

# **The Eiteljorg Museum of American Indians and Western Art**

**Presents:**

**¡Viva el Oeste!: The West Lives!**

**English/Spanish Materials for the Classroom**

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## Overview and Acknowledgments

The American West – what a different place it would be without the artistic, historical and cultural contributions of Hispanics and Latinos! Our American geography, language, architecture and diet are infused with these contributions. In the following pages we recognize these contributions, as is fitting for a museum that celebrates the history, arts and cultures of the American West. Here, we would like to review and acknowledge how this packet for educators was produced.

Eiteljorg Museum staff members set institutional goals for the year 2000 which include living out a new vision. Staff will integrate art, history and cultures into our plans for special exhibitions, permanent exhibitions, festivals, and educational programs and activities. One of our first projects and publications during this period is this packet designed for educators and their students.

Within months of the staff discussions for the future and during separate meetings, two of the museum's councils voiced needs and expressed support for similar projects. The Hispanic Advisory Council planned to support and provide community resources for the special exhibition *Americanos*, which opened at the museum early in 2000. Members of the museum's Education Council agreed on the need to develop bilingual English/Spanish materials for teachers. They recognized how supplementary materials should address a multicultural and interdisciplinary approach in the classroom, which would be enhanced by museum visits.

From the many suggestions, and with the support and encouragement of these councils, our education staff has prepared this first packet. We have drawn on the strengths of the collections and the American West focus of the museum. The Indiana State Department of Education Proficiencies Guides and ideas adaptable for K-12 grade students were considered at every step.

The museum's education staff wishes to thank all members of the councils and especially recognize the initiative, resources and support offered by Jeanna Keller, of Cinergy and an Education Council member, and Ana Sieber, of The Spanish Connection and a member of the Hispanic Council. Additional assistance for editing, content and production came from a number of staff. Our professional community, council members and staff all have helped to bring this project to completion. Any errors not detected before publication will be documented to improve future projects and are not the responsibility of our collaborators who are noted above.

I look forward to hearing how these materials are used in your classroom and what great ideas come from your students as they discover the Hispanic and Latino West.

¡Viva el Oeste!

Cathy A. Burton  
Director of Education

## Defining Hispanic, Latino and Descriptive Terms

What is the right word to use when describing a group of people who may have a common heritage? As soon as agreement is found within a group, another generation or a geographically or politically allied part of the group might disagree. In this packet, several different descriptive words have been used because we are looking at a diverse population with more than 500 years of experience in what is now known as the American West. Our conclusion, and suggestion to educators, is to use the descriptive word the person or group suggests, and to be respectful of his or her choice.

Differences in descriptive terms started to occur during the 16<sup>th</sup> century as soon as people from Spain started up from Central America or traveled over from the Eastern Seaboard to reside in the areas now known as California, Arizona, New Mexico, Texas, Nevada and Colorado. As they did to their own countrymen, the Spanish identified and gave terms to the people they encountered. The differences were due to the classes recognized within the Spanish culture, which were determined by where one was born, what length of time one had been Catholic, what land and titles had been awarded, and the career history that had been held by heads of families.

Some American families have been on this continent for such a long period that they have been known as Spanish, then Mexican and, after time, as American citizens. "Hispanic" is used to refer to people of Spanish origin, such as the early Europeans in the Southwest and their descendants. Perhaps that is why the term "Hispanic" was first used.

"Hispanic" (Hispano) gained wide acceptance when the U.S. government used the term on forms and during a census to identify people of Spanish heritage. Hispanics come from all races and creeds and have a variety of physical traits. "Hispanic" is seen as a translation of the word "Hispania" from Latin or "Hispano" from Spanish.

"Latino" refers to a geographic location. Latinos may be Hispanics if they have Spanish heritage, but as some Latinos speak Portuguese, such as many Brazilians, not all Latinos are Hispanic or Spanish speakers. North Americans may be Hispanic due to their ancestry, but may speak only English. Dr. Lorenzo LaFarelle, a Chicano Studies professor at the University of Texas at El Paso, has explained that the term "Latin American" became popular in the early to mid part of the 20<sup>th</sup> century because people of Mexican descent born in the United States of America preferred it. As they were not born in Mexico, the term "Mexican" was incorrect, and was often used at that time as a pejorative. (For more, see the article by Ivonne Figueroa at the Hispanic America USA, Inc. World Wide Web site noted in the resources section.) Over time, groups have used different identifying terms. In 1928 a group of Hispanics spearheaded LULAC (League of Latin American Citizens) to help combat discrimination. Similar alliances have been part of the history of Southern Arizona's non-Anglo communities.

