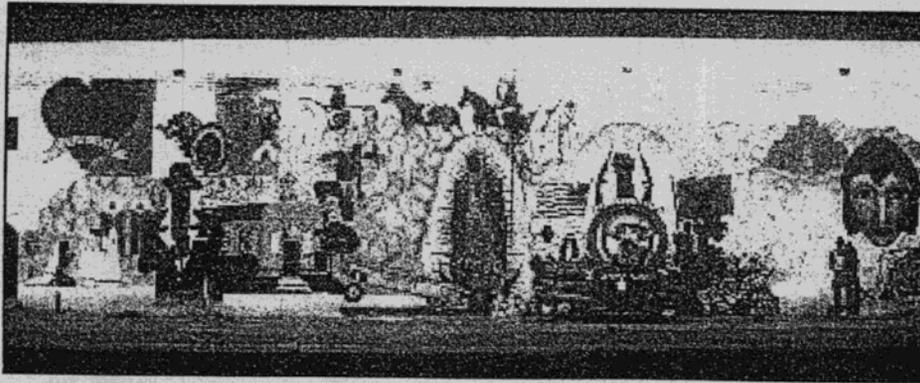


University of Arizona
Center For Latin American Studies
Fall 2002

Saturday Workshops for Educators

MURALS



Wall by Antonio Pazos and Tucson High Students on the Perfection Plumbing Building, South Park Avenue, around 1979. Photo 1981

CLASSROOM ACTIVITIES

The Center for Latin American Studies at the University of Arizona offered workshops for K-12 teachers during the fall semester of 2002. Once a month a group of educators interested in Latin America met to explore specific topics related to the Latin world. They engaged in presentations from university faculty and community experts at an academic level to satisfy their personal interest and knowledge. They also discussed ways to incorporate such information into the K-12 curriculum. The lessons found in this collection were derived from these dialogue sessions. The titles of the four Fall 2002 workshops were:

Frida Kahlo and Beyond
Spicy Salsa, Lemon Merengue
Day of the Dead
Murals

We have created three lessons for each of the four workshops, a primary lesson, intermediate lesson and secondary lesson. However, each is adaptable to a variety of teaching levels. Please modify information, ideas and the activities to fit your appropriate level, and feel free to share your ideas with the outreach department.

A variety of teachers participated in the workshops, not just social studies or Spanish teachers. Such a mixture of expertise and personal interest enriched the discussion and lessons created, as well as reminded us all of the power behind interdisciplinary learning. Hopefully the lessons found in this collection will inspire you to include information and details from Latin America into your own teaching.

Kristel Foster
workshop coordinator

Robin Zenger
CLAS outreach director

Participating Educators:

Delia Saucedo Ramirez
Montenegro
Jeanette Lujan
Yolanda Garcia De Cruz
Diane Cribbs
Dolores Carrión
Elizabeth Barrett
Raynelda Saba
Amy Garnand
Barbara Beamer
Obdulia Gonzalez
Yolanda Sotelo
Patricia Dow
Araceli Masterson

Louise Cooper
Juan Carlos Molina
Sam Mendivil
Elaine Orman
Julie Rigoli
Amy Feldman
Betty Liverman
Rina Valdez
Karan Stewart
Marilyn McClelland
Edita Tomory-Bryan
Margarita Kearns
Steve Bracamonte

Madeline Tammami Laura Laura
Brook Hardy
Constance Johnson
Olivia Gallego
Karen Mitchell
Christina Barraza
Jasmine Daneri
Kathleen Koopman
Darcy Alexandra
Maritza Everest
Marco León
Debby Gomez
Sara Rusk

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Chicano Mural Movement

<http://www.azcentral.com/culturesaz/hispanic/hispart.shtml#art>

Take a drive through Phoenix or Tucson and you're likely to see buildings plastered with large murals. These colorful landmarks are a result of the Chicano Mural Movement that began in the southwestern United States during the 1960s. Murals have become a special expression in Mexican-American neighborhoods, depicting cultural heritage and community ties.

