideas across?*

*What material is the artwork made from? (Is it durable, widely available, difficult to work with, or costly, for example?)*

*What is the format (large, small, one-of-a-kind, or produced in multiples, for example)?*

*Did the artist write about the work? Is he/she quoted as saying anything about it?*

*What did critics or art historians say about it?*

*In what ways is the work a reflection of society or a product of its time?*

*Why was the artwork made? (Was it made for or commissioned by somebody?)*

*Was it intended for display in a public setting or somebody's home, for example?)*

*What expectations was the artist responding to?*

- Questions about the artist

*When did the artist live?*

*Where did he/she work most of the time?*

*What about the artist's life experiences, beliefs, or affiliations might have influenced or inspired him/her to make the work of art?*

*What was happening in the artist's life when he/she made the work?*

*What is the artist known for (what subjects or processes for example)?*

*What was he/she most interested in exploring as an artist?*

## Informed Interpretation and Synthesis

After looking closely at, analyzing, and investigating a work of art, what conclusions can students draw about it? Did students revise their thinking? What connections can students make between the artwork and the larger classroom unit/lesson and/or their personal experience? What new questions do they have?

- Sample questions:

*What do you think the artist's message is?*

*What are some big or main ideas represented in this work of art?*

*How would you describe and explain this artwork to somebody else?*

*How do you think the artwork relates to the time period in which it was made?*

*What does the artwork tell us about that period? How might the artwork reflect some of the ideas or values of that era? How does it reflect one point of view of that era?*

*Did any of your ideas about the artwork change after you researched it? Did any stay the same? Please explain.*

*What do you think about how the artist communicates?*

*How does this artwork relate to our larger unit of study?*

*Do you think this artwork relates to your experience, and if so, how?*

**Next Step: Application and Response**

Have students respond creatively to the artwork—building on ideas and themes that the artist explored.

- Sample questions:

*How might you represent some of the ideas you discovered in the work of art? Make a work of art, write a poem, perform a short play, or compose some music that expresses these ideas in your own way.*

Developed for the Terra Foundation for American Art's Teacher Lab by Jenny Siegenthaler, Terra Foundation, with Sarah Alvarez, Art Institute of Chicago, and Barbara Radner, DePaul University.

# Planning Guide

## PART 1: MIGRATION STRUGGLES & SUCCESSES

| Lesson No. | Lesson Title                           | Key Standards  | Objectives   | Activities  | Resources  |
|------------|--|--|--|---|--|
| 1          | <i>In Their Shoes</i><br>pg. 7         | CCSS.ELA-Literacy.CCRA.R.1   | <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• look closely and cite evidence to visually analyze Luis Jiménez’s <i>Crossing the Rio Bravo</i> (1987).</li> <li>• formulate questions based on observations of an artwork.</li> <li>• connect personal and cultural values with those of Mexican immigrants.</li> <li>• explore diverse political, historical, and personal motives for Mexican immigration to the U.S.</li> </ul>        | <p>I Can Add to That</p> <p>20 Questions</p> <p>What Would it Take?</p>   | <p>Luis Jiménez, <i>Crossing the Rio Bravo</i> (1987)</p>  |
| 2          | <i>Voices from the Fields</i><br>pg. 9 | <p>CCSS.ELA-Literacy.CCRA.R.1</p> <p>CCSS.ELA-Literacy.CCRA.R.9</p> <p>CCSS.ELA-Literacy.CCRA.R.10</p> <p>CCSS.ELA-Literacy.CCRA.W.3</p> <p>CCSS.ELA-Literacy.CCRA.W.4</p> <p>CCSS.ELA-Literacy.CCRA.W.9</p> | <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• look closely and cite evidence to visually analyze Carlos Cortéz, <i>De la tierra somos. ¡No somos ilegales!</i> (1984).</li> <li>• compare texts to learn about experiences of child migrant workers from early 20th century and today.</li> <li>• utilize narrative to produce clear and coherent writing that draws evidence from visual, literary, and informational texts.</li> </ul> | <p>Visual Analysis</p> <p>Facebook Profile Worksheet</p> <p>Read &amp; Discuss</p> <p>Letter from a Migrant</p> | <p>Carlos Cortéz, <i>De la tierra somos. ¡No somos ilegales!</i> (1984)</p> <p><b>Title:</b> <i>Voices from the Fields: Children of Migrant Farmworkers Tell Their Stories</i><br/><b>Editor:</b> S. Beth Atkin<br/><b>Publisher:</b> Little, Brown and Company<br/><b>Date published:</b> 2000<br/>Nonfiction, Gr. 5 &amp; up</p> <p><b>Title:</b> <i>The Circuit: Stories from the Life of a Migrant Child</i><br/><b>Author:</b> Francisco Jiménez<br/><b>Publisher:</b> University of New Mexico Press<br/><b>Date published:</b> 1997<br/>Nonfiction, Gr. 5 &amp; up</p> <p><b>Diverse learner lit. options:</b><br/><b>Title:</b> <i>Amelia’s Road</i><br/><b>Author:</b> Linda Jacobs Altman<br/><b>Publisher:</b> Lee &amp; Low Books<br/><b>Date published:</b> 1995<br/>Fiction, Kindergarten &amp; up</p> <p><b>Title:</b> <i>Radio Man</i><br/><b>Author:</b> Arthur Dorros<br/><b>Publisher:</b> Rayo<br/><b>Date published:</b> 1997<br/>Fiction, Grades 1–5</p> |