Regional terms continued to exist. Mexican families with land holdings in California were "Californios." Old Hispanic families in Texas called themselves "Tejanos" until newcomers used the word "Texans" for themselves. "Tejano" as a cultural term has, since, made a comeback.

"Chicano" is derived from the word meaning the indigenous Mexican peoples, the Mexicas. Spaniards used the term Mexicanos and shortened it to "Xicanos" (pronounced 'she-CON oohs') and "Chicanos" was created. The term continues to be used for political identity by some Mexican Americans. Dr. LaFarelle has found elderly Hispanics of Mexican descent who do not like the term because it has been used for hundreds of years in reference to Mexican peasants

or peons. There are people in each generation and in all cultures that resent categorizing and labeling with any term.

In the preface to the exhibition catalog, *Americanos*, Edward James Olmos discusses the title “Americanos” and the “Latino” identifier:

...we wanted a title that would recognize and honor our bilingual heritage and would be easily understood in both English and Spanish...much like a quilt woven intricately with many beautiful fibers, Latinos are a proud and diverse people interwoven with indigenous, Spanish/European, African, and Asian roots. We are citizens not only of the United States of America, but also of all the Americas and of the Latin American countries around the world.

Spanish speakers or people of Spanish heritage continue to use “Hispanic” along with additional identifying terms. The museum’s Hispanic Advisory Council supports museum activities and has discussed their council's name in context with the “Latino” special exhibitions developed elsewhere and placed on display. They recognize and respect the names others apply to themselves. Their conclusion is “somos uno pueblo,” meaning “we are one community.”

## **Recognizing the Americas and the Eastern Hemisphere Contributions**

Before looking at this section, make a list of the foods, architecture, animals, science or mathematics principles and other ideas or material goods that you think were developed in the Western Hemisphere prior to the European or Asian contact and influx that happened after 1492. After that list, make one with some of the things the Spanish and others brought to this hemisphere.

### **In the Americas Prior to Contact**

Foods exclusive to Western Hemisphere: corn, beans, squash, tomatoes; potatoes; chilies; chia; peppers; cacao (chocolate base); coffee; avocados; wild turkey; tunas (prickly pear.)

Other Organics/Minerals: indigo (blue) and cochineal (red/purple) dye stuffs; rubber; tobacco; maguey; cotton; silver and gold mining; lapidary; willow (drugs and medications.)

Structures: architectural advances (corbel arch, etc.); terraced agriculture; movement of masonry without beast of burden or wheeled transportation; irrigation; trade routes and roads; mining; war and weapons.

Concepts/Culturally-related: religions; governments; castes, taxation; geometry, engineering, astronomy; calendars; concept of zero (1000 years before concept emerges in the East), fertilizer; hieroglyphics; languages; metallurgy; arts: paintings, monumental sculpture, basketry; pottery, poetry, music, oral traditions.

### **Brought by the Spanish**

Animals: horse, sheep, donkey, cattle and other European domesticated animals.

Foods: cow's milk, cheese, cream, beef, etc.; mutton; wheat (flour).

Supplies: gunpowder; guns/cannon; glass glazes; glass and glass beads; iron and steel tools; vessels; weaving with wool; looms; cow-leather garments and equipment; wheeled carts; tools; seeds.

Culturally related: language and place names; equipment for missions, presidios (forts); cattle hide industry; horse culture (equipment and breeding); government (architecture, mapping, navigational tools); farming; ships (coastal patrol and exports); religion; music; musical instruments; art; writing; warfare and weapons; diseases; Inquisition.

## **Suggested Classroom Activities for Indigenous and European/Asian Contributions**

### Integrated Studies

Activity: Life without chocolate or potato chips, a creative cooperative activity.

Expected outcome: To gain a greater understanding of history and events and create a tangible product documenting students' knowledge.

### Plan:

Students should review their knowledge of life in the Americas before contact. Younger students will need to review dates and locations. Maps and a discussion of world powers in the early 16<sup>th</sup> century may help. This activity could work as a World History or United States of America History class cumulative activity.