The Chicano Mural Movement stems from Mexican Muralism, which emerged in post-revolutionary Mexico. Mexican Muralism was the first major modern art form that originated outside of Europe. During the 1920s, as Mexico was still reeling from the violent revolution, famous artists like Diego Rivera produced politically charged murals on prominent public buildings. With his art, Rivera hoped to serve a political and social role in society. As did other muralists, Rivera depicted scenes from the 1910 Revolution as well as indigenous life before the Spanish conquest. Other scenes from Mexico's history were commonly painted as well.

Rivera, José Clemente Orozco and David Alfaro Siquieros, were the most prominent muralist of the revolutionary era. They were known collectively as *los tres grandes*. The Big Three did not limit their art to Mexico. They traveled to the United States during the 1920s and '30s and painted murals in cities like Los Angeles and New York.

During the Chicano movement of the 1960s and '70s, Mexican Muralism found a place in the southwestern United States. Unlike the paintings of the original movement, Mexican Americans incorporated their own unique culture and heritage into the art form. Murals are numerous in southern California and Texas, as well as Arizona.

source: www.azcentral.com (GannettCo)

MEXICAN MURALISTS

adapted from: <http://staff.esuhsd.org/~balochie/studentprojects/mexmuralists/index.html>

The Muralist Movement in Mexico started in the early 1900's. Some of the greatest painters of the 20th century were a direct result of this period in art. Vasconcelos, creator of the Ministry of Public Education in Mexico, hired some of these artists like David Siqueiros, Jose Clemente Orozco, and Diego Rivera to paint the walls of public buildings in Mexico. Another influential artist was Rufino Tamayo. He painted with fiery reds and yellows of Mexico's native Indians. They all painted the history and soul of the Mexican people. Many depicted the Aztecs. In 1910 plans to overthrow President Diaz were made. Diaz, a dictator, eventually resigned. He was a symbol of everything that was corrupt in Mexico. Artists expressed their opinions, criticisms, and appreciation of the new Mexico through their paintings. They got their message across to the literate and the illiterate alike and earned world wide recognition.

Diego Rivera

Diego Rivera was born in Guanajuato, Mexico, on December 8, 1886, along with his twin, José Carlos who died at age one and a half. He was christened Diego María de la Concepción Juan Nepomuceno Estanislao de la Rivera y Barrientos Acosta y Rodríguez. His father moved the family to Mexico City in 1892. By the time Diego was three he was already making sketches of the world around him. "One of my earliest memories of my youth is that I was always drawing." said Rivera of his childhood.

Five years after the Riveras moved to Mexico City, Diego attended the San Carlos Academy of Fine Arts. Diego attended night classes for a couple of years; when he won a scholarship he was finally able to enroll in regular day classes. Although Diego learned his understanding of structure and composition, a major influence on his work and life was the printmaker José Guadalupe Posada.

In 1902, Rivera led his classmates in the president of the reelection of President Porfirio Diaz and they were temporarily expelled. He decided to begin his independent career. During this period it seemed as if he was trying to express his own free style. He experimented, painting many landscapes.

Diego left Mexico to travel to Spain (1907- 1908), then to France where he spent almost ten years. Then he went to Italy. All the while in Europe, he studied artists such as El Greco and Cézanne. His work was greatly influenced by his European studies. At one point he was even part of the Cubist's circle.

In 1921 he returned to Mexico and began his mural work. His first murals weren't a big success because he hadn't yet found his own style which included the culture of his native land. His favorite subject to paint was the Indians. He captured moments in Mexican history such as the Earth, the farmer, the laborer, costumes and popular characters. His work was simple and colorful. He claimed that he was interested more in content than form, but his technique was without compare. He used almost perfect symmetry. Many critics believe his best work was done on the walls of the Agricultural School at Chapingo.

From 1930 -1934 Rivera traveled to the U.S. He painted six mural in San Francisco, Detroit and New York. Although he received acclaim from many, his work was not always welcomed. His work at Rockefeller Center no longer exists; it was torn down because it reflected Diego's communist beliefs.