## PART 2: INFORMED ABOUT IMMIGRATION THEN & NOW

| Lesson No. | Lesson Title   | Key Standards   | Objectives   | Activities   | Resources   |
|------------|--|---|--|--|---|
| 3          | <i>A Shifting Stance on Immigration</i><br>pg. 11    | <p>CCSS.ELA-Literacy.CCRA.R.4<br/>                     CCSS.ELA-Literacy.CCRA.R.7<br/>                     CCSS.ELA-Literacy.RH.6-8.2<br/>                     CCSS.ELA-Literacy.RH.6-8.8<br/>                     CCSS.ELA-Literacy.CCRA.W.1<br/>                     CCSS.ELA-Literacy.CCRA.W.4</p> | <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>comprehend the sequence of and shifts in U.S. public policy towards Mexican immigrants from 1848 to the present day and the implications of these policies</li> <li>look closely and cite evidence to visually analyze Eric J. Garcia's <i>Illegal Love</i> (2008)</li> <li>produce clear and coherent writing appropriate to the task, purpose and audience of a film critic drawing evidence from a visual text</li> </ul>   | <p>Immigration Policy Timeline</p> <p>Visual Analysis</p> <p>Movie Review Quick-Write</p> <p><b>Extension Activity:</b><br/>Corrido de los Deportados</p>  | <p>Primary sources from Library of Congress &amp; National Archives (government documents), government agency websites (U.S. Border Control), Secondary sources such as PBS, Encyclopedia Britannica, news articles, etc.</p>   |
| 4          | <i>Immigrants Today: Getting the Facts</i><br>pg. 13 | <p>CCSS.ELA-Literacy.CCRA.R.1<br/>                     CCSS.ELA-Literacy.CCRA.R.2<br/>                     CCSS.ELA-Literacy.CCRA.R.6<br/>                     CCSS.ELA-Literacy.CCRA.R.7<br/>                     CCSS.ELA-Literacy.RH.6-8.1<br/>                     CCSS.ELA-Literacy.RH.6-8.7</p> | <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>use visual analysis, didactic and biographical texts, and online resources to learn about <i>Crossing the Rio Bravo</i> (1987), by Luis Jiménez</li> <li>utilize demographic data and statistics for sociological research</li> <li>research current Mexican immigration rates and the demographics of Mexicans &amp; Mexican Americans in the United States</li> <li>listen to and read about the experience of Bracero workers from firsthand accounts</li> <li>conduct an interview with an immigrant to learn about his or her experience</li> </ul> | <p>Read &amp; Discuss</p> <p>Visual Analysis &amp; 20 Questions Research</p> <p>Informed about Immigration: Interpreting Statistics</p> <p><b>Extension Activity:</b><br/>Interviews with Immigrants</p> | <p><b>Title:</b> <i>Crossing the Wire</i><br/> <b>Author:</b> Will Hobbs<br/> <b>Publisher:</b> HarperCollins<br/> <b>Date published:</b> 2007<br/>                     Fiction, Gr. 5 &amp; up</p> <p><b>Alternative literature options:</b><br/> <b>Title:</b> <i>My Diary from Here to There</i><br/> <b>Author:</b> Amada Irma Pérez<br/> <b>Publisher:</b> Lee &amp; Low Books Inc.<br/> <b>Date published:</b> 2009<br/>                     Fiction, Kindergarten &amp; up</p> <p><b>Title:</b> <i>First Crossing: Stories about Teen Immigrants</i><br/> <b>Editor:</b> Donald R. Gallo<br/> <b>Publisher:</b> Candlewick<br/> <b>Date published:</b> 2007<br/>                     Fiction, Gr. 7 &amp; up</p> <p><b>Title:</b> <i>The New Kids: Big Dreams and Brave Journeys at a High School for Immigrant Teens</i><br/> <b>Selection:</b> "From Journey to Journal," pp. 34–45<br/> <b>Author:</b> Brooke Hauser<br/> <b>Publisher:</b> Atria Books<br/> <b>Date published:</b> 2012<br/>                     Nonfiction, Gr. 9 &amp; up</p> <p><b>Title:</b> <i>La Línea</i><br/> <b>Author:</b> Ann Jaramillo<br/> <b>Publisher:</b> Square Fish<br/> <b>Date published:</b> 2008<br/>                     Fiction, Gr. 5–8</p> <p>PewResearch Hispanic Trends Center<br/>                     (online statistics database)</p> |

| Lesson No. | Lesson Title                         | Key Standards   | Objectives   | Activities  | Resources   |
|------------|--------------------------------------|---|--|---|---|
| 5          | <i>Choosing Your Words</i><br>pg. 15 | <p>CCSS.ELA-Literacy.CCRA.SL.1<br/>           CCSS.ELA-Literacy.CCRA.SL.3<br/>           CCSS.ELA-Literacy.CCRA.SL.6<br/>           CCSS.ELA-Literacy.RH.6-8.1<br/>           CCSS.ELA-Literacy.RH.6-8.2<br/>           CCSS.ELA-Literacy.RH.6-8.6<br/>           CCSS.ELA-Literacy.RH.9-10.6<br/>           CCSS.ELA-Literacy.CCRA.W.4</p> | <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• use visual analysis, didactic and biographical texts, and online resources to learn about <i>De la tierra somos. ¡No somos ilegales!</i> (1984) by Carlos Cortéz</li> <li>• debate the use of the word “illegal” to describe immigrant status</li> <li>• identify and comprehend the use of imagery in the poetry of Carlos Cortéz</li> <li>• learn the literary form of haiku and write their own haiku on an issue that is important to them</li> <li>• increase their media literacy by distinguishing among fact, opinion, and reasoned judgment in current events articles</li> </ul> | <p>Current Events Connection</p> <p>Visual Analysis &amp; Research on <i>De la tierra somos. ¡No somos ilegales!</i> (1984) by Carlos Cortéz</p> <p>Editors’ Debate</p> <p>Imagery in Poems</p> <p>Write your own Haiku</p> <p>Media Literacy</p> | <p>Current events news articles and editorials</p> <p>Poems by Carlos Cortéz</p>  |
| 6          | <i>Mexican Chicago</i><br>pg. 17     | <p>CCSS.ELA-Literacy.CCRA.R.1<br/>           CCSS.ELA-Literacy.CCRA.R.7<br/>           CCSS.ELA-Literacy.CCRA.R.10</p>  | <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• use short stories, informational text, and primary source visual media to comprehend the history of Mexican immigration to Chicago and issues facing Chicago’s Mexican communities today.</li> <li>• synthesize information on Chicago’s Mexican communities to create a finished product that tells the story of these communities using visuals and text.</li> </ul>   | <p>Read &amp; Discuss</p> <p><i>Mexican Chicago</i><br/>Scrapbook</p>   | <p><b>Title:</b> <i>The House on Mango Street</i><br/> <b>Author:</b> Sandra Cisneros<br/> <b>Publisher:</b> Vintage<br/> <b>Date published:</b> 1991<br/>           Fiction, Grades 6 &amp; up</p> <p><i>Mexican Chicago</i> (2001) by Rita Arias Jirasek and Carlos Tortolero</p> |

## PART 3: EFFECTING CHANGE THROUGH PRINTMAKING

| Lesson No. | Lesson Title                              | Key Standards   | Objectives   | Activities  | Resources   |
|------------|---|---|--|---|---|
| 7          | <i>The Power of Printmaking</i><br>pg. 19 | <p>CCSS.ELA-Literacy.CCRA.W.1<br/>CCSS.ELA-Literacy.CCRA.W.4</p> <p>Illinois State Goals for Fine Arts Goal 26<br/>Illinois State Goals for Fine Arts Goal 27</p> | <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• learn about printmaking history</li> <li>• comprehend the importance of printmaking to Mexican and Mexican-American culture.</li> <li>• master all steps involved in relief printmaking.</li> <li>• create a meaningful message that incorporates visuals and text about a school or community issue they feel strongly about.</li> <li>• learn about artist statements and complete their own to accompany their original print.</li> <li>• compose a coherent and thorough written reflection on what they have learned about Mexican immigration to the United States.</li> </ul> | <p>Power of Printmaking presentation</p> <p>Printmaking with Purpose art activity</p> | <p>Example artist statements to pass out or review.</p> |

# PART 1: MIGRATION STRUGGLES AND SUCCESSES

## LESSON 1 — *In Their Shoes*

### Art and Academic Standards:

**CCSS.ELA-Literacy.CCRA.R.1** Read closely to determine what the text/work of art says explicitly and to make logical inferences from it; cite specific textual/visual evidence when writing or speaking to support conclusions drawn from the text/work of art.