Have students separate into smaller discussion groups and create categories on a sheet of paper with the headings "Things here before contact," "Things here after contact" and "Things we aren't sure about."

After they have had time to work in groups, determine spokespeople for each group and bring all groups together. Start listing the conclusions. Try to be ready to have answers or assign research if there are many "things we aren't sure about."

The next part of the plan is up to the instructor. It can be handled as a creative writing assignment, used as a subject for an illustration, or handled as an original dramatic production involving many students. Another choice is possible: design a menu where only foods from either Europe or the Americas can be served. Share recipes and plan a fiesta.

Remind the group that they will need to consider the consequences of historic events and interaction. Help them start their considerations and project by posing questions such as these, according to grade and ability:

1. What recipes could you not eat today if potatoes and tomatoes were never exported or wheat and cattle were never imported to the Americas?
2. What would be a good rubber substitute for tires or medical equipment?
3. What color do you think the British redcoat uniforms might have been if the dye cochineal had not been discovered and used? What other changes would you see on this continent in 1776 without contributions from the Americas?
4. If the Spanish had not brought the horse to this hemisphere, would the Native Americans in the Plains have a different lifestyle in the early 19<sup>th</sup> century?
5. If the Spanish had not entered the Southwest, what language(s) and what country would be there now? What language would you most likely be speaking?

Students need to identify their project and create an answer as to how life would be different without a contribution from the indigenous peoples of the Americas or from Europeans. The final project should contain evidence of their inclusion and several ideas on how history would be changed.

## Using the Art and Vocabulary Overhead Transparencies

### Eiteljorg Museum Art Overhead Transparencies:

#### ***Baking Bread, Taos* by W. Victor Higgins and *The Outlaws* by Herman Hansen**

#### Artists and Subjects:

The two images were chosen for their clarity and content in order to discuss English and Spanish vocabulary and to bring a little of the West into your classroom. Neither artist Higgins nor Hansen were Hispanic or Latino artists, but both enjoyed interpreting Western subjects, and Higgins did employ New Mexican residents as models. The Eiteljorg Museum owns both artworks.

Victor Higgins was raised in Shelbyville, Indiana. He had art training in Chicago and Munich and continued to learn while working as a professional artist. He was one of the original members of the Taos Society of Artists. Visitors to the museum can see his palette and easel and works created during different points in his career.

Herman Hansen became fascinated with the American West after reading James Fenimore Cooper's *Leather Stocking Tales*. Hansen studied in Hamburg, New York and Chicago and didn't visit the West until 1879, when he was 25 years old. Even after settling in San Francisco, he continued to travel throughout the West, accumulating images to use in watercolors and etchings. We don't know if Hansen is depicting Hispanic men as outlaws in this painting, but the artist's concern for meticulous detail and historical accuracy give us plenty of subject matter to discuss.

Looking at the transparencies enclosed, your students can become more aware of art depicting Western subjects, differences in landscape and geography and vocabulary from the Spanish language. They can also begin to contrast and compare their knowledge of the art, history and cultures of Hispanic and Latino peoples of the American West.

Both artists used color and light in a masterful way, although we see differences when a comparison of their techniques and media choices are viewed. English and Spanish language color vocabulary has been added in this section to facilitate discussion of the visual qualities of these works.

#### Colors/Colores

black.....negro  
white.....blanco  
yellow.....amarillo

orange.....naranja  
red.....rojo  
green.....verde

brown.....marrón  
blue.....azul  
purple.....púrpura/violeta

## Suggested Classroom Activities for Transparencies

Try with each image to refer to the five components of discipline-based arts education: History, Criticism, Aesthetics, Production, and Careers and Community. Include Integrated Studies when developing methods for using these artworks.

William Victor Higgins, *Baking Bread, Taos*, Oil on canvas, c. 1915

Focus Question: What clues do you have to locate this scene and to figure out what is happening?

Suggested Activity: The vocabulary list is a good place to start to describe the scene and answer this question. The woman is placing unbaked loaves into a large beehive-shaped oven called an *horno*. We assume she is a resident of Taos, a town built and occupied by the Taos people. Find Taos on a map of New Mexico. Find five other names from the Spanish language.

Focus Question: What construction material was used to build the pueblo walls?