José Clemente Orozco

José Clemente Orozco was born on November 23, 1883 in Ciudad Guzman, Jalisco. When his father died he had to get a job to help support the family. José got a job as a political cartoonist and draftsman. He worked as an illustrator from 1911-1924. When the violent military period of the Mexican Revolutionary War ended, Orozco decided to start his career as a muralist. He had extensive training at the Academy of San Carlos, where Diego Rivera also studied. Dr. Alt, a teacher at the academy greatly inspired Orozco. His first mural was painted on July 7th, 1923.

From 1917-1920 he lived in the U.S. He moved to New York to test himself without the support of his family. His left hand had blown off in an accident with gunpowder. While in New York he searched for himself and the path the rest of his life would take. Orozco also got the opportunity to paint some murals in California.

Once again back in Mexico, he continued to paint. Hands were an important part of his paintings. He drew heavy muscular figures that stood out from the geometric backgrounds. Orozco used dark colors to represent human cruelty and the reality of war. Orozco craved uniqueness and didn't want to be put in a category. He rejected attention from the press. He avoided the gallery market because of its commercial emphasis. He ended up settling in Guadalajara after his seven years in the U.S.

David Alfaro Siqueiros

David Alfaro Siqueiros was another in the trio of muralists that greatly influenced the art world. He may have been the most innovative of the three, because his style of experimentation with the integration of traditional Mexican art and modern art is quite unique. His revolutionary art work paralleled the radical changes taking place in Mexico at the time.

Siqueiros' style was influenced by Michelangelo during his studies in Europe from 1919-1922. His work contains the powerful, foreshortened figures characteristic of Michelangelo and the bold perspective of Baroque art throughout his career. It was the futurist, Boccioni, that gave David his love of the modern age; therefore he began to incorporate machinery, speed, science, and technology into his art. He was able to do all of this and still convey a message of social issues to the common people.

Siqueiros painted his first mural in 1923 at the National Preparatory School in Mexico City. In his early murals his modern/traditional style was already evident. Though he used traditional fresco painting techniques, the finished product reflected his recent visit to Europe.

The next stage in Siqueiros' career began with a visit to the United States. His stay there from 1923 to 1938 caused him to completely change his mediums and materials. Technological advances lead to his experimentations with acrylics, resins, and asbestos. He also began to use the airbrush to apply paint. He studied the use of pyroxlene. Siqueiros searched for anything, including the projector and the camera, that would stimulate his creative process. He spent 1936 working with a group of artists, one of which was Jackson Pollock, experimenting.

In 1939 he returned to Mexico which ended his period of experimenting; experimenting that would really pay off. His work at the Hospital de la Raza is considered to be some of his best. He used all of his new techniques to create *La tecnología que destruye convertidad por el trabajador en instrumento de paz, libertad, y bienestar*.

David Alfaro Siqueiros went on to produce many other masterpieces, always pushing the limits of change and innovation. His successful career will live on through his monumental work.

Murals Bibliography

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MURAL WEBSITES

Considering the grand nature of murals, paper copies rarely do justice to the art form, therefore they are not provided in these lessons. However, you can refer to various books or websites, or better yet take a mural tour of your town!

MURALS

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

<http://www.muralarts.org/>

<http://jlgatch.tripod.com/GatchArt1/id12.html>

<http://www.metromurals.org/MuralLinks.htm>

CHICANO MURALS

<http://www.sparcmurals.org/present/cmt/cmt.html>

<http://www.brownpride.com/murals/default.asp>

MEXICAN MURALISTS

http://multimedia.esuhd.org/2000/ed_project/135_web/studentprojects/mexmuralists/

http://www.mexconnect.com/mex_/travel/jcummings/jcdiegofrida.html

TUCSON MURALS

<http://www.tucsonweekly.com/tw/2002-08-22/review.html>

<http://www.tucsonweekly.com/tw/1999-07-08/review.html>

<http://www.library.arizona.edu/images/folkarts/murals.html>

<http://www.agonzalez.us/Murals.html>

UNIVERSITY OF ARIZONA MATERIALS (provided by Miguel Juárez, librarian)