### Objectives:

#### Students will:

- look closely and cite evidence to visually analyze Luis Jiménez, *Crossing the Rio Bravo* (1987).
- formulate questions based on observations of an artwork.
- connect their personal and cultural values with those of Mexican immigrants.
- explore diverse historical, political and personal motives for Mexican immigration to the U.S.

### Vocabulary:

1. immigrate: *verb*. to enter and usually become established; *especially*: to come into a country of which one is not a native for permanent residence
2. immigrant: *noun*. one that immigrates: as a person who comes to a country to take up permanent residence
3. emigrate: *verb*. to leave one's place of residence or country to live elsewhere <*emigrated* from Canada to the United States>
4. emigrant: *noun*. one who emigrates
5. migrate: *verb*. to move from one country, place, or locality to another
6. migrant: *noun*. one that migrates: as a person who moves regularly in order to find work especially in harvesting crops

### Agenda

Visual analysis activity: Project image of *Crossing the Rio Bravo* (1987), by Luis Jiménez, in front of the classroom (found in Lesson 1 Appendix). Do not share the artist's name, title of the artwork, or any background information with your students yet.

Tell students you are going to play a game called "I Can Add to That." One student starts the game by saying something they observe in the artwork, i.e., "I see a man." Another student can continue the discussion by saying "I can add to that. I see \_\_\_\_." The next student does the same. Tell the class they should try to keep going as long as possible with their observations. Challenge students to scour the artwork for every possible detail.

When students have named as many observations as they can, tell them that you will now be discussing what they observed. Lead the class in a discussion of the following questions:

***Look at the woman's cloak. What do you see here?***

***Why do you think the artist included this element?***

***What do you think the artist is showing?***

***What's the main idea of this artwork? What in it makes you think that?***

***What title would you give this artwork and why?***

Divide students into groups of 2-3. Tell them they need to write 10 questions that will help them learn all they need to know about this artwork. Remind students that their questions should cover time period, location, materials, the maker, and any additional information they are curious about. As a class, choose the 20 best questions and write them on chart paper (students will revisit these questions in Lesson 4). Post them somewhere in the room for students to bear in mind as the unit progresses.

**Student Activity:** What Would it Take? In this activity, students learn immigration vocabulary, explore why people emigrate and reasons Mexicans have historically immigrated to the U.S.

**Think:** Pass out a blank notecard to each student. Review the above vocabulary with students. Ask students to imagine that circumstances have arisen affecting them, their family, and/or their home town/country, that have made them decide to leave their home behind and relocate to another country. Have each student brainstorm “What it would take” to cause them to decide to leave. Have each student write down “what it would take” for them to emigrate on their notecard.

**Share:** Collect students’ notecards, shuffle them, and tape them to the chalkboard or chart paper.

**Opinionate:** Ask students to stand up. Read one notecard aloud. Ask students to move to the left side of the room if this circumstance would cause them to emigrate, or move to the right side of the room if this circumstance would not be cause enough for them to leave everything behind. Continue with some or all the class’s reasons, depending on time constraints. Optional: call on a student to explain why he or she decided one way or another.

**Comprehend:** Have students return to their seats. Introduce students to the concept of **cultural values**. Explain to students that values are **ideas, qualities, standards, conditions, or characteristics that members of a group or culture deem important and of value**. Values may influence behavior and attitudes. Different cultures have different values. Review their notecards on the board and group them based on the cultural values they represent, explaining your reasoning to students as you go. Different cultural values students’ responses may represent are *family, money, community, independence, political freedom, peace, etc.* After you group a few, students can help you decide what value each notecard corresponds to.

**Connect:** Divide class into groups of 3. Pass out one notecard containing diverse reasons why Mexicans immigrated to the U.S. in the early 20th century to each group (found in Lesson 1 Appendix). In groups, students should read their “reason” and decide which class-generated cultural value group it corresponds to. After group discussion time, 1 student from each group will read it aloud to the class, then go up to the board and put it with the corresponding class-generated value group. Ask group to explain their choice. Reiterate and emphasize the connections between students’ brainstorming on immigration

and the reasons many Mexicans have historically come to the United States.

*Explain to students that throughout this unit on Mexican immigration to the U.S., the class will explore immigration from the immigrant’s perspective by putting themselves in an immigrant’s shoes, reading first person accounts, and analyzing works of art.*

## LESSON 2 — *Voices from the Fields*

### Art and Academic Standards:

**CCSS.ELA-Literacy.CCRA.R.1** Read closely to determine what the text/work of art says explicitly and to make logical inferences from it; cite specific textual/visual evidence when writing or speaking to support conclusions drawn from the text/work of art.

**CCSS.ELA-Literacy.CCRA.R.9** Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

**CCSS.ELA-Literacy.CCRA.R.10** Read and comprehend/interpret complex literary and informational texts/works of art independently and proficiently.

**CCSS.ELA-Literacy.CCRA.W.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences

**CCSS.ELA-Literacy.CCRA.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**CCSS.ELA-Literacy.CCRA.W.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

### Objectives:

#### Students will:

- look closely and cite evidence to visually analyze Carlos Cortéz's *De la tierra somos. ¡No somos ilegales!* (1984).
- compare texts to learn about experiences of child migrant workers from early 20th century and today.
- utilize narrative to produce clear and coherent writing that draws evidence from visual, literary and informational texts.

### Agenda:

Project or pass out image of Carlos Cortéz, *De la tierra somos. ¡No somos ilegales!* (1984) (found in Lesson 2 Appendix). Ask students to spend a few minutes looking closely and write down five things they notice. Use a timer to ensure that students receive at least five minutes of looking time.

Tell the students that you will now discuss what they observed. Use the follow-

ing questions to facilitate a conversation about the artwork. As you lead the discussion, remember to point to the elements students mention to you in the image, paraphrase students' answers, and gather multiple points of view.

***What are some of the things you wrote down in the minutes we spent looking at the piece?***

**Ask a volunteer who can read Spanish to read the text on the image (“DE LA TIERRA SOMOS—¡NO SOMOS ILEGALES!”). Ask him/her or another student to translate it into English. Help students decipher the words' meanings if necessary.**

***What else do you see? (directed to an individual or the group)***

***Look at the background. What do you see here?***

***Why do you think the artist included these elements (pyramid, corn, three figures, border, text)?***

***What do you think the artist is showing?***

Let students know that they will be learning more about this artwork later in the unit. Have students use their imaginations to fill out the **Facebook Profile Worksheet** (found in Lesson 2 Appendix) on one of the three people depicted in the print. Remind them that they should fill it in based on what they see, what they guess the artwork is about, and by using their imaginations.