Suggested Activity: Make a wall or structure with adobe. People in the Southwest created many buildings with adobe bricks. Make bricks by making a four-sided rectangular wood frame with ½" boards built to the size of a finished brick. Adobe walls are thick, so try a measurement of about 9" x 12" x 6" for the wood frame.

Next, plan where the bricks will be made and set to dry. Start production. You'll need earth (clay soil mixed with a couple handfuls of sand) and pieces of straw. You'll need to work out the proportions, and keep notes. Mix in water until it's the consistency of thick pudding. Pour the mix into the frame that is sitting on the ground. After the mix sets up, pick up the mold and do another. (If you were a brick maker, you'd probably come up with a more efficient system.) If you don't mix enough straw into your mix the rain and other elements might change the bricks into mud. If you do find the right mix your house bricks can be mortared together and will provide a home that is cool in the summer and warm in the winter. Look for Southwestern architectural elements such as a portico, vigas, adobe, plaster, Spanish beams, and a pueblo-style building design when visiting the museum.

Focus Questions: Do you feel as though you are a part of this scene, or are you a distant observer? How did the artist do that?

Suggested Activity: The artist has used composition, colors, light and form to funnel your attention to the center of the painting and frame the picture like a view from a window. Shapes seem important – even the person appears to be more of a shape than a woman. If you could enter the scene, what type of activity would you do and where? Where in the painting would Higgins put another person and still keep a balanced composition? What formal rules do you think you'd have to learn in order to part of this community? Write your answers down.

Suggested Activity: Now create a picture of part of your neighborhood using Higgins' palette. Do the colors of the Southwest look correct in your neighborhood? Why or why not?

Focus Questions: Higgins painted this scene in about 1915. Do you think Taos still looks like this? Are the colors right?

Suggested Activity: Find pictures of Taos and find out what it is like. How did other artists depict Taos? Come to the Eiteljorg and find out!

Suggested Activity: Research a Native American artist who is from a Native American pueblo culture in Arizona or New Mexico. (Hint: see the resource section for "Native Peoples Magazine.") Find out about people such as Maria Martinez, Helen Codero, Nampeyo, Roxanne Swentzell, Virgil Ortiz or places like Cochiti, New Mexico. Identify the people, the type of art

they do or did and where they got their materials. Now think what you would create if you could not go to an art store and had to use the materials in your environment. Do you need to buy or trade for supplies? What would you make? Make it!

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Herman Wendelboeg Hansen, *The Outlaws*, Water color on paper, no date

Focus Questions: How has the artist Hansen placed us right in the scene? What time of day is it? How can you tell that the action takes place in the West? Did the artist paint as quickly as the action is happening? Do you think Hansen had a lot of practice as an artist before creating this scene?

Suggested Activity: Review both the English and the Spanish vocabularies lists and look at the riders' clothing and the details you can see of the horses and saddles. Now it is your turn to try watercolors. With your chosen subject, try to create details such as the anatomy of the horses or the parts of the saddle, then try to create sky and dust. Do you use the same techniques? Do you use more or less water with the paint?

Focus Questions: What do you think is happening in this scene? What do you think the two horsemen do for a living? Are they cowboys? Were all cowboys good or bad?

Suggested Activity: Can you see that the two horsemen in the main part of the picture are being pursued? The artist has named this painting "The Outlaws." Decide if you think these characters were labeled incorrectly and wrongfully pursued. Support your story with references to similar historic happenings. Hint: Look up the era when Americans came into territories previously held by Mexico. Find out about Tiburcio Vásquez (1835-75) or Joaquin Murieta (ca.1830-53 or -78). Could the artist be depicting these men?

Careers and Community Focus Questions: Would you call this painting a landscape or a portrait? Should all portraits be done of just famous people or special places?

Suggested Activities: Curators in museums try to answer questions such as these through the creation of exhibitions. Now that you know more about the art, history and cultures in the American West and the contributions of Hispanic and Latino peoples, it is time to create your own exhibition. You'll need to include Hispanics and Westerners on your exhibition team as advisors. Museum staff such as curators, educators and exhibit designers plan exhibitions together. Choose what type of job you want to do (find out by going to a museum or library). You'll also need someone on the team to advertise your exhibition.

Your focus will be on a subject your teacher limits by geography and period or time frame.