<http://www.library.arizona.edu/users/juarezm/mexmurals.html>

<http://www.library.arizona.edu/users/juarezm/tusd.html>

MURALS: Unit of Study Mural

PRIMARY LESSON

****This activity can be incorporated into any unit of study****

Arizona State Standard: PRIMARY: Foundations (grades 1-3)

Writing and Literature:

- **Reading** R-F2: PO1
R-F3: PO1, PO2, PO3, PO4
- **Writing** W-F4: PO1, PO2, PO3, PO4
- **Listening and Speaking:** all benchmarks apply
- **Viewing and Presenting:** all benchmarks apply

Social Studies

- **History:** ISS-F2: P01
ISS-F3: PO1, PO2, PO3 (as applied to 'heroes')
- **Civics and Government:** 2SS-F1: PO1, PO2 (easy to modify and integrate)
- **Geography** 3SS-F1: PO7

Art 1AV-F1: P01,P02, P03, 2AV-F1: P02,
1AV-F2: P03 2AV-F3: P01, P02, P03, P04
1AV-F3: P01 3AV:all benchmarks apply
1AV-F6: P01, P02,

Goals&

Objectives: (1) Students will synthesize information learned from a certain unit of study. (2) Students will learn about renowned Mexican muralist Diego Rivera.

Length of lesson: at various times during a unit of study

Materials &

Preparation: *Diego* by Jeanette and Jonah Winter
Art materials
Butcher paper

LESSON:**At the beginning of any new unit of study:**

- ◊ Read the children's book *Diego* to students. Discuss the book focusing on what kind of art Diego Rivera liked to make and why. Have students reflect on what the artist incorporated into his murals and why.
- ◊ Explain to students that they are about to begin a new unit, and that while they are studying (plants, weather, whatever the unit may be) they will be making a mural just like Diego Rivera did.
- ◊ Cover a wall in the classroom with a giant piece of butcher paper. Explain that this is where they will create their mural. Set the expectation that while everyone is learning each day they need to be thinking about what words and pictures could be added to the mural.

As a concluding activity throughout the unit of study:

- ◊ Conclude lessons throughout the unit by asking students what words and pictures they should add to the mural today.
- ◊ Each time let a different student draw the picture or write the words, making sure to include all class members by the end of the unit of study.
- ◊ (This is an excellent way to summarize lessons and the mural is an important place students can refer to during and after the unit of study to review vocabulary and specific details)

At the end of the unit of study:

- ◊ Conclude the unit of study by reflecting on all the new words and information that they learned. Ask students what their favorite part of the mural is and why, encouraging discussion about the unit of study and information they learned instead of critiquing the artistic abilities.

Closure:

- ◊ Invite individuals and or other classes to see your mural. Have students explain and answer questions.
- ◊ Display the mural during the next unit of study.

Evaluation: (1) Student's mural displays important and relevant information to the unit of study. (2) Students recognize the artist Diego Rivera and can discuss elements of his life and work as a muralist.

Extensions:

#1

- ◇ Make mini sketch books for each student where they can gather their own mural ideas during the unit so they have a collection of ideas when it's time to brainstorm mural ideas.

#2

- ◇ Display the mural in the hallways of the school. Spread the mural idea and support other teachers so that the hallways are filled with murals done by students expressing their learning throughout the year.

#3

- ◇ Create a mural incorporating heroes, either of the community or historical figures. Incorporate symbols that help explain the role of a hero.

MURALS: Unit of Study Mural

INTERMEDIATE LESSON

****This activity can be incorporated into any unit of study****

Arizona State Standard: Intermediate: Essentials (grades 4-8)

Writing and Literature

- **Reading:** (4-5) R-E2: PO1, PO3
(6-8) R-E2: PO1, PO2
(4-8) R-E6: PO2
- **Writing:** W-E1: PO1, PO2, PO3, PO4, PO5
W-E2: PO1
- **Listening and Speaking:** all benchmarks apply
- **Viewing and Presenting:** all benchmarks apply.