Tell students that now they will be reading about the experiences of migrant workers and their children. Ask the class if anyone knows what the terms “migrant worker” and “seasonal worker” mean. Share the following definitions with students and work out the differences and similarities with the term “immigrant.” After discussing the new vocabulary, pass out reading selections and allow students time to read in class, then complete the Pair & Share questions below.

### Definitions:

Workers are classified as **migrant** when they find employment in agriculture and live in temporary residences as a result of following the crops.

**Seasonal** workers work in agriculture on a seasonal basis and usually settle in one area.

**Students read selections from *Voices from the Fields*, by S. Beth Atkin:**

“Working in La Fresa: José Luis Ríos” pg. 11–17

“Always Moving: Julisa Velarde” pg. 20–25

“Away from Home: Jesús Rodríguez” pg. 66–73

**Pair & Share** Students turn to a partner and answer the following questions:

1. What are the reasons José Luis sometimes works in the fields? Describe some of the consequences of fieldwork for José Luis.
2. What are three of the challenges Julisa faces from moving around up to three times a year?
3. Why did Jesús decide to come to the United States? What are the things he likes and dislikes most about life in the U.S.?

**Students read selections from *The Circuit: Stories from the Life of a Migrant Child* by Francisco Jiménez**

“Under the Wire,” pg. 1–8

“Soledad,” pg. 8–13

“The Circuit,” pg. 61–68

**Pair & Share** Students turn to a partner and answer the following questions:

1. How did Roberto’s idea of California change after he arrived in the United States?
2. Using examples, describe the role of each member of Panchito’s family in their new life in California.
3. How is Panchito’s life similar to and different from the lives of José Luis, Julisa, and Jesús from *Voices from the Fields*?
4. From whose point of view are the stories from *Voices from the Fields* and *The Circuit* written? How do the authors of the texts approach the topic of children migrant workers differently? How do the different texts affect you as a reader?

Ask partner groups to share their answers to question 3. Emphasize the connection between the lives of migrant worker children today and those of the 1940s. What has changed since that era and what has stayed the same? Ask students to opine on the injustice of the continued use of children for migrant labor (few education opportunities, inadequate living conditions, moving frequently, and working in the fields). What do they think should be done to improve the lives of these individuals? Record their ideas. Refer students back

to *De la tierra somos. ¡No somos ilegales!* (1984). Ask class how this artwork could relate to the struggles of migrant workers. Give students time to add to or change their **Facebook Profile Worksheet**. If time allows, have students draft letters to a congressman/woman and/or senator with their ideas for bettering the lives and conditions of migrant workers.

**Student Activity:** *Letter from a Migrant*

Each student draws one of the five **Migrant Worker Photos** (found in Lesson 2 Appendix) from a hat. Students will choose one of the individuals in the photo and write a letter from his or her perspective. They begin by filling out the **Letter from a Migrant Graphic Organizer** (found in Lesson 2 Appendix), which aids them in writing a letter home to someone in Mexico. The letter must describe their individual’s life in the United States including living and/or working conditions, the things they like, dislike, miss, etc., and mention whether or not they plan to return to Mexico. The information they choose to narrate will be based on what they see in the photograph, what they’ve read during the class period, and some imagined experiences or details rooted in their new understanding of the lives of migrant workers.

**Homework:** Complete *Letter from a Migrant* with help of **Letter from a Migrant Graphic Organizer**.

# PART 2: INFORMED ABOUT IMMIGRATION THEN & NOW

## LESSON 3 — *Shifting Stance on Immigration*

### Art and Academic Standards:

**CCSS.ELA-Literacy.CCRA.R.4** Interpret words/lines/colors and phrases/figures/objects as they are used in a text/work of art, including determining technical, connotative, and figurative meanings, and analyze how specific choices shape meaning/mood or tone.

**CCSS.ELA-Literacy.CCRA.R.7** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

**CCSS.ELA-Literacy.RH.6-8.2** Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

**CCSS.ELA-Literacy.RH.6-8.8** Distinguish among fact, opinion, and reasoned judgement in a text.

**CCSS.ELA-Literacy.CCRA.W.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**CCSS.ELA-Literacy.CCRA.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

### Objectives:

#### Students will:

- comprehend the sequence of and shifts in U.S. public policy towards Mexican immigrants from 1848 to the present day and the implications of these policies
- look closely and cite evidence to visually analyze Eric J. Garcia's *Illegal Love* (2008)
- produce clear and coherent writing appropriate to the task, purpose and audience of a film critic drawing evidence from a visual text

### Agenda

#### Student Activity: *Immigration Policy Timeline*.

Pass out **Immigration Policy Timeline worksheet** to students (found in Lesson 3 Appendix). Worksheet contains a timeline covering the years 1848–present that includes significant events in U.S. public policy towards immigrants with a focus on Mexican immigration. Divide class into groups and assign each group a section of the timeline. Students research the timeline events listed within their section in the Computer Lab and present their section's key immigration policy events to the class at the end of the research time.

The timeline worksheet contains a list of online resources for students to consult for their research. They may consult other websites, but they should assess each site according to the Web Source Evaluation Guidelines (included at end of worksheet) before they decide to use it as an authoritative source for their presentation. Each group's presentation should explain what each policy is and how it affected Mexican immigrants and/or their descendants.

Closing Discussion. Discuss the following questions with your students:

- 1. What trends did you notice in public policy towards Mexican immigrants? Give examples.**
- 2. What were the main reasons Mexican immigrants were restricted from entering the U.S. at certain times?**
- 3. What were the main reasons Mexican immigrants were purposely brought into the U.S. at certain times?**
- 4. How would you describe the United States Government's relationship with Mexican immigrants?**

After all the presentations, project an image of *Illegal Love* (2008), by Eric J. Garcia (found in Lesson 3 Appendix). Ask the following basic questions to students (Remember to: Point, Paraphrase & Gather multiple points of view):

***What's going on in this picture?***

***What do you see that makes you say that?***

***Who is the woman in the picture? How do you know?***

***Who is the man in the picture? How do you know?***

**Ask one student to read the speech bubble and another to read the "fine print." Ask:**

***Why might the artist have decided to use a movie poster concept as the basis for his image?***

**Why might he have decided to use black and white instead of color?**  
**What's the tone of this image? Serious, humorous, satirical, etc.?**  
**What details do you see that support your conclusion?**  
**What do you think the artist wanted to communicate? What do you see in the artwork that makes you say that?**  
**How does this work of art relate to the theme or topic of our lesson?**

If students are having difficulty identifying the subject of the image, tell students it relates to what they learned from their timeline activity and their closing discussion. Ask for volunteers to give their hypothesis about what the artist is trying to say about the United States' relationship with Mexican immigrants in this image. Explain to students the concept of a *metaphor* in art. Describe how, just like in writing when something is standing for something else, Eric J. Garcia made a visual *metaphor*—one that we see with our eyes—comparing the U.S.'s relationship with Mexico to a film about a love-hate relationship between a man and a woman. Examples of metaphors in writing: He has a heart of stone. Example of metaphor in art: a cross to represent Christianity. Share biography of Eric J. Garcia with students.