Here are some examples:

You might be in a class where teams each are assigned one California mission, and your job will be to create an exhibit on a room or person and his or her job at the mission. You'd have to agree on the time frame and what government was in power in California before you could get started.

Look at life in New Mexico during the early part of the 19<sup>th</sup> century. Design a rancho or recreate a Native American pueblo. Write labels describing the types of things that might be unfamiliar to your audience.

Create an exhibition about the real people who created communities in the West. Write biographies and find pictures of Hispanics in the part of the West your teacher has focused on.

Include artworks by the people. Who else interacted with your focus community? Are descendants of the early Hispanics around today? (Hint: Tucson and Los Angeles and other older communities will have genealogy and founding families' information.)

Focus on a time of change in a community. How did life change for Native Americans, Mexicans and others when the land was made part of the United States of America? Look at how Hispanic communities like the one in Tucson changed when the railroad came in 1880. Look at the National Archives and Records Administration World Wide Web site in the resource section for more information about working with documents, artifacts and photographs.

Remember to invite Hispanic people in your community to your classroom as expert sources. How do your exhibitions change when you have primary sources for information?

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### **¡Fiesta! Suggested Classroom Activities**

Celebrate your projects and knowledge with an age-old Western tradition – a party or fiesta! Locate the elements to a traditional Latino fiesta. Look in the phone book for decorations or make your own piñata to stuff with candy to break at the end of the party; cut paper decorations, *papel picado*, to hang overhead (similar to rectangular tissue sheets cut like snow flakes) and foods and desserts that reflect your studies. (See resource section for some ideas.) Entertainment should not be overlooked. Your party can be a gallery reception if the class made an exhibition or created art projects. Remember to invite project advisors. Explore a variety of Latino musical styles and play recordings. Invent and perform your own entertainment as people living in the ranchos did long ago (see activity below.) Enjoy your results and continue to remember, ¡Viva el Oeste!

#### Language Arts and Music

Activity: Students will write a serious or silly verse in English or another language they know well. Their subject should be a contribution from the Americas or Europe. To relate to the Music Proficiencies, students will set the lyric to music and, if possible, perform and record it.

Outcomes: Understanding the collaborative nature of the art forms; improvising; understanding some relationships between music, the other arts, and disciplines outside the arts.

Example: Song “La Cucaracha.”

Doesn't “La Cucaracha” sound lovely? Some students will be appalled to learn that the beautiful name translates to “cockroach.”

*La Cucaracha, La Cucaracha, ya no puede caminar. ¿Porque no tiene? Porque le falta, dos patas para andar.*

Cockroach, Cockroach, he cannot walk anymore. Why can't he? Because he is missing (does not have) two legs for walking.

## ¡Viva el Oeste!: The West Lives! Resources

The listings below were accurate at the time of print, but are by no means comprehensive. Public and university libraries and museums are excellent starting places for any search. Electronic searches may be more focused if begun at a specific location, such as starting at "Phoenix, AZ" and then linking to the Heard Museum. Many communities also have Hispanic Education Centers or a Hispanic/Latino Chamber of Commerce that can provide additional suggestions for resources.

### Print Titles

Americanos: Latino Life in the United States, by Edward James Olmos, Lea Ybarra and Manuel Monterrey, Little, Brown and Company, Boston, New York, London, 1999.

Clay People and other articles *in*: "Native Peoples Magazine," Summer 1999, Volume 12, Number 4, Media Concepts Group, Inc. Phoenix, AZ. Subscriptions: (714) 693-1866.

Comida Sabrosa: Home-Style Southwestern Cooking, by Irene Barraza Sanchez and Gloria Sanchez Yund, University of New Mexico Press, Albuquerque, 1985.

Clip & Save Art Print and other articles *in*: "Arts Activities: The Nation's Leading Art Education Magazine," January 1998, Volume 122, No. 5, Publishers' Development Corp. Subscriptions: (619) 297-8032.

Cuando Hablan Los Santos: Contemporary Santero Traditions from Northern New Mexico by Mari Lyn C., Salvador, Maxwell Museum of Anthropology, Albuquerque, 1995.

Day of the Dead Classroom Activities, by Bobbi Salinas (available through Teacher's Discovery, 1-800-TEACHER) Pinata Publications, 4th Edition, 1994.