Social Studies

- **History:** ISS-E1: PO1, PO2
ISS-E10: PO3 (as applied to Aztec civilization)
ISS-E11: PO1, PO3
- **Geography:** 3SS-E5: PO4
3SS-E6: PO4, PO7

Art:

- | | |
|------------------------------|------------------------------|
| (4-5) 1AV-E1: PO1 | (4-5) 2AV -E3: P01, P02, P03 |
| (6-8) 1AV-E1: PO1, PO2 | (6-8) 2AV -E3: P01, P02 |
| (6-8) 1AV-E2: PO1, PO2 | (4-5) 2AV -E4: P01, P02, P03 |
| (4-5) 2AV -E1: P01, P02, P03 | (6-8) 2AV -E4: P01, P02 |
| (6-8) 2AV -E1: P01, P02, P03 | 3AV:all benchmarks apply |

Goals &

Objectives: (1) Students will synthesize information learned from a particular unit of study. (2) Students cooperatively create a group mural incorporating this information. (3) Students will learn about famous Mexican muralist Diego Rivera.

Length of lesson: at various times during a unit of study

Materials &

Preparation: *Diego* by Jeanette and Jonah Winter
Other art books about Latin American muralists
Art materials
Butcher paper

LESSON:**At the beginning of any new unit of study:**

- ◇ Read the children's book *Diego* to students. Discuss the book focusing on what kind of art Diego Rivera liked to make and why. Have students reflect on what the artist incorporated into his murals and why.
- ◇ Explain to students that they are about to begin a new unit, and that at the end of the unit the class will make a mural to tell everyone else in the school what they learned.
- ◇ Cover a wall in the classroom with a giant piece of butcher paper. Explain that this is where they will create their mural. Set the expectation that while everyone is learning each day about (plants, Arizona, electricity, etc...whatever the unit may be) each person needs to be thinking about the mural that they are going to make. Have them think about what pictures should be included and why. What sizes should certain drawings be? What colors should they use and why? (Discuss symbols) Who should draw which part and why? Emphasize that they will be sending a message and help them form a purpose for sending that message. Do not begin or let anyone write on the butcher paper until the mural making process begins.

Periodically during the unit of study:

- ◇ Conclude lessons throughout the unit by asking students to comment on what ideas they have after today's activity for the mural. This is an excellent way to summarize learning and keeps students interested in decorating the blank butcher paper hanging in their room.

At the end of the unit of study:

- ◇ Explain to students that it's time to plan their mural. Refer to various illustrations in the book *Diego* that show the character painting color over pencil sketches. Or find actual photographs of Diego Rivera working that show such sketches. (You can also show students colorful photographs of actual Diego Rivera murals to inspire them! Excellent use of internet and or library resources.)

- ◊ Ask students about what ideas they have for the mural. Help students articulate certain stages and elements that would need to be included. Accept all answers. Work on developing a plan to create the mural. (Ideally from an idea that a member of the class proposed.)
- ◊ Divide class into groups. One group will be in charge of mural design and the other groups will be in charge of mural creation. Groups can be divided into sections of the mural (top right hand side, or bottom left hand side) or into categories that correspond to the unit (examples: such as food groups, or plant types, or if doing a historical unit, into people, places, events, and dates.)
- ◊ Have each group draw a pencil sketch proposing their part of the mural. (If dividing students into historical aspects as mentioned above, maybe each member of a group could represent one of these aspects, so that each group has a historical person, place, event and date.)
- ◊ Have the mural design group help you combine these proposals into a large mural plan. (This group may need to meet outside of class time with you to accomplish the plan.)

Before beginning the mural:

- ◊ Have the mural design group share their plan with the class. Facilitate discussion around accepting the plan or effectively making alterations. Guide comments more towards the appropriateness of mural elements according to the unit of study, instead of critiquing artistic abilities or style.
- ◊ Have the mural design group pencil sketch the mural on the butcher paper and divide the mural into sections, one for each mural creation group.

Creating the mural:

- ◊ Have each mural creation group work on their section of the mural.

Closure:

- ◊ Invite individuals and or other classes to see your mural. Have students explain and answer questions.
- ◊ Display the mural during the next unit of study.

Evaluation: (1) Student's mural displays important and relevant information to the unit of study. (2) Students work cooperatively to create the mural. (3) Students recognize the artist Diego Rivera and can discuss elements of his life and work as a muralist.