**Artist Biography:** Eric J. Garcia

Eric J. Garcia's large-scale oil paintings, drawings, installations, prints, and political cartoons examine versions of American history that have been overlooked and whitewashed. Aware that dominant history reflects a strategy of power, Garcia embraces the confluence of history, culture, and politics to challenge historical mythologies and identities and to prompt viewer reaction to create necessary dialogue. Known for mixing history and culture with contemporary themes, Garcia always tries to create art that is much more than just aesthetics. Having completed his MFA from the School of the Art Institute of Chicago, Garcia has shown in numerous exhibitions nationally and internationally. His works share a common goal of educating and challenging.

**Student Activity:** *Movie Review Quick-Write*

Have students write a one paragraph "Movie Review" of *Illegal Love* (2008), imagining it is a new film that has just come out. As the reviewer, they will briefly explain the plot and also the tone of the film (whether it is sad, happy, suspenseful, etc. and why).

**Extension Activity:** *Corrido de Los Deportados*

Pass out the **Corrido De Los Deportados** worksheet from the Lesson 3 Appendix. Have students read or explain to students the background information on the *Corrido* musical tradition.

Play the song *Corrido de Los Deportados*, by Los Hermanos Bañuelos, available on YouTube: <http://www.youtube.com/watch?v=NGJstnr4ggY> and from iTunes and Amazon. The *Corrido de los Deportados* is a corrido from the 1930s era of Mexican Repatriation that students learned about from the *Immigration Policy Timeline*. Students follow along with the lyrics as the song plays.

**Respond:** Ask students to imagine that they are being forced to leave the country very suddenly without knowing whether or not they will ever return. Have students compose a corrido, or lyrics to a corrido, that describes why they are being forced to leave, the sequence of events as they unfold, and their emotions about this change.

# LESSON 4 — Immigrants Today: Getting the Facts

## Art and Academic Standards:

**CCSS.ELA-Literacy.CCRA.R.1** Read closely to determine what the text/work of art says explicitly and to make logical inferences from it; cite specific textual/visual evidence when writing or speaking to support conclusions drawn from the text/work of art.

**CCSS.ELA-Literacy.CCRA.R.2** Determine central ideas or themes of a text/work of art and analyze their development; summarize the key supporting details and ideas.

**CCSS.ELA-Literacy.CCRA.R.6** Assess how point of view or purpose shapes the content and style of a text/work of art.

**CCSS.ELA-Literacy.CCRA.R.7** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

**CCSS.ELA-Literacy.RH.6-8.1** Cite specific textual evidence to support analysis of primary and secondary sources.

**CCSS.ELA-Literacy.RH.6-8.7** Integrate visual information with other information in print and digital texts.

## Objectives:

### Students will:

- use visual analysis, didactic and biographical texts, and online resources to learn about *Crossing the Rio Bravo* (1987), by Luis Jiménez
- utilize demographic data and statistics for sociological research
- research current Mexican immigration rates and demographics
- listen to and read about the experience of Bracero workers from firsthand accounts
- conduct an interview with an immigrant to learn about his or her experience

## Agenda

### Part I

Assign students to read *Crossing the Wire*, by Will Hobbs, the story of a Mexican fifteen-year-old who heads north in an attempt to “cross the wire” from Mexico into the United States so he can find work and send money home. For homework, as a class, or in groups, have students respond to the following questions:

1. What factors cause Victor to leave Los Árboles?

2. Refer to your notes on the North American Free Trade Agreement (NAFTA) from the Immigration Policy Timeline (from Lesson 3). How does Señor Rivera believe free trade in North America affects Mexican farmers?

3. What dangers does Victor face as he travels north? How do these dangers evolve as he gets closer to and eventually crosses the border?

4. Determine in what year this story is set and describe the rate of undocumented immigration that Victor observes. What factors have contributed to this rate?

5. Investigate the terminology for different types of people and lines of work that Victor encounters in the borderlands (for example, *mojado*, *polero*, *mule*, *coyote*, *migra*, etc.). Choose one such term and describe its origin, any connotation it has, and the role these individuals play along the U.S.-Mexico border.

6. Research the laws regulating child labor in the U.S. Considering his age, how could these laws affect Victor? What consideration does his employer give to these laws?

7. Look back to your answer to question 4. Predict whether the current rate of undocumented immigration to the United States has increased or decreased since the year in which this story is set. Explain your reasoning.

**Visual Analysis:** Project image of *Crossing the Rio Bravo* (1987) by Luis Jiménez (found in Lesson 4 Appendix). Refer to the 20 questions on chart paper students generated in Lesson 1. Reread the questions as a class.

Have students read didactic paragraphs on *Crossing the Rio Bravo* (1987) and student version of Luis Jiménez Biography (found in Lesson 4 Appendix).

Ask students which of the class’s 20 questions were answered. Have them explain and cite where they found the information (either in one of these texts or in other unit activities or readings).

Have students research the answers to any of the class-generated questions that were not yet answered. For information on lithography, point them to MoMA’s interactive “What is a Print,” a highly-recommended visual resource explaining different printmaking methods: <http://www.moma.org/interactives/projects/2001/whatisaprint/print.html>

Regroup and share answers to the remaining questions. As a class, discuss:

**What did you learn about this work of art that seems most important to you? Where did you find it?**

**Did your ideas about the artwork change after you learned more about it? If so, how?**

**How does the placement of objects [or people, shapes, etc.] within the work create feelings or focus, or communicate ideas?**

**How does the choice of [color, perspective, or other visual elements] communicate the central idea?**

**Generate some possible reasons Luis Jiménez created this using lithography instead of another medium such as painting.**

**What is the role of the artist in shaping the content and style of the artwork? Please point out some of the artist's choices and explain how they illustrate the artist's point of view.**

**How did the text *Crossing the Wire* contribute to your understanding of this work of art?**

**How does this work of art relate to the theme or topic of Mexican immigration?**

## **Part II**

Have students form hypotheses on the following questions with a partner:

**How many immigrants live in the U.S. without documentation?**

**Where in the U.S. do most Mexican immigrants go after they arrive?**

**Do many Mexican immigrants live in [your home state]?**

**Student Activity:** *Informed about Immigration: Interpreting Statistics*

Relocate class to Computer Lab. Pass out **Informed about Immigration: Interpreting Statistics** worksheet (found in Lesson 4 Appendix). Give students time to access the Pew Research Hispanic Trends Center website and answer the questions on the worksheet.