The Days of the Dead/Los Días de Muertos, photographs by John Greenleigh and text by Rosalind Rosoff Beimler, Collins Publishers, San Francisco, 1991.

The House on Mango Street, by Sandra Cisneros, Vintage Books, New York, 1984.

The Hispanic Almanac: from Columbus to Corporate America, Forward by Luis Valdez, Visible Ink Press, Detroit, 1994.

Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors, by J. Beardsley and J. Livingston, Abbeville Press, New York, 1987.

Hispanic Hollywood: The Latins in Motion Pictures, by George Hadley-Garcia, Citadel Press, New York, 1990.

Man on Fire: Luis Jiménez, forward by Ellen Landis and contributions by Rudolfo Anaya and others, The Albuquerque Museum, Albuquerque, 1994.

Mexican Americans/American Mexicans: From Conquistadors to Chicanos, by Matt S. Meier and Feliciano Ribera, Hill and Wang, USA, 1993.

The New Encyclopedia of the American West, edited by Howard R. Lamar, Yale University Press, New Haven and London, 1998.

“La Ola Latino - Americana: Mid America’s Bilingual News Source” newspaper. A regional, independent newspaper published bi-weekly by La Ola Latino-American Publications. P.O. Box 22056, Indianapolis, IN 46222-0056  
Phone: (317) 822-0345, FAX: (317) 822-0344, E-mail:laola@tcon.net. Publisher and editor: Ildefonso Carbajal

Pioneer Jews: New Life in the Far West, by Harriet and Fred Rochlin, Houghton Mifflin Company, Boston, 1984.

The Skeleton at the Feast: The Day of the Dead in Mexico, by Elizabeth Carmichael and Chloe Sayer, British Museum Press and University of Texas Press, Austin, 1991.

### **Print Titles Especially for Children and Adults**

Arroz Con Leche: Popular Songs and Rhymes from Latin America, selected by Lulu Delacre, Scholastic Inc., New York, 1989.

Carlos and the Squash Plant/Carlos y la Planta de Calabaza, by Jan Romero Stevens, Rising Moon, Flagstaff, AZ, 1993. Look for other Carlos books, each with a recipe and bilingual text.

Day of the Dead: An American Celebration, by Diane Hoyt-Goldsmith, Holiday House, New York, 1994.

Days of the Dead, by Kathryn Lasky, Hyperion Books for Children, New York, 1994.

De Colores and Other Latin-American Folk Songs for Children selected, arranged and translated by José-Luis Orozoco, Puffin Books, New York, 1994.

Josefina’s Craft Book: A Look at Crafts from the Past with Projects You Can Make Today, by Tamara England, The American Girls Collection, Pleasant Company Publications, Middleton, WI, 1998.

Making Magic Windows: Creating Papel Picado/Cut-Paper Art with Carmen Lomas Garza, Children’s Book Press, San Francisco, 1999.

Meet Josefina, and other books in the American Girls Collection series, by Valerie Tripp, Pleasant Company Publications, Middleton, WI., 1998. (Available in Spanish.)

Pablo Remembers: the Fiesta of the Day of the Dead, by George Ancona. Lothrop, Lee and Sheppard Books, Ltd., New York, 1993.

The Spirit of Tio Fernando: A Day of the Dead Story, by Janice Levy, Albert Whitman & Company, Morton Grove, Illinois, 1995.

The Three Little Javelinas, by Susan Lowell, Northland Publishing, Flagstaff, AZ, 1992.

### **Popular and Commercial Film Titles**

*Chicano! History of the Mexican American Civil Rights Movement.* A four-part PBS documentary series (1996). See <http://www.pbs.org/chicano/> Site contains timeline overview from 1840-1975, primary sources section, bibliographies and related world wide web sites.

*Like Water For Chocolate (Como Agua Para Chocolate)* (1992) Directed by Alfonso Arau, from the novel by Laura Esquivel. Starring Lumi Cavazos and Marco Leonardi. A period story about family traditions and responsibilities and the magical power of a young woman's love.

*The Milagro Bean Field War.* From the 1974 book by Charles Nichols. Directed by Robert Redford and Montezuma Esparza. Starring Ruben Blades, Richard Bradford, Sonia Braga, Julie Carmen and James Gammon. More than a story of underdogs vs. big business; New Mexican Chicanos are portrayed as literate, politically motivated and productive members of society, able to keep meaningful traditions while involved in contemporary cultures.