Extensions:

#1

- ◇ Make mini sketch books for each student where they can gather their mural ideas during the unit so they have a collection of ideas when it's time to make the mural.

#2

- ◇ Have students read art critics reviews of famous murals, then have them write a review of their class mural, incorporating unit information into their writing.

#3

- ◇ Display the mural in the hallways of the school. Spread the mural idea and support other teachers so that the hallways are filled with murals done by students expressing their learning throughout the year.

MURALS: Historic Walls

SECONDARY LESSON

Arizona State Standard: Proficiency (grades 9-12)

Writing and Literature

- **Reading:** R-P1:PO1, PO2, PO3, PO4, PO5
- **Writing:** W-P1: PO1, PO2, PO3, PO4, PO5
W-P4: PO1,PO2, PO3, PO4

Listening and Speaking: all benchmarks apply.

Viewing and Presenting: all benchmarks apply.

Social Studies

- **History:** ISS-P1: PO1, PO2
ISS-P2: PO1,PO2 (painter as opposed to author), PO4
ISS-P3:PO1,PO2, PO3
ISS-P10:P05 (The Mexican Revolution)
ISS-P17: PO4* (If including Chicano Studies)

- **Geography:** 3SS-P2: PO4

Art: 1AV-P3: PO1, PO2, PO3
2AV-P1: PO1, PO2
2AV-P2: PO1, PO2, P03
2AV-P5: P01, P02, P03

Goals &

Objectives: (1) Students will analyze and investigate a Mexican Murals. (2) Students will synthesize this information to learn about Mexican History. (3) Students will become familiar with important Mexican artists.

Length of lesson: 3-5 periods

Materials & Preparation: Research materials about Mexican Muralists and Mexican history-using internet and/ or library sources

LESSON:**First Period:**

- ◇ Latin American artists often express themselves in the form of murals. Many artists were hired by the Mexican government to teach the Mexican people about their history and to help instill patriotism among its citizens. Many famous artists such as Diego Rivera, David Alfaro Siqueiros, Jose Orozco and others painted the walls of important buildings throughout the country of Mexico.
- ◇ Explain to students that instead of examining the history of Mexico through a traditional textbook, or to compliment a textbook, they are going to learn about Mexico history through murals.

Second-Fourth Period:

- ◇ Have students work in pairs and research a Mexican mural that they would like to analyze. The objective is to understand the mural and why it is an important part of Mexican history.
- ◇ Using a variety of sources, they must find many perspectives of the mural, showing close-ups and complete perspectives.
- ◇ Find out where the mural is located, and who commissioned it to be painted there. Find out the identity of the individuals in the painting. Are there any famous people? Important people? Are there any symbols? What are the people doing? Why?
- ◇ After locating these people and elements, have them research those individuals and symbols, helping them to analyze and relate this mural to history.

Fifth Period:

- ◇ Have students do presentations about their murals.

Closure:

- ◇ Have students write an essay using just the information they learned from the presentations about the history of Mexico. Challenge them to synthesize the information chronologically, trying to put together the different elements they learned about into an ordered historical essay.

Evaluation: (1) Students are able to explain details of a Mexican mural. (2) Students writing shows an understanding of Mexican history (3) Students begin to recognize Mexican Muralists by name and artistic elements.

Extensions:

#1

- ◇ This activity can be done for almost any country and subject. Have students research murals that exist in a region, and from those murals they can begin investigating the country or regions history.

#2

- ◇ Have students investigate the mural that Diego Rivera was painting in the RCA Building in New York City in 1933. Have them find out what happened to it and why. Have students discuss if the mural should have been destroyed or not.

#3

- ◇ Investigate the lives of the muralists who created these pieces of art. Are their personal elements in their paintings? Are they making political statements?
- ◇ Were the Mexican Muralist friends with each other or was there too much competition between them?

#4

- ◇ After learning about Mexican history, have a scavenger hunt. Make a list of important people, places, events, and symbols. See if students can locate them in murals.

#5

- ◇ Tour your community to find local murals. Research the history behind their creation. Invite local muralists to discuss their work with your class.