**Extension Activity:** *Interviews with Immigrants*

In the Computer Lab, have students visit the website below from the Bracero Oral History Project which collects biographies and interviews with individuals who participated in the Bracero Program (or use another immigrant interview database or archive). The Bracero History Archive is a project of the Roy Rosenzweig Center for History and New Media, George Mason University, the Smithsonian National Museum of American History, Brown University, and The Institute of Oral History at the University of Texas at El Paso and also funded by the National Endowment for the Humanities.

The Bracero Program, which brought millions of Mexican guest workers to the United States, ended more than four decades ago. Current debates about immigration policy—including discussions about a new guest worker program—have put the program back in the news and made it all the more important to understand this chapter of American history. This cooperative project sought to record the recollections of those involved in the program.

<http://digitalcommons.utep.edu/interviews/>

Have students read 1–3 interviewee biographies and interview summaries. They may listen to the interview audio as well (interviews are mostly conducted in Spanish).

After students have read or listened to the interviews, come up with 5 interview questions as a class that you would like to ask someone who has immigrated to the United States. As homework, students should interview someone who is an immigrant using the five questions and record their answers. They will then write a 'Biographical Synopsis' of their interviewee as well as a summary of their interview, using their questions as a guide. Alternatively, if not every student knows an immigrant to the U.S., the teacher can invite an interviewee to the classroom and the interview can be conducted by the class as a whole.

Take this activity one step further and create a class or school archive of interviews with parents', neighbors', students', and friends' stories of immigration. Use a free blog service such as WordPress or Wiki to post the stories of your community online.

# LESSON 5 — Choosing Your Words

## Art and Academic Standards:

**CCSS.ELA-Literacy.CCRA.SL.1** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

**CCSS.ELA-Literacy.CCRA.SL.3** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

**CCSS.ELA-Literacy.CCRA.SL.6** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

**CCSS.ELA-Literacy.RH.6-8.1** Cite specific textual evidence to support analysis of primary and secondary sources.

**CCSS.ELA-Literacy.RH.6-8.2** Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

**CCSS.ELA-Literacy.RH.6-8.6** Identify aspects of a text that reveal an author's/artist's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

**CCSS.ELA-Literacy.RH.9-10.6** Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

**CCSS.ELA-Literacy.CCRA.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

## Objectives:

### Students will:

- use visual analysis, didactic and biographical texts, and online resources to learn about *De la tierra somos. ¡No somos ilegales!* (1984) by Carlos Cortéz
- debate the use of the word “illegal” to describe immigrant status
- identify and comprehend the use of imagery in the poetry of Carlos Cortéz
- learn the literary form of haiku and write their own haiku on an issue that is important to them
- increase their media literacy by distinguishing among fact, opinion, and reasoned judgment in current events articles

## Agenda

**Current Event Connection:** Pass out copies of news articles about the recent bans by the L.A. Times, UCLA, and the Associated Press of the word “il-

legal” to describe undocumented immigrants. Ask students to read the articles and jot down notes or circle key ideas.

- “UCLA student government opposes ‘illegal immigrant’ term” (<http://articles.latimes.com/2013/sep/03/local/la-me-ln-ucla-immigrants-20130903>)
- “‘Illegal’ is now illegal at the Associated Press” (<http://articles.latimes.com/2013/apr/03/news/la-ol-illegal-immigrants-ap-20130403>)

Project or hand out image of *De la tierra somos. ¡No somos ilegales!* (1984) by Carlos Cortéz (found in Lesson 5 Appendix). Hand out the didactic for the artwork and the Carlos Cortéz Student Biography (found in Lesson 5 Appendix). Read aloud or as a class.

Ask students to refer to their **Immigration Policy Timeline** from the previous lesson and share where on the timeline they would place this piece by Carlos Cortéz and why.

**Visit MoMA's “What is a Print?” interactive as a class and learn about the art of woodcuts:** <http://www.moma.org/interactives/projects/2001/whatisa-print/print.html>. Explain to students that the linocut process Cortéz used is a similar process using linoleum instead of wood.

Discuss the following questions as a class:

***What did you learn about this work of art that seems most important to you? Where did you find it?***

**Ask students to take out the Facebook Profile Worksheet they completed based on this print.**

***Did your ideas about the artwork change after you learned more about it? If so, how and why?***

***What did you read or see in the other texts or artworks that helped you understand this artwork better?***

***How did the title and the other information provided about this work influence your interpretation? Give examples.***

***Does this work of art help you understand the theme of unit? If so, how?***

***How does the placement of objects, people, or shapes within the work create feelings or focus, or communicate ideas?***

***What is the role of the artist in shaping the content and style of the artwork? Please point out some of the artist's choices and explain how they illustrate the artist's point of view.***

***Who was the intended audience for the text or image?***

***How does the artwork reflect a point of view about politics, society, etc.?***

***Who or what is missing in the scene depicted? Did the artist leave anybody or anything out?***

***Is there any missing information or information that requires further investigation?***

**Student Activity:** *Editors' Debate*

Inform students that, for the rest of the class period, they are going to be the Editorial Department of The Chicago Tribune (or a school or other local paper). The Editor in Chief has told them that by the end of the day, the Editorial Department has to decide whether to discontinue using the term “illegal” to describe immigrants who reside in the United States without authorization or if they will continue using this term.

Before and after the debate, conduct a human value scale: have students span the classroom and stand on one side of the room or the other, or at a point in-between to show their personal opinion on this issue. In order to accurately show their position, they will have to ask other students where they stand so that they will be spaced correctly.

Have the class number off to divide evenly into editorial staff for and against the abolition of the term “illegal.”

- Allow groups 10-15 minutes to compose their arguments, choose speakers, and plan responses to potential rebuttals.
- Presentations of both sides.
- Rebuttals.
- Students will submit a final decision based on which side's arguments they feel were strongest/best supported, explaining the key debate points that influenced their decision. Decisions will be tallied and shared with the class.

## **Part II**

### ***Imagery in Poems***

Pass out copies of Carlos Cortéz's poems (found in Lesson 5 Appendix) and have students read *Blues for a Bus Driver*. Have students close their eyes and listen as you read this or another poem aloud. Allot students five minutes to sketch the scene as they imagine it. In groups of four, they will share their drawings, noting similarities and differences. Explain how the words Cortéz chose to include in his poem created *imagery*, which allowed them to imagine what the scene looked like.

Have students read the other poems by Cortéz, circling words that provide a lot of imagery.

**Student Activity:** *Write Your Own Haiku*

Explain the basics of haikus to students: A haiku is an unrhymed three-line poem. It is based on a traditional Japanese poetic form. The traditional pattern in English is to write the first and last lines with five syllables each, and the middle line with seven syllables. In other words, the pattern of syllables looks like this:

**Line 1:** 5 syllables

**Line 2:** 7 syllables

**Line 3:** 5 syllables

Keep in mind that the last line of a haiku usually makes an observation. That is, the third line points out something about the subject you are writing about.