*My Family/Mi Familia* (1995) Directed by Gregory Nava. Starring Edward James Olmos, Esai Morales and Jimmy Smits. AKA: "Café Con Leche" and "My Family." The story of a multi-generational Mexican-American family living in East Los Angeles.

*Giant* (1956) From the novel by Edna Ferber. Starring James Dean, Elizabeth Taylor, Rock Hudson, with Sal Mineo, Dennis Hopper, Nick Adams. Leading Anglo family in Texas sees and is part of changes around them over time.

*La Pastorela* (1992) Directed by Luis Valdez. Starring Linda Ronstadt and Cheech Marin. A traditional Spanish story of the events leading to the first Christmas re-told through the eyes of a young Latina. Aired on PBS TV.

*Sesame Street: Fiesta!* Starring Elmo, Linda Ronstadt and Celia Cruz. A bilingual fiesta for one to four-year olds.

*Stand and Deliver* (1988) Directed by Ramón Menéndez. Starring Edward Olmos and based on the true story of teacher Jaime Escalante and his students.

### **Art, History and Cultural Resources**

Archives of the West to 1806 World Wide Web site.

Includes the entire text and translation of "The Journey of Alvar Nuñez Cabeza De Vaca (1542)" by Fanny Bandelier (1905.) Esteban, first recorded African American (Moor) to travel in the Southwest, is part of Cabeza De Vaca's history.

California Missions are linked on World Wide Web sites. For the Mission of Santa Inez (site of the Chumash Revolt, current archaeology, etc.), see:  
<http://www.missionsantaines.org/>

"Chicano! History of the Mexican American Civil Rights Movement" homepage:  
<http://www.pbs.org/chicano/index.html>. Look at biographies for additional history.

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Education Department, 500 W. Washington Street, Indianapolis, Indiana, 46204,  
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Fowler Museum of Cultural History at UCLA , Los Angeles, CA, has educational materials available and has produced exhibitions from collections ranging from the folk and fine art of South America, Central America and North America. World Wide Web site includes past exhibits and education department info. See: <http://www.fmch.ucla.edu/>

Hispanic America USA, Inc., a non-profit organization, with article by Ivonne Figueroa quoting Dr. Lorenzo LaFarelle, World Wide Web site: <http://www.neta.com/~1<sup>st</sup>books/colony7.htm>

Hispanic Genealogical Society of New York specializes in Puerto Rican and Dominican history while also organizing information under categories for people of general Hispanic, Cuban, Mexican, Southwest , African-Hispanic and Sephardic heritage. See: [www.hispanicgenealogy.com](http://www.hispanicgenealogy.com)

Hispanic Magazine on the World Wide Web. <http://www.hisp.com/table.html>

The Mexican Fine Arts Center Museum, 1852 W. 19th Street, Chicago, Illinois, 60608 (312) 738-1503.

National Archives and Records Administration World Wide Web site: <http://www.nara.gov/education/cc/treatygh.html> for the text of the treaty of Guadalupe Hildago. <http://www.nara.gov/education/teaching/teaching.html> for the "Digital Classroom" and primary sources and activities, including information on using the National Standards for History. See Era 2: Colonization and Settlement (1585-1763).

National Standards for U.S. History, World History and K-4 History, to purchase contact: National Center for History in the Schools, UCLA, Department of History, 405 Hilgard Avenue, Los Angeles, CA, 90024-1473. FAX (310) 267-2103.

Rising Moon, books for young readers from Northland Publishing, P.O. Box 1389, Flagstaff, AZ 86002-1389.

Sources for Study of the Southwest World Wide Web addresses: <http://www.hisp.com/culturelinks.html>  
[http://www.smu.edu/~cul/southwest\\_all.html](http://www.smu.edu/~cul/southwest_all.html)

Tucson's Hispanic Community World Wide Web site contains exhibits, digital histories, text, photos. See "Through Our Parents' Eyes: Tucson's Diverse Community";: <http://dizzy.library.arizona.edu/images/diverse/diverse.html> and "Cuentos de Nuestros Padres: Tucson's Hispanic Community": <http://dizzy.library.arizona.edu/images/hispamer/homepage.html>

UT-LANIC Usage: Latin American Studies Site on World Wide Web with links: <http://lanic.utexas.edu/las.html>