Give students 5–10 minutes to choose an issue at their school or an issue in their community at large they think needs to be addressed. Tell students that, later in the unit, they will be making a flyer about this same issue and should therefore choose something they feel strongly about. They will then write a haiku about this issue.

**Student Activity:** *Media Literacy*

Students find two current newspaper or magazine articles, each from a different side of an immigration issue. Pass out **Media Literacy Worksheet** (found in Lesson 5 Appendix). On worksheet, student analyzes article source, information about the author, main arguments, informative, expressive, and directive language used, and words with positive and negative emotive meanings.

**Diverse Learner Option:** Direct your diverse learners to Time for Kids or Scholastic News Zone for accessible current events articles on immigration. Diverse learners may opt to analyze one article instead of two.

# LESSON 6 — Mexican Chicago

## Art and Academic Standards:

**CCSS.ELA-Literacy.CCRA.R.1** Read closely to determine what the text/work of art says explicitly and to make logical inferences from it; cite specific textual/visual evidence when writing or speaking to support conclusions drawn from the text/work of art.

**CCSS.ELA-Literacy.CCRA.R.7** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

**CCSS.ELA-Literacy.CCRA.R.10** Read and comprehend/interpret complex literary and informational texts/works of art independently and proficiently.

## Objectives:

### Students will:

- use short stories, informational text, and primary source visual media to comprehend the history of Mexican immigration to Chicago and issues facing Chicago’s Mexican communities today.
- synthesize information on Chicago’s Mexican communities to create a finished product that tells the story of these communities using visuals and text.

**Note to teachers in non-Chicago-area classrooms:** *This lesson explores Chicago’s Mexican communities as part of the rich and diverse mosaic of Chicago history. If your school is located elsewhere, research or have your students research the history of Mexican immigration and culture, or that of another immigrant group, in your community using the internet, by visiting your local library or historical society, or using national resources such as the photographs and documents available through the National Archives “DocsTeach” website. As in the lesson plan below, discuss the immigrant statistics of your students’ hometown or state using the Pew Research Hispanic Center or census data. If you are able to find sufficient photographs from different eras and sectors of immigrant life in your community, you will also be able to complete the scrapbook activity that appears at the end of the lesson. Connecting the theme of immigration to your students at the local level will have a strong impact and broaden their understanding of their own community.*

## Additional Resources:

### National Archives “DocsTeach” website:

- <http://docsteach.org/documents>

### Library of Congress classroom materials on Mexican immigration:

- <http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/immigration/mexican.html>
- <http://www.loc.gov/teachers/classroommaterials/primarysourcesets/mexican-americans/>

### PBS Interactive Timeline on the U.S.-Mexico Border including information about immigrant issues:

- <http://www.pbs.org/kpbs/theborder/history/interactive-timeline.html>

## Agenda

**Discussion:** Ask students if anyone can remind the class what five states in the U.S. have the largest population of people of Mexican origin. When students mention Illinois, explain to them that Chicago and other towns in Illinois have a long history of Mexican immigration and that students will be spending this class period learning about Mexican immigrants’ experiences arriving and settling here.

Have students read **Mexican Chicago Background Information** (found in Lesson 6 Appendix).

Introduce students to the book *The House on Mango Street*, by Sandra Cisneros. Explain to students that it is a book of short stories about a Latina girl growing up in a Chicago neighborhood. Tell students that the author, Sandra Cisneros, was born in Chicago in 1954, the daughter of Mexican immigrants. Allow students time to read the following short stories from *The House on Mango Street* by Sandra Cisneros:

“Those Who Don’t”

“Papa Who Wakes Up Tired in the Dark”

“No Speak English”

**Pair & Share:** Answer the following with a partner:

1. How do outsiders view the narrator’s neighborhood? How does the narrator feel when she goes to an unfamiliar neighborhood?
2. Form a hypothesis of why the narrator’s dad gets up early every morning.

**3.** What difficulties does Mamacita face when she moves to the United States from Mexico?

**Student Activity:** *Mexican Chicago Scrapbook*

Students will make a scrapbook about Mexican communities in Chicago. Class will be divided into three groups. Pass out one copy of the Scrapbook Images, containing ca. 50 photos with captions from the book *Mexican Chicago* (found in Lesson 6 Appendix), to each group. Students review the photos and group them according to themes they identify. Each scrapbook will have 6 pages, one for one theme. Students write the name of the theme at the top of the page and paste in their chosen photos. If students get stuck, some ideas for themes include: The Road to Chicago, Family, Community Life, Spiritual Life, Work, Political & Social Activism, Arts & Culture, The Future. If time permits, students may use the Internet to find additional images for their scrapbooks. Each group will present their scrapbook to the class, explaining why they chose the photos they did and how they tell the story of Mexican communities in Chicago.

# PART 3: EFFECTING CHANGE THROUGH PRINTMAKING

## LESSON 7 — *The Power of Printmaking*

### Art and Academic Standards:

**CCSS.ELA-Literacy.CCRA.W.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**CCSS.ELA-Literacy.CCRA.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**Illinois State Goals for Fine Arts Goal 26** Through creating, understand how works of art are produced

**Illinois State Goals for Fine Arts Goal 27** Understand the role of the arts in civilizations past and present

### Objectives:

#### Students will:

- Learn the history of linocut, woodcut and lithograph printmaking.
- Comprehend the importance of printmaking to Mexican and Mexican-American culture.
- Master all steps involved in relief printmaking.
- Create a meaningful message that incorporates visuals and text about a school or community issue they feel strongly about.
- Learn about artist statements and complete their own to accompany their original print.
- Compose a coherent and thorough written reflection on what they have learned about Mexican immigration to the United States.

### Agenda

#### Part I

##### Printmaking PowerPoint

Present Printmaking PowerPoint slides to class (found in Lesson 7 Appendix).

Slides cover:

- Printmaking techniques and history

- Political and artistic usage of printmaking in Mexico, the Chicano movement in the U.S., and in Chicago. *If your classroom is not located in the Chicago area, research local printmaking history and initiatives to share with class at the end of the PowerPoint.*

#### Part II

##### Printmaking with Purpose Activity

Students will complete a printmaking activity to create flyers with an original message about a school or community issue of their own choice.

Pass out printmaking **Sketch Worksheet** (found in Lesson 7 Appendix) to students and explain to them that their homework is to create a design that incorporates text and image about an issue affecting their lives at their school or in their community. This design will be printed as a flyer and should convey a message. It is best if text and image work together to make this image clear to anyone who might see the flyer. They may use the worksheet to plan out various versions of their design. Review the guidelines on the back of the worksheet with your students.

Once students have designed their flyers, choose Option 1 (traditional relief printmaking) or Option 2 (easy printmaking with styrofoam) below to complete the printmaking activity.

**Option 1: Traditional Relief Printmaking** (Art teacher assistance or prior printmaking experience suggested)

#### Materials:

- Safety-Kut printmaking blocks (or other student-friendly printmaking material) (1 per student)
- Lino cutters of various sizes (class set)
- Paper cut to flyer size (several sheets per student)
- Jumbo inkpads of various colors OR water-based block printing ink, soft rubber brayer, plastic tray, and barren or wooden spoon

Pass out one Safety-Kut printmaking block to each student. When students have finalized their design on paper, they can draw it directly onto the block (keep in mind that it is difficult to erase pencil from the block, so students should decide on a design before drawing onto the block) or transfer their design with an easy pencil transfer (watch this video for instructions: <http://thevirtualinstructor.com/transfer-drawing.html>).

Set up a printing station with the jumbo inkpads and stacks of paper cut to flyer size.

**Go over carving rules and techniques:**

- Show how to attach the blade to the cutter handle.
- Explain that a number 2 and 3 blade should be used to carve out larger areas, whereas a number 1 blade should be used only on areas of fine detail.
- Explain that students may only carve away from themselves in order to prevent getting cut by the blade.
- Demonstrate the cutting technique on your own block, showing how to push the cutter away from your body.
- Remind students that the areas they cut away will not receive any ink and will therefore be the same color as the paper.
- Review the image of *De la tierra somos. ¡No somos ilegales!* (1984) by Carlos Cortéz, and point out the areas Cortéz would have carved away and those he left to give them a visual idea of which areas of the block will receive ink.

Pass out cutters to students and give them approximately 30–40 minutes to cut their blocks. Walk around and help students with their designs. Ask students to explain their design choices and their proposed message to you.

When finished carving, students may go to the printing station and print their flyers. Demonstrate the following steps for students:

- Place your block carved-side down on the jumbo inkpad and press down all areas of the block to ensure it is properly inked.
- Carefully pick up the inked block, taking care not to touch the inked side, and place it face up on the table. Align and place a sheet of flyer paper on top of the inked side of the block.
- Press down on the paper and rub it with the flat part of your fist without letting it shift or slide.
- Gently remove the paper from the block and check the image to make sure it has printed properly.
- Encourage students to print multiple flyers in order to hone their technique and to be able to share their message with others.

**OR, if using block-printing ink:**

- Squeeze a dime-sized dollop of block printing ink onto plastic tray.

- Use the soft rubber brayer to roll back and forth over the ink blob until the roller is evenly coated with ink. Make sure you don't have too much ink on the roller.
- Roll an even layer of ink over carved side of block.
- Place block ink-side up on table and lay a piece of paper cut to flyer size on top.
- Being careful not to let paper slide or shift, use a barren, a wooden spoon, or the back of the hand to transfer the ink to the paper.
- Carefully lift the paper to pull the first print.
- Encourage students to print multiple copies in order to hone their technique and to be able to share their message with others.

When finished printing, students should wipe their block with a paper towel and wash it in a sink with soapy water. They may take their blocks home to print again at a later date. Encourage students to share their flyers with friends, the community, or to post them on a bulletin board.

Allow 10 minutes for flyers to dry before storing.

**Printmaking Tips:**

- Cover tables with newspaper or a tablecloth to prevent ink from getting on tables.
- Remember that the image on your block will be REVERSED when you print.
- ALWAYS carve away from yourself. If you see a student carving towards themselves, promptly remind them to only carve AWAY from themselves.
- Do not touch the inked side of the block
- Wash hands after printing.

**Option 2: Styrofoam Relief Printmaking Activity (Great for beginners)**

**Materials:**

- Styrofoam meat or produce trays (1 per student and 1 extra per class for rolling the ink)
- Scissors
- Dull pencil, retractable ballpoint pen, or other stylus (1 per student)
- Water-based block printing ink (1 jar per classroom, or multiple if using different colors)
- soft rubber brayer or a mini foam paint roller
- rolling pin
- paper cut to flyer size (several sheets per student)

Pass out Styrofoam trays to students. Have students cut the sides off the trays to make a flat, rectangular sheet. Using a dull pencil, retracted ballpoint pen, or other stylus, students will copy their flyer design onto the block. They need to apply enough pressure to create an imprint but should not break through the material. Remind students that the areas they push down will not receive any ink. Ink will only adhere to the parts of the plate that have not been pushed down. Review the image of *De la tierra somos. ¡No somos ilegales!* (1984) by Carlos Cortéz, and point out the areas Cortéz would have carved away and those he left to give them a visual idea of which areas of the block will receive ink.

Squeeze a dime-sized dollop of block printing ink onto the extra Styrofoam tray, then use the soft rubber brayer or mini foam paint roller to roll back and forth over the ink blob until the roller is evenly coated with ink. Make sure you don't have too much ink on the roller.

Roll an even layer of ink over the design side of the Styrofoam tray. Place the tray ink-side down on a piece of paper cut to flyer size. Being careful not to let the tray slide or shift, roll the back of the tray with the rolling pin to transfer the ink to the paper. Carefully lift the plate to pull the first print. Encourage students to print multiple copies in order to hone their technique and to be able to share the prints with others.

### **Printmaking Tips:**

- Cover tables with newspaper or a tablecloth to prevent ink from getting on tables.
- Remember that the image on your block will be REVERSED when you print.
- Do not touch the inked side of the block
- Wash hands after printing.

### **Homework:**

Students write an Artist's Statement to accompany their artwork. Students will also complete a Written Reflection.

Before students begin writing their Artist's Statement, share the following information with your students:

### **What is an artist's statement?**

An artist statement introduces your artwork to the public. It explains what your

work is, how you created it and why you chose to create it the way you did. It helps you convey the purpose and deeper meaning of your work to your audience. The artist statement should explain what you think about your work.

### **Getting Started**

**Ask yourself the following questions about your work:**

*Why did I create this artwork?*

*What am I trying to say in the artwork?*

*Is this artwork like anything I have created before? Is it a very new step for me?*

*What influenced my artwork?*

*What was my inspiration for the images and/or text I included?*

Create a list of words and phrases that describe your chosen themes, creation process, and influences. Use your list of words to create sentences. Then combine the sentences into logical, flowing paragraphs. Keep your writing clear and to-the-point. Proofread your Artist's Statement for grammar, spelling, clarity, and interest.

### **Tips:**

Write in the first person perspective ("I created...", "My inspiration was..."). Find sample artist statements here: <http://www.artstudy.org/art-and-design-careers/sample-artist-statement.php>

### **Written Reflection**

For the final written reflection, students should write a 1–2 page response addressing the following questions:

- 1. What is the most interesting thing you have learned about Mexican immigration during this unit? Where did you find this information?**
- 2. How have the artworks you observed and the texts you read expanded your understanding of the Mexican immigrant experience? Give examples.**
- 3. How has this new knowledge expanded or changed your understanding of United States history